Yearbook of Motion Pictures

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THE 1937 FILM DAILY YEAR BOOK
OF MOTION PICTURES

Jack Alicoate, Editor

19th ANNUAL EDITION

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A Bit Of Introduction

By THE EDITOR

A
NOTHER year of substantial progress for the industry of the screen and another edition of the Year Book of Motion Pictures, filmdom's Standard Book of Reference. This is the 19th edition of the Year Book. Time passes quickly in this effervescent, dynamic and ever-changing industry. Motion Pictures are again upon a firm, prosperous foundation. The generally healthy aspect of the industry, as this is written early in 1937, runs through the 1260 pages that follow, like a thematic melody.

BETTER times, of course, have been a factor, an important factor. Yet equally important, surely, has been the screen's artistic advance, easily sensed in not only studio production statistics but in the data pertaining to The Film Daily's "Ten Best Pictures" poll. And speaking of statistics, it is proper to reiterate that this vital part of the Year Book reflects the year-round work of Film Daily's Information Department, whose records and archives are daily at the disposal of those both within and without the industry. This volume's store of information, of course, further reflects the enthusiastic collaborative efforts of every branch of the industry itself, an added guaranty of accuracy and authenticity.

THUS to the Motion Picture Producers and Distributors of America, the Academy of Motion Picture Arts and Sciences, the studios, distributing companies, exchanges, Federal departments and agencies, the daily newspaper film critics and editors and innumerable others of the industry's far-flung forces whose co-operation was so readily and generously accorded, the Editor voices his sincere thanks and appreciation.

Jack Alcgate.
Are you taking advantage of today's new building materials, new lighting methods, and modern lighting effects to give your theatre exterior the maximum attraction value with minimum cost?

One of these new lighting ideas is shown here. The luminous front sketched above has a border treatment and vertical sign of specular corrugated metal lighted by inside-frosted MAZDA Lumiline and natural-colored lamps. The exposed lamps or reflector letters are of high brightness.

The facade is made up of blocks of corrugated metal with accents provided by glass panels, as shown in detail in the inset photo. Floodlighting and the light from the sign bring out the texture of the metal. Lamps behind the glass panels give them a delicate coloring or a shimmering sparkle that imparts a jewel-like appearance to the front.

Write General Electric Co., Dept. 166, Nela Park, Cleveland, O., for free illustrated copy of "New Lighting Methods for Theatre Lighting."

_They stay brighter longer_

GENERAL ELECTRIC

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First National, See: Warner Bros.
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Harry H. Thomas

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1937

Capitol and its associated companies,
Buckingham & Trafalgar greet
the New Year with a
salvo of big
hits!

RICHARD TAUBER, the world's greatest singer, will be seen
in KARL GRUNE'S screen version of Leoncavallo's immortal
opera, "PAGLIACCI" with STEFFI DUNA, DIANA
NAPIER, Arthur Margetson, Jerry Verno and Esmond
Knight. Another film from ELISABETH BERGNER di-
rected by her husband PAUL CZINNER — "DREAMING
LIPS" with RAYMOND MASSEY and ROMNEY BRENT as
BERGNER'S new leading men. ANN HARDING, with
BASIL RATHBONE in her first British film, "LOVE FROM
A STRANGER" with Binnie Hale and Bruce Seton
heading a fine supporting cast. TOM WALLS in Ben Travers' 
"DISHONOUR BRIGHT" with Eugene Pallette and
BETTY STOCKFELD. MICHAEL BARTLETT and JUNE
KNIGHT in "THE LILAC DOMINO" with the great Hun-
garian comedian Szocke-Szakall. PAUL ROBESON in
"SALT"—a drama of the desert. The great Aldwych team
re-united, TOM WALLS and RALPH LYNN in "FOR
VALOUR." RICHARD TAUBER in "LAND WITHOUT
MUSIC" with SCHNOZZLE DURANTE and DIANA
NAPIER. These are all completed or in course of comple-
tion. And there will be plenty more of the same calibre to
come!

CAPITOL * BUCKINGHAM * TRAFALGAR
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Wetzel, Al ........------- 526
Wickland, J. Laurence ... 474
Wilbur, Crane .......... 318
Wilcox, Herbert .......... 112
Wilson, Al ........------- 470
Wilson, Carey ............ 334
Wing, Ward .............. 444

#### Y
Young, Victor ........... 260
Young, Waldemar ........ 262

#### Z
Ziedman Film Corporation 178
Zimbalist, Sam ........... 342
Zit’s Publishing Co., Inc. ... 834
Zobel, Victor .......... 474
Always the latest novelties . . . always the timeliest features . . . always the biggest mass appeal in Van Beuren specialized shorts . . . short big shows planned to fit the program policy of any theatre, large or small, anywhere.

BILL CORUM SPORTS REVIEW

Bill Corum, famous sports authority and radio commentator, bringing you the pictured thrills and interesting inside dope on indoor and outdoor sports and sporting people . . . One of the outstanding short subjects of the day!

THE WORLD ON PARADE

The march of human progress told on the screen in releases touching the highlights of life today . . . The who, how, what, and why about people and things of vital interest to every moviegoer . . . Heightened by the comment of Alois Havrilla, famous radio personality.

THE STRUGGLE TO LIVE SERIES

Packing more thrills than most features! . . . The seething world about you which you never even see—from the microscopic to the menacing—captured for your astonishment by the gifted cameras of the Woodard Brothers, Academy Award Winners.
1937

This is the Nineteenth Annual Edition of the Standard Book of Reference of the Motion Picture Industry.
GARY COOPER
THE NEW SEASON

The new season is notable in many respects. From every angle pictures are better. I have never known a time when we have had so great a number of truly fine productions.

The excellence of current films is reflected at boxoffices all over the country. Attendance is steadily increasing. Why? It is not so much because general business conditions have improved as because we have better and stronger films.

The public demands, and will support, good pictures. The better the entertainment values, of course, the better the public support. That seems too obvious to need reaffirmation, yet I believe that we in the motion picture industry should always keep it in mind.

If we are to realize full possibilities of service, if we are to continue to deserve public support, we must not relax our efforts.

Movie goers today have learned to be discriminating. They know and choose and support the better films. Productions inferior in concept or content simply will not draw.

We are fortunate to have this season so many outstanding films. The list is impressive. But we are not satisfied with that. We still have the same responsibility to the public. We must march forward year by year to even finer productions.

Our work, our accomplishments, should be judged by the pictures themselves. By that standard we can be proud of the new season and can look forward with hope and encouragement to the future.
CARY GRANT
Approximately $350,000,000 in taxes was collected from the film industry in 1936. While this represented a new peak, a further jump—possibly one of $50,000,000—is forecast for 1937, due to unemployment and social security levies.

Motion picture theaters open on Jan. 1, 1937, totaled 18,192, representing an increase of 2,334 houses in 12 months. Seating capacity increased to 10,440,632 from 10,098,920.

Hollywood production costs in 1936 approximated $135,000,000, representing an estimated advance of $10,000,000 over the previous year. Feature production was about 500.

Gross receipts in 1936 approximated $1,000,000,000, the first time that figure had been attained since 1929.

Investment in theater building and rebuilding soared upward, total financing in 1936 being estimated at $27,000,000.

Foreign revenue of American producers was at the highest point since 1929-30; Department of Commerce figures revealed a nine million foot gain in the first 10 months of 1936 over the same period in 1935.

Theater equipment supply business in 1936 advanced approximately 30 per cent.

Freak record "long run" of 1936 was six months' stay of "Mr. Deeds Goes to Town" at the Blue Mouse, Portland, Ore.

Foreign features imported during 1936 totalled 213, a decline of 28; 40 of the foreign features were British, 70 German.

At the close of 1936, 85 per cent. of U. S. film theaters were estimated to be operating with a double feature policy, while give aways blanketed the field.

Film attendance in the U. S. advanced about 10 per cent in 1935 to a total of around 88,000,000 weekly. The box office scale trend was upward. Average weekly attendance in the U. S. over the last 15 years was:

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<td>1936</td>
<td>88,000,000</td>
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BARBARA STANWYCK
Sidney R. Kent and Joseph M. Schenck negotiate to buy Ostrers’ control of Gaumont British, but deal reaches an impasse when John Maxwell enters situation with bid for Ostrers’ shares.

Barney Balaban elected president of Paramount, with Adolph Zukor renamed chairman of the board, following resignation of President John E. Otterson, whose contract subsequently was settled.

Dr. A. H. Giannini elected president and board chairman of United Artists.

Irving G. Thalberg dies.

J. Cheever Cowdin and Charles R. Rogers head group buying Carl Laemmle control of Universal.

George J. Schaefer, former Paramount vice president and general manager, joins United Artists as vice president and general sales manager.

Felix F. Feist, general sales manager of M-G-M, dies.

MPTOA asks distributors for trade practice reforms.

Samuel L. “Roxy” Rothafel dies.

U. S. Circuit Court of Appeals at Philadelphia affirms decision finding distributor bans on dual features illegal.
# Theater Statistics for the Entire World

## World Theaters

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**Note:** Film Daily survey, Jan. 1, 1937.

## Europe

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<td><strong>Total Europe</strong></td>
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## Latin America

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## Far East

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## Africa and Near East

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All figures except those for the United States, Canada and Alaska are from a Department of Commerce Survey.
## Theaters Statistics for the United States and Canada

### Theaters Closed and Open

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### TOTALS

- **Theaters Closed:** 2,137
- **Theaters Open:** 16,055
- **Theaters Opened:** 14,161
- **Theaters Closed:** 13,386
- **Theaters Opened:** 12,574
- **Theaters Opened:** 12,480

### Canada

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### TOTALS

- **Theaters Closed:** 32
- **Theaters Open:** 1,010
- **Theaters Closed:** 879
- **Theaters Opened:** 777
- **Theaters Opened:** 719
- **Theaters Opened:** 712
GINGER ROGERS
COLOR

By ARTHUR W. EDDY
Associate Editor, THE FILM DAILY

The motion picture industry became increasingly color-conscious during the past year and there is every indication that this trend will be substantially advanced during the months ahead. Apart from a larger number of short subjects, particularly cartoons and travelogues, made with this production ingredient, color is gradually establishing itself as an important factor in feature production.

Schedules prepared for the 1936-37 season disclose the fact that there is greater producer confidence in color. A minimum of twenty features, done entirely with this production element, are set for distribution. A substantial majority of them will be made in Technicolor, which continues as the process dominating the field from the standpoint of application.

United Artists will be up front in the color parade with five productions, as follows: "Garden of Allah" and "A Star is Born," both produced by David O. Selznick; one by Samuel Goldwyn, one by Alexander Korda and one by Walter Wanger. Grand National's program also provides for five pictures and Republic has four scheduled, including "The Beloved Rogue." Paramount is down on the list with two, "Safari" and one other; Warner Bros.-First National is planning to make "God's Country and the Woman" and "Desert Song" and 20th Century-Fox is distributing "Ramona" and "Wings of the Morning," the latter from the production facilities of Robert T. Kane in England.

"Ramona," already released, has been hailed as an excellent sample of color production. "Trail of the Lonesome Pine," which Walter Wanger made for Paramount, scored heavily, both at the box office and in the opinion of the reviewers.

Color-minded members of the industry are now anticipating the introduction of the Keller-Dorian process, which Paramount has developed in association with Eastman Kodak. After experiments extending over a long period of years, sponsors of this system are now ready to apply it commercially.
By EDWARD HARRISON
Film Daily Staff

Commercial television is a year and more away in the United States. The Federal Communications Commission, which has jurisdiction over television, has decided to restrict it to an experimental status for the present. Furthermore the chief television interests are not ready to launch television because sets cannot be produced to market for less than around $325. Another obstacle is the request of the Army, Navy and other government agencies for most of the ultra high frequencies suitable for television. Since the Army and Navy are not under control of the Federal Communications Commission, President Franklin D. Roosevelt as commander-in-chief of those services, will be called upon to decide how many television channels shall be allocated to commercial television. His decision will determine the progress of television to a considerable extent.

The chief factors in U. S. television at present are the Radio Corporation of America, Philco Radio and Television Co. and Philo T. Farnsworth.

RCA is now transmitting 441-line pictures with 60 interlacements, using a 12-inch square tube as a screen. This gives a picture approximately 8 by 10 inches. Thirty pictures a second are produced by this method. The 441 line picture with 60 interlacements is the standard proposed to the Federal Communications Commission by the Radio Manufacturers Ass'n. for television in the U. S. It is accepted as certain that FCC will set a uniform standard for television so that any set marketed will receive all programs.

Philco Television, like RCA, has begun transmitting 441-line pictures and Farnsworth is equipped to do likewise. Philco is one of the backers of Farnsworth, who is not expected to do any manufacturing of television sets. Both RCA and Philco will manufacture sets.

Advertisers appear ready to hop aboard the television bandwagon. Television shows will be more costly to sponsor than radio shows. Where a bare studio can be used for a dramatic program for a radio broadcast, sponsors will have to provide sets, lights and other trappings for a television broadcast of a similar program. Television will have a decided advantage over radio in that a sponsor will be able to reach a desired audience say at 9 o'clock all over the country by using films.

Present indications are that films will be used on about 50 per cent of radio programs. In contrast to the gloomy view that television might spell the knell of the motion picture theater, there are some who now hold that television will help motion pictures. Samuel Briskin, head of RKO Radio production, has expressed this view.

In addition to the fund of experience accumulated here by RCA's program experiments, the introduction of regular television broadcasts in England late in 1936 is producing a body of invaluable practical knowledge. Television in England is under supervision of the government-controlled British Broadcasting Co. The B.B.C. experimented in alternate weeks with two types of television transmission, that devised by the Electrical Musical Industries Marconi Co., which has the rights to RCA patents, and the Baird System which has a patent inerchange with Farnsworth in the U. S. The government decided to adopt the EMI Marconi system which produces 405-line images with 50 interlacements. Baird has changed over to the 405 line system from the 240 line transmission he was using.

A demonstration of 441-line television by RCA showed that sight-and-sound broadcasting is a good entertainment medium and will get better as it is perfected.

David Sarnoff, RCA president, envisages television as being the greatest user of material and manpower in the history of entertainment. He says that the advent of television may mean that parents who have been wondering about choosing a career for their sons, will make them artists, to provide manpower for television.
james cagney

Management—William Cagney
ENTERING its tenth year of service, the Film Daily Relief Fund has become a recognized institution that secures the annual financial support of hundreds of Regular Fellows in our industry. The purpose of the Fund is to assist those identified with the business in and about New York who may require emergency relief through unemployment or sickness. Every penny donated to the Fund goes to actual relief. There are no administration expenses. These are entirely assumed by the Film Daily. The annual drive for funds takes place from Thanksgiving Day 'till Christmas. In that short period sufficient funds must be raised to take care of all needy cases for the ensuing year.

No worthy case is turned away. It is not always possible to render the full financial assistance necessary in all cases, but every effort is made to take care of emergency situations that require immediate monetary relief. Many individuals from high executives to workers in the ranks can be counted upon annually for their financial support. This list is augmented yearly by new names of those who have come to look upon the Relief Fund as a worthy cause that must share in their annual charity donations. The slogan of the Committee is: "Help the needy within our own ranks." Several hundred needy cases are taken care of annually. This assistance is rendered without any embarrassing publicity to those receiving a helping hand. The Film Daily publishes each day during the period of the Drive a complete list of the contributors.

THE COMMITTEE FOR 1937
Jack Alicoate, Chairman; Don M. Mersereau, Secretary; Maurice D. Kann, Al Lichtman, Louis Nizer, William Brandt, and Gordon White.
FRANCIS LEDERER

Management
WILLIAM MORRIS AGENCY, INC.
In Association With
RICHARDS A. MONTER
MADe-In-ENGLAND pictures are more and more making a definite impression upon the American market and right there the so-called “foreign invasion” comes to an abrupt stop. The output of other foreign producers has little or no commercial significance as far as theaters in the United States are concerned. True, there have been several outstanding French pictures, artistic in character, but these have principally played small houses which specialize in this type of production and have not reached the great mass of theaters.

It is obvious that Britain intends to further seek importance in the American field during the year ahead. Matching Hollywood costs, major English studios are now spending enormous sums on many of their negatives. In pursuit of their ambition to make their product attractive to American picture audiences, they are importing more “fresh” boxoffice names as well as directorial, writing and technical talent.

More than forty features, produced in England, are scheduled for national distribution in the United States during the season of 1936-37. This represents a new record—and indicates a certain amount of receptivity on the part of American exhibitors.

GB with a program of 24 productions, has the largest list. Next in line is United Artis’s, which will distribute nine pictures. Of these six will come from Alexander Korda’s London Films, two from Criterion, headed by Douglas Fairbanks Jr., and one from Elisabeth Bergner. 20th Century-Fox is planning to import four productions from England, including “As You Like It,” and “Wings of the Morning,” the latter produced by Robert T. Kane. Columbia’s lineup includes “Thunder in the City,” produced by Atlantic and starring Edward G. Robinson and “Beloved Vagabond,” with Maurice Chevalier and made by Topelitz. Via the M-G-M distribution machinery will be sold “April Blossoms,” produced by B. I. P. Additionally, Alliance Films, subsidiary of the John Maxwell interests, will select pictures suitable for the American market from the program of between 12 and 15 to be produced by its English parent.
ACADEMY AWARDS
1928-1929 to 1934-1935

1928-1929
ACTRESS—Mary Pickford (Coquette)
ACTOR—Warner Baxter (In Old Arizona)
DIRECTION—Frank Lloyd (Weary River, Divine Lady, Drag)
OUTSTANDING PRODUCTION—The Broadway Melody
(Columbia-M-G-M)
CINEMATOGRAPHY—Clyde DeVinna (White Shadows of the South Seas)
ART DIRECTION—Cedric Gibbons (Bridge of San Luis Rey)
WRITING—Hans Kraly (The Patriot)

1929-1930
ACTRESS—Norma Shearer (The Divorcee)
ACTOR—George Arliss (Disraeli)
DIRECTION—Lewis Milestone (All Quiet on the Western Front)
OUTSTANDING PRODUCTION—All Quiet on the Western Front (Universal)
CINEMATOGRAPHY—Joseph T. Tucker and Willard Vander Veer (With Byrd at the South Pole)
ART DIRECTION—Herman Rosse (King of Jazz)
SOUND RECORDING—Metro-Goldwyn-Mayer Studio
(The Big House)
WRITING—Frances Marion (The Big House)

1930-1931
ACTRESS—Marie Dressler (Min and Bill)
ACTOR—Lionel Barrymore (A Free Soul)
DIRECTION—Norman Taurog (Skippy)
BEST PRODUCED PICTURE—Cimarron (Radio Pictures)
ORIGINAL STORY—John Monk Saunders (Dawn Patrol)
ADAPTATION—Howard Estabrook (Cimarron)
CINEMATOGRAPHY—Floyd Crosby (Tabu)
ART DIRECTION—Max Rea (Cimarron)
SOUND RECORDING—Paramount
(Scientific Achievements)
NOISE REDUCTION RECORDING EQUIPMENT—Electrical Research Products, RCA Photophone and RKO Radio Pictures
SUPER-SENSITIVE PANCHROMATIC FILM—Du Pont Film Mfg. Co. and Eastman Kodak Co.
HONORABLE MENTION FOR SYNCHRO-PROJECTION
COMPOSITE PHOTOGRAPHY—Fox Film Co.

1931-1932
ACTRESS—Helen Hayes (Sin of Madelon Claudet)
ACTOR—Fredric March (Dr. Jekyll and Mr. Hyde)
EXTRA AWARD—Wallace Beery (The Champ)
OUTSTANDING PRODUCTION—Grand Hotel (M-G-M)
DIRECTION—Frank Borzage (Bad Girl)
ORIGINAL STORY—Frances Marion (The Champ)
ADAPTATION—Edwin Burke (Bad Girl)
PHOTOGRAPHY—Lee Garmes (Shanghai Express)
ART DIRECTION—Gordon Wiles (Transatlantic)
SOUND RECORDING—Paramount (Shanghai Express, A Broken Lullaby, One Hour With You, etc.)
SHORT SUBJECTS—Flowers and Trees (Walt Disney), A Wrestling Swordfish (Mack Sennett), Laurel and Hardy in The Music Box (Hal Roach)
SPECIAL AWARD—Walt Disney (for creation of Mickey Mouse)

CERTIFICATE OF HONORABLE MENTION—Technicolor
HONORABLE MENTION—Eastman Kodak Co.

1932-1933
ACTRESS—Katharine Hepburn (Morning Glory)
ACTOR—Charles Laughton (Henry VIII)
DIRECTION—Frank Lloyd (Cavalcade)
OUTSTANDING PRODUCTION—Cavalcade
CINEMATOGRAPHY—Clyde DeVinna (White Shadows of the South Seas)
ART DIRECTION—Cedric Gibbons (Bridge of San Luis Rey)
WRITING—Hans Kraly (The Patriot)

1933-1934
OUTSTANDING PRODUCTION—It Happened One Night (Columbia)
ACTRESS—Claudette Colbert (It Happened One Night)
ACTOR—Clark Gable (It Happened One Night)
DIRECTION—Frank Capra (It Happened One Night)
ORIGINAL STORY—Arthur Caesar (Manhattan Melodrama)
SCREENPLAY—Robert Riskin (It Happened One Night)
ART DIRECTION—The Merry Widow
CINEMATOGRAPHY—Victor Milner (Cleopatra)
SOUND RECORDING—One Night of Love
ASSISTANT DIRECTOR—Johnny Waters
SHORT SUBJECTS—Tortoise and the Hare, La Cucaracha, City of Wax
SCORING—One Night of Love
MUSICAL COMPOSITION—The Continental

1934-1935
BEST PRODUCTION—Midsummer Night's Dream (M-G-M)
ACTRESS—Bette Davis (Dangerous)
ACTOR—Victor McLaglen (The Informer)
DIRECTION—John Ford (The Informer)
ORIGINAL STORY—Ben Hecht and Charles MacArthur
THE SCOUNDREL
SCREENPLAY—Dudley Nichols (The Informer)
CINEMATOGRAPHY—Hal Mohr (A Midsummer Night's Dream)
ART DIRECTION—Richard Day (The Dark Angel)
SOUND RECORDING—William Steinkampf (Naughty Marietta)
MUSICAL COMPOSITION—Lullaby of Broadway from Gold-Diggers of 1935; Music by Harry Warren, Lyrics by Al Dubin
DANCE DIRECTION—Dave Gould (I've a Feelin' You're Foolin' from Broadway Melody of 1936 and Straw Hat number from Folies Bergere)
FILM EDITING—Ralph Dawson (A Midsummer Night's Dream)
ASSISTANT DIRECTION—Clem Beauchamp (Lives of a Bengal Lancer)
SCORING—Max Steiner (The Informer)
SHORT SUBJECTS—Cartoon Three Orphan Kittens, (Walt Disney); Comedy: How to Sleep, (M-G-M); Novelty; Wings Over Mount Everest (Educational)
PICTURES

RKO Radio Pictures

RADIO
(CBS Network)

Joe Crehan

52
THE COMMITTEE on Exceptional Photoplays of the National Board of Review has made its selection of the best pictures for the year between December 20, 1935 and December 17, 1936. The best film of the year, made anywhere, was judged to be "La Kermesse Heroique," and the best American film "Mr. Deeds Goes To Town." The ten best American films, and the ten best films made in other countries were:

AMERICAN
Mr. Deeds Goes To Town
   The Story of Louis Pasteur
   Modern Times
   Fury
   Winterset
   The Devil is a Sissy
   Ceiling Zero
   Romeo & Juliet
   The Prisoner of Shark Island
   The Green Pastures

FOREIGN
La Kermesse Heroique
   The New Earth
   Rembrandt
   The Ghost Goes West
   Nine Days A Queen
   We Are from Kronstadt
   Son of Mongolia
   The Yellow Cruise
   Les Miserables (French)
   The Secret Agent

The Review members of the National Board, over 300 in number, made a list of selections based on popular appeal, which were:

Mr. Deeds Goes To Town
   Romeo and Juliet
   The Story of Louis Pasteur
   San Francisco
   The Great Ziegfeld
   Anthony Adverse
   Dodsworth
   The Green Pastures
   Fury
   Winterset

Selections of the Young Reviewers and 4-Star Clubs, groups of boys and girls ranging in age from 8 to 17 years were:

The Great Ziegfeld
   Anthony Adverse
   San Francisco
   Romeo and Juliet
   The Charge of the Light Brigade
   Mr. Deeds Goes To Town
   The Story of Louis Pasteur
   The Devil is a Sissy
   The Last of the Mohicans
   Mary of Scotland
WILLIAM BOYD

Featured in
HOPALONG CASSIDY SERIES
HARRY SHERMAN PRODUCTIONS
FOR PARAMOUNT
This year will mark the sixteenth anniversary of the Film Daily Golf Tournament. The inaugural event took place at the Oak Ridge Country Club in Tuckahoe, N. Y., on September 27, 1921. Long since the Tournament has become generally accepted as the outstanding outdoor social event of the motion picture industry. To the late Joseph Dannenberg, editor of Film Daily, goes the credit of founding this annual get-together.

In 1928 the popularity of the Tournament was greatly enhanced when team play was introduced. The Motion Picture Club entered a foursome, which was challenged by a team of the Lambs Club. The E. F. Albee Memorial Trophy was the prize. Ever since that year, the Motion Picture Club has met opposing teams of the Lambs, the Friars and the A.M.P.A. For the first time in 1932 the M. P. Club lost the trophy, when the A.M.P.A. team won the prize at the Fenimore Club. The following year the M. P. Club outfit won it back at the Rye Country Club. In the match plays of 1935 and 1936 the A.M.P.A. team has won the coveted prize.

The Tournament has attained tremendous popularity, with a capacity attendance at each annual event. Over 200 golfers are enrolled each year, and find a day of full enjoyment in the golf play, luncheon and banquet in the evening. An increasing number of companies and individuals donate handsome prizes and trophies each year.

TEAM STANDING

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<td>1929—Gedney Farms</td>
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<td>1935—Progress</td>
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<td>M. P. Club vs. A.M.P.A.</td>
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JAMES ELLISON

Under Personal Contract to
HARRY SHERMAN

Management
JOHN MCCORMICK, INC.
A. M. P. A.
Advertising and Publicity Awards
1936

BEST POSTER
Josef Ileman, Warner Bros., for 24-sheet on “Alibi Ike.”

Honorable Mention

BEST PRESS SHEET

Honorable Mention

BEST TRADE PAPER AD
Moe Kallis, Paramount, for institutional insert on How to Pack ’Em In.

Honorable Mention

BEST AD TO PUBLIC
Lee Chandl, RKO Radio, for “Little Women.”

Certificate of Merit
Ralph Lund, RKO Radio, for “Little Women.”

Honorable Mention
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INTERNATIONAL MARKET SURVEY

By ARTHUR W. EDDY
Associate Editor, The Film Daily

An international picture of the film industry in its very ramification and phase beyond the borders of the United States and Canada is presented in the Foreign Section of this volume, starting on page 1145. Accurate and complete, it has been made possible through the cooperation of correspondents, film men and the Motion Picture Section of the U. S. Bureau of Foreign and Domestic Commerce.

Its pages contain all the answers to the question: "How fares the American film industry abroad?" Disclosing the part that American-made productions are playing in world cinematic affairs, the section indicates that despite the enormous obstacles afforded by the foreign field, Hollywood is continuing to recapture the market which was seriously impaired in the early sound era. In the face of trade and other barriers and uncertain political conditions, particularly in Europe, the American film is dominating foreign exhibition. One reason which helps explain the situation, all authorities seem to agree, is that Hollywood-made product is making strides in the direction of international appeal. Coast producers more and more are coming to realize the revenue possibilities of the world market, the section discloses.

England, alone, is producing pictures which are getting any amount of playing time in theaters in the United States. Alexander Korda, United Artists partner, continues to occupy the top individual spot in the British production scheme of things, it is shown. Gaumont British is increasingly becoming a factor from the American standpoint.

Replete with intimate and comprehensive word-photographs of every nook and cranny of the field abroad, the section embraces such feature highlights as surveys of the industry in every country, big and small; outlooks for the year ahead expressing the opinions of leading American foreign department executives, articles covering the activities of the Motion Picture Section of the U. S. Bureau of Foreign and Domestic Commerce, lists of producers in England and other lands and the personnel of American company branches throughout the world. All in all, it presents information of vital importance to film-minded folk.
THEATERS

Astor .................................. LACKAWANNA 4-5482
Cameo .................................. WISCONSIN 7-1789
Capitol .................................. COLUMBUS 5-1230
Cinema de Paris ......................... ALGONQUIN 4-7661
Criterion ................................ Médallion 3-5020
Embassy News Reel .................... BRYANT 9-2248
55th Street Playhouse ................. COLUMBUS 5-0425
Globe .................................. Médallion 3-1200
Music Hall ................................ COLUMBUS 5-6535
Palace .................................. BRYANT 9-4300
Paramount ................................ CHICKERING 4-7022
Rialto .................................. WISCONSIN 7-0266
Rivoli .................................. Circle 7-6133
Roxy .................................. Circle 7-6000
Strand .................................. Circle 7-5900

HOTELS

Algonquin ................................. VANDERBILT 3-2500
Ambassador .............................. WICKERSHAM 2-1000
Astor .................................. BRYANT 9-2100
Barbizon-Plaza .......................... Circle 7-7000
Edison .................................. PENNSYLVANIA 6-8600
Lincoln .................................. LACKAWANNA 4-1400
Lombardy ................................ Plaza 3-8600
Park Central ................................ Circle 7-8000
Pierre .................................. RÉGENT 4-5900
Plaza .................................. Plaza 3-1740
Plymouth ................................ Circle 7-8100
Ritz Tower ................................ WICKERSHAM 2-5000
St. Moritz ................................ WICKERSHAM 2-5800
Savoy Plaza .............................. VOLUNTEER 5-2600
Sherry Netherlands ...................... VOLUNTEER 5-2800
Tal ....................................... Circle 7-8000
Victoria ................................ Circle 7-7800
Waldorf-Astoria ......................... EL DORADO 5-3000
Warwick ................................ Circle 7-2700

RESTAURANTS

Algonquin ................................. VANDERBILT 3-2500
Cinema Club ............................. MURRAY HILL 2-3417
Dinty Moore's ........................... CHICKERING 4-8642
Sardi's .................................. LACKAWANNA 4-5785
Tavern .................................. Médallion 3-6761
21 ....................................... EL DORADO 5-6500

AIR LINES

American Air Lines ..................... VANDERBILT 3-2580
Eastern Air Lines ....................... MURRAY HILL 2-8420
TWA .................................. MURRAY HILL 6-1640
United Air Lines ....................... MURRAY HILL 2-7300

SPORT ARENAS

Ebbets Field ............................. BROOKLYN 4-8500
Madison Square Garden ............... COLUMBUS 5-6800
Polo Grounds ............................ Edgecombe 4-8160
Yankee Stadium ........................ MELROSE 5-0900

RAW STOCK

Agfa Anso ................................ Circle 7-4635
Brulatour, J. E., Inc. ................. FORT Lee 8-2460
Du Pont Film Mfg. Co. ............... BRYANT 9-5915
Eastman Kodak Co. .................... MURRAY HILL 2-6065
Gevaert ................................ COLUMBUS 5-1223

PRODUCERS-DISTRIBUTORS

Alliance Film Corp. .................... Circle 6-3945
American Tobis Corp. .................. COLUMBUS 5-5317
Amity Pictures ......................... BRYANT 9-2964
Amkino Corp. ........................... BRYANT 9-7680
Apex Films ............................. BRYANT 9-3238
Archland Productions ................. COLUMBUS 5-0369
Atlantic Pictures ...................... PENNSYLVANIA 6-7400
Audio Productions ..................... Circle 7-1841
Auten, Harold .......................... BRYANT 9-9883
Bavaria Film A.-G. ...................... VANDERBILT 3-5191
Beacon Films ........................... Médallion 3-5412
Blake, B. K. ................................ COLUMBUS 5-1854
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THE TEN BEST PICTURES OF 1936

VOTED BY THE CRITICS OF THE NATION IN THE FILM DAILY ANNUAL POLL
HOWARD ESTABROOK

Producer

“MAID OF SALEM”

Screen Plays

“DAVID COPPERFIELD”
“CIMARRON”
etc.
# TEN BEST PICTURES OF 1936

**AS SELECTED BY 523 OF THE NATION'S PICTURE CRITICS**

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JOHN WAYNE

Starring Productions
for UNIVERSAL

"SEA SPOILERS"  "ADVENTURE'S END"
"CONFLICT"    "SHORT HAUL"

Produced by TREM CARR
Supervised by PAUL MALVERN
INFORMATION AND FACTS

About The

TEN BEST PICTURES OF 1936

This is the 15th annual poll.

Pictures were selected from a ballot supplied by THE FILM DAILY. Only features released between November 1, 1935, and October 31, 1936, were included on this ballot.

A total of 523 critics voted. Late ballots brought the total of critics heard from up to 534.

More than 500 newspapers are represented with a total circulation of more than 25,000,000.

Millions more heard the Ten Best Dramatized January 7, 1937 on the nationwide "March of Time" broadcast.

Pictures receiving one or more votes totaled 149.

The Honor Roll of pictures receiving 10 or more votes had 44 pictures, against 49 last year.

It is estimated that at least 50 motion picture editors and theaters conducted "local" Ten Best ballots using the official Film Daily list to judge winners.
ZOLTAN KORDA

*Director*

**1935**

"SANDERS OF THE RIVER"
*(London Films)*

**1936**

"ELEPHANT BOY"
Based on Kipling's
"Toomai of the Elephants"
*(London Films)*

NOW IN PRODUCTION

"REVOLT IN THE DESERT"
An Appreciation

As The Film Daily expresses its appreciation of the splendid co-operation accorded by the professional cinema critics and reviewers in this, the 15th annual "Ten Best Pictures" poll, it seems both fitting and proper to note what might appropriately be called the "by products" of these symposiums.

That the polls, with their widespread stimulation of interest in motion pictures on the part of the general public, are of unestimable value to the industry is at once apparent and a matter of record through the decade and a half that they have been conducted.

That they further have played their part in the artistic advancement of the cinema is likewise a truism. Producers, directors, screenwrights, players and all others concerned with picture-making have been spurred to greater endeavor by the knowledge that the "Ten Best" distinction was in fact a national accolade, an honor beyond price.

There is, however, another "by product" which seemingly has escaped attention. Reference is to the part that the annual polls have played in defining and raising critical standards, a matter that the reviewers and critics themselves are generous enough to mention in the many letters accompanying their ballots.

Through the medium of the polls the Broadway and Main Street journalistic servants of the cinema find a common meeting ground for the evaluation of screen art. Criticism, it follows, is the better for that, and pictures will be increasingly so.

The fact that, for the first time in the poll's history, more than 500 critics and reviewers participated is most gratifying. The fact that a new record was set by the number of simultaneous polls conducted by newspapers throughout the United States is still more so. Both bespeak recognition of the cinema as a serious art form and as a vital, integral part of the American scheme of things.

To the critics and to the papers they serve we of The Film Daily would extend not only our deepest appreciation but that as well of a great and sensitive industry.

Jack Aliensate
FRANK LLOYD

PRODUCER-DIRECTOR

Paramount

"MUTINY ON THE BOUNTY"

"MAID OF SALEM"
CRITICS WHO VOTED
for the
TEN BEST PICTURES

Following is a list of the motion picture editors and critics whose votes made possible the selection of the Ten Best Pictures of 1936

NEWSPAPERS

ALABAMA

Vincent Townsend—News Age Herald, Birmingham.
Ray E. Glenn—Post, Birmingham.
Barrett C. Shelton—The Daily, Decatur.
Harry P. Hall—The Journal, Dothan.
Louis A. Eckl—The Times, Florence.
Roy O’Neal—The Register, Huntsville.
Herbert Lyons, Jr.—Press Register, Mobile.

ARKANSAS

Alfred W. Rose—The News, Camden.
Margaret Hester—Times Record & Southwest American, Fort Smith.
Agnes Watson—Daily Tribune, Jonesboro.
Edgar B. Chestnutt—Arkansas Gazette, Little Rock.
Leo D. Martin—Gazette, Texarkana.

CALIFORNIA

George M. Guest—Times-Star, Alameda.
Floyd McCracken—Bulletin, Anaheim.
Marion Nevin—Evening Star News, Culver City.
Don O’Kane—Humboldt Standard, Eureka.
Helen E. Steele—News-Press, Glendale.
Vera Kackley—Press-Telegram, Long Beach.
Jimmy Starr—Evening Herald & Express, Los Angeles.
Virginia Wright—Evening News, Los Angeles.
Philip K. Scheuer—Times, Los Angeles.
Peninsula Herald, Monterey.
Howard Waldorf—Post-Enguirer, Oakland.
Wood Soanes—Tribune, Oakland.

Alice Haines Baskin—Star-News, Pasadena.
O. H. (Okey) King—Progress-Bulletin, Pomona.
Hamilton L. Hints—The Bee, Sacramento.
Don H. Short—Evening Tribune, San Diego.
Willis Werner—The Sun, San Diego.
Maurice Savage—Union-Tribune, San Diego.
Josephine Hugheston—Mercury Herald, San Jose.
Stanley J. Waldorf—News, San Jose.
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Denver Dickerson—Evening Gazette, Reno.
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Frank Lesourd—Staten Island Advance, Staten Island.
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Edgar Price—Citizen, Brooklyn.
Larry Mason—Home Talk, Brooklyn.
Vincent L. Powers—Spectator, Brooklyn.
Seymour Roman—Times-Union, Brooklyn.
Chris Graham—Home News, Bronx, N. Y. C.
W. E. J. Martin—Courier-Express, Buffalo.
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Margaret Lascelles Toomey—Evening Observer, Dunkirk.
J. Maxwell Beers—Reporter, Elmira.
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Waite Forsyth—Post, Jamestown.
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Charlie Kay—Long Island Daily Advocate, Ridgewood, Queens.

NORTH CAROLINA

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OHIO

Laurie March—Times Press, Akron.
Marceil Houston—Times Gazette, Ashland.
Dennis R. Smith—Repository, Canton.
Alvin C. Zurcher—News-Advertiser, Chillicothe.
Gilbert A. Chandler—Scioto Gazette, Chillicothe.
Herman J. Bernfield—Enquirer, Cincinnati.
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Richard W. Matteo—Eagle-Gazette, Lancaster.
Hallie Houck—Star, Marion.
Hazel Kirk—Advocate, Newark.
Thurse F. Sigman—Telegraph, Painesville.
Lola Hill—Daily Call, Piqua.
Nancy Grimes—Times, Portsmouth.
Clayton J. Irwin—Register, Sandusky.
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Herbert L. Larson—Morning Oregonian, Portland.  
Edward V. Golik—News-Telegram, Portland.  
Maxine Boren—Oregon Statesman, Salem.  

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Peter Lee—Tribune, Altoona.  
Mary Yvo Flanigan—Era, Bradford.  
James A. Glenney—Times, Chester.  
W. Lester Trauch—Daily Intelligencer, Doylestown.  
J. A. Wurzbach—Dispatch-Herald, Erie.  
E. H. Derby—Tribune, Greensburg.  
L. U. Kay—Telegraph, Harrisburg.  
Harry Hesslebein—Tribune, Johnstown.  
Herbert B. Krone—New Era, Lancaster.  
William D. Watkins—Evening Record, Lancaster.  
Arkaya—Bulletin, Latrobe.  
Preston Rittenhouse—Sentinel, Lewistown.  
Harry R. Pore, Jr.—Daily Independent, Moshannon.  
Gerard Gaghan—Evening Public Ledger, Philadelphia.  
Mildred Martin—Inquirer, Philadelphia.  
Elsie Finn—Record, Philadelphia.  
Harold W. Cohen—Post-Gazette, Pittsburgh.  
Kaspar Monahan—Press, Pittsburgh.  
William J. Lewis—Sun-Telegram, Pittsburgh.  
Shandy Hill—Mercy, Pottstown.  
Reginald A. Williams—Republican, Scranton.  
Thomas F. Connor—The Scrantonian, Scranton.  
Betty Reynolds—The Scrantonian, Scranton.  
Clyde F. Katner—News-Dispatch, Shamokin.  
The Public Press, Shamokin.  
T. La Verne Roberts—The Daily, Sunbury.  

Byron S. Campbell—The News, Vandergrift.  
John M. Moore—Record, Wilkes-Barre.  
John V. Heffernan—Sunday Independent, Wilkes-Barre.  
Wilbert L. Haare—Dispatch, York.  

RHODE ISLAND  
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Francis C. Patten—American-News, Aberdeen.  
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Times-Review, Cleburne.  
John Rosenfield, Jr.—News, Dallas.  
Jimmy Lovell—Times-Herald, Dallas.  
Jack Gordon—Press, Fort Worth.  
Robert Randol—Star-Telegram, Fort Worth.  
S. E. Davidge—Tribune, Galveston.  
Charles R. Horton—Banner, Greenville.  
Bess Whitehead Scott—Post, Houston.  
Hubert Roussel—Press, Houston.  
Mary Louise Walliser—Evening News, San Antonio.  
Samuel Ward Woolford—Light, San Antonio.  
Marion Clark Aten—Observer-Times, Tyler.  

UTAH  
Dean Pieper—Sun-Advocate, Price.  

VERMONT  
Mrs. Agnes R. Webster—Daily Times, Barre.
IRVING CUMMINGS

"POOR LITTLE RICH GIRL"

"GIRLS' DORMITORY"

In Preparation

"VOGUES OF 1938"
Walter Wanger Production
VIRGINIA
H. B. Trundle—Register & Bee, Danville.
Wilbur Jennings—Free Lance-Star, Fredericksburg.
David Wayne Wright—Advance, Lynchburg.
Edward M. Holmes—Ledger-Dispatch, Norfolk.
Ralph K. T. Larson—Virginian-Pilot, Norfolk.
Hollis Wood—News Leader, Richmond.
W. F. Dunbar, Jr.—Record, Richmond.
Edith Lindeman—Times-Dispatch, Richmond.
E. Walton Opie—News-Leader, Staunton.

WASHINGTON
Vernon Vine—Northwest Farm News, Bellingham.
LaVerne Rogers—Ellon-Sun, Bremerton.
J. Willis Sayre—Post-Intelligencer, Seattle.
Jack O'Brien—Star, Seattle.
John Bigelow—Press, Spokane.
Margaret Bean—Spokesman-Review, Spokane.
Harold Spear—Times, Tacoma.

WEST VIRGINIA
Clyde H. East—Gazette, Charleston.
Myron W. Martin—Telegram, Clarksburg.
Brooks Cottle—Post, Morgantown.
Robert T. Beans—Intelligencer, Wheeling.

WISCONSIN
Peg O'Brine—Daily Gazette, Janesville.
Chester M. Zelf—News, Kenosha.
Sterling Srenszen—Capital Times, Madison.
Lillian G. LeRoy—Eagle-Star, Marinette.
Nancy Lee—Journal, Milwaukee.
Buck Herzog—Sentinel, Milwaukee.
Cecile Lane—Wisconsin News, Milwaukee.
Monia J. Pape—Press, Sheboygan.
Jack McBride—Evening Telegram, Superior.

WYOMING

Hubbard Keavy—Associated Press
Edward Weeks—"Atlantic Monthly"
Vance Chandler—Authenticated News Service
Eugene Bur—"Billboard"
Cal Hermer, Maurice Wolf, Frank S. Leyendecker, Robert F. Klingensmith—"Boxoffice"
Lester Smith—Boston News Bureau
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Easton West—Continental Feature Syndicate
Jesse Zunser—"Cue"
Nelson L. Greene—"Educational Screen"
Coles Phillips—"Elks Magazine"
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Roscoe K. Fawcett—Fawcett Publications
R. W. Baremore, Stella Hamlin—"Film Curb"
Jack Alicoate, Chester B. Bahn, Arthur W. Eddy, Jack Harrower, Edward Harrison, L. H. Mitchell, George H. Morris, Don M. Mersereau, Winfield Andrus—"Film Daily"
Lester C. Grady—"Film Fun" and "Radio Stars"
George Davis—"Harper's Bazaar"
P. S. Harrison—"Harrison's Reports"
Jimmy Valentine—"Hollywood Low-Down"
Welford Beaton—"Hollywood Spectator"
Silas Edgar Synder—"International Photographic"
James J. Finn—"International Projectionist"
Yukio Aoyama—"Japanese Movie Magazine"
Herbert M. Miller, Warren Stokes—Jay Emanuel Publications
Alice L. Tildesley—Ledger Syndicate
Jimmy Fidler—McNaught Syndicate and National Broadcasting Co.
Regina Cannon—"Modern Screen Magazine"
A. D. Williams—"Moose Magazine"
Terry Ramsaye—"Motion Picture Herald"
Laurence Reid—"Motion Picture Magazine"
Maxine Block—"Motion Picture Review Digest"
E. J. Smithison—"Movie Classic"
M. R. Reese—"Movie Humor"
Arthur L. Gale—"Movie Makers"
James Shelley Hamilton—"National Board of Review Magazine"
Otis Ferguson—"The New Republic"
Louis A. Fink—New York News Bureau Association
John Mosher—"New Yorker"
T. H. Wenning—"News-Week Magazine"
George J. Hecht—"The Parents' Magazine"
Ruth Waterbury—"Photoplay"
William Lewin—"Photoplay Studies"
Norbert Lusk—"Picture Play Magazine"
Isabel O. Heath—"Real Screen Fun"
L. O. Robertson—Reeling Around (Syndicate)
Ian Martin—"Romances of Hollywood Movies"
Ernest V. Heyn—"Screen Guide Magazine"
Delight Evans—"Screenland Magazine"
Charles E. Lewis—"Showmen's Trade Review"
Eliot Keen—"Silver Screen"
Sam Black—"The Studio News"
Marilyn Matz—Unique Feature Syndicate
Joseph B. Pearman—"The Winged Foot"
E. Merker—"Woman's Home Companion"
Norman Winter—"Zit's Weekly"
ROUBEN MAMOULIAN

Directed

"THE GAY DESPERADO"

"WE LIVE AGAIN"
"BECKY SHARP"
"QUEEN CHRISTINA"
"SONG OF SONGS"

"LOVE ME TONIGHT"
"DR. JEKYLL AND MR. HYDE"
"CITY STREETS"
"APPLAUSE"

NOW IN PRODUCTION

"HIGH, WIDE AND HANDSOME"
MUTINY ON THE BOUNTY
A Metro-Goldwyn-Mayer Production

Associate Producer ........................................... Albert Lewin
Director .......................................................... Frank Lloyd
Stars ............................................................. Charles Laughton, Clark Gable, Franchot Tone
Novel ............................................................. Charles Nordhoff, James Norman Hall
Screenplay ..................................................... Talbot Jennings, Jules Furthman, Cary Wilson
Cinematographer ............................................. Arthur Edeson
Recording Engineer .......................................... Douglas Shearer
Film Editor ..................................................... Margaret Booth
Art Director ..................................................... Cedric Gibbons
Musical Score .................................................. Herbert Stothart

Press Agent .................................................... Howard Dietz
Produced at ..................................................... Metro-Goldwyn-Mayer Studios, Culver City
General Release Date ......................................... November 8, 1935

— CAST —
KING VIDOR

Directed

"THE TEXAS RANGERS"
(Paramount)

In Preparation

"STELLA DALLAS"
(Samuel Goldwyn-United Artists)
MR. DEEDS GOES TO TOWN
A Columbia Production

Producer.................................................Frank Capra
Director..................................................Frank Capra
Star........................................................Gary Cooper
Author...................................................Clarence Buddington Kelland (from "Opera Hat")
Screenplay..............................................Robert Riskin
Cinematographer.................................Joseph Walker
Recording Engineer.............................Edward Bernds
Film Editor.............................................Gene Havlick
Art Director...........................................Stephen Goosson
Costumer..............................................Samuel Lange
Musical Director.................................Howard Jackson
Assistant Director.................................C. C. Coleman

Press Agent...........................................Hy Daab
Produced at...........................................Columbia Pictures Studios, Hollywood
Recording System..................................Western Electric
General Release Date.........................April 12, 1936

— CAST —
Thank You

BOB KANE

for the swell Opportunity of

DIRECTING

ANNABELLA  HENRY FONDA
LESLIE BANKS

in

"Wings of the Morning"

HAROLD SCHUSTER

Adapted by Tom Geraghty
From the stories
by
DONN BYRNE
and the first Technicolor picture to be made in England

Released throughout the world by

20th CENTURY-FOX
THE GREAT ZIEGFELD

A Metro-Goldwyn-Mayer Production

Producer .................................................... Hunt Stromberg
Director ............................................................ Robert Z. Leonard
Stars... William Powell, Myrna Loy, Luise Rainer, Frank Morgan, Fannie Brice, Virginia Bruce
Story................................................................. William Anthony McGuire
Screenplay ......................................................... William Anthony McGuire
Cinematographer ................................................ Oliver T. Marsh
Recording Engineer ............................................... Douglas Shearer
Film Editor ......................................................... William S. Gray
Art Director ....................................................... Cedric Gibbons
Costumer ........................................................... Adrian
Musical Director .................................................... Arthur Lange
Musical Numbers by ........................................... Walter Donaldson, Harold Adamson
Harriet Hoctor Ballet Music by ............................... Con Conrad
Dances and Ensembles staged by ............................. Seymour Felix

Press Agent ....................................................... Howard Dietz
Produced at .................................................... Metro-Goldwyn-Mayer Studios, Culver City
General Release Date ........................................... September 4, 1936

—CAST—

ROWLAND V. LEE

Director

"ONE RAINY AFTERNOON"
Pickford-Lasky

"LOVE FROM A STRANGER"
Capitol Film Prods.—London

"THE TOAST OF NEW YORK"
RKO-Radio
SAN FRANCISCO
A Metro-Goldwyn-Mayer Production

Producers.................................................John Emerson, Bernard H. Hyman
Director..................................................W. S. Van Dyke
Stars....................................................Clark Gable, Jeanette MacDonald, Spencer Tracy
Story......................................................Robert Hopkins
Screenplay...............................................Anita Loos
Cinematographer........................................Oliver T. Marsh
Recording Engineer....................................Douglas Shearer
Film Editor..............................................Tom Held
Art Director.............................................Cedric Gibbons
Costumer................................................Adrian
Musical Director........................................Herbert Stothart
Musical Numbers:
"San Francisco," by.........................Gus Kahn, Brinislau Koper,
                                     Walter Jurmann
"Would You," by..................Nacio Herb Brown, Arthur Freed
Dances..................................................Val Raset

Press Agent..............................................Howard Dietz
Produced at......................Metro-Goldwyn-Mayer Studios, Culver City
General Release Date.........................June 26, 1936

—CAST—
"CHINA SEAS"
M-G-M

"LOVE IS NEWS"
20th Century-Fox

"SLAVE SHIP"
20th Century-Fox

Directed by
TAY GARNETT

"WORLD CRUISE"

"TRADE WINDS"

"SINGAPORE BOUND"

Produced and Directed by
TAY GARNETT
DODSWORTH
A United Artists Release

Producer ........................................... Samuel Goldwyn
Director ........................................... William Wyler
Featured Players. . . . Walter Huston, Ruth Chatterton, Mary Astor, Paul Lukas, David Niven
Author ........................................... Sinclair Lewis
Screenplay ........................................ Sidney Howard
Cinematographer ................................. Rudolph Mate
Location Shots .................................... Harry Perry
Recording Engineer .............................. Oscar Lagerstrom
Film Editor ........................................ Danny Mandel
Art Director ....................................... Richard Day
Costumer .......................................... Omar Kiam
Musical Director ................................. Alfred Newman
Assistant Director ............................... Eddie Bernoudy

Press Agents ...................................... Monroe Greenthal, Jock Lawrence
Produced at ....................................... United Artists Studios, Hollywood
Recording System ............................... Western Electric
General Release Date ............................ Sept. 18, 1936

—CAST—
Walter Huston, Ruth Chatterton, Mary Astor, Paul Lukas, David Niven, Gregory Gaye, Mme. Maria Ouspenskaya, Odette Myrtil, Kathryn Marlowe, John Payne, Spring Byington, Harlan Briggs, Charles Halton, Beatrice Maude.
MICHAEL BALCON

METRO-GOLDWYN-MAYER
BRITISH STUDIOS LIMITED
THE STORY OF LOUIS PASTEUR
A First National-Cosmopolitan Production

Producer ................................................................. Jack L. Warner
Associate Executive in charge of Production .............. Hal B. Wallis
Supervisor ............................................................... Henry Blanke
Director ................................................................. William Dieterle
Star ........................................................................ Paul Muni
Original and Screenplay ........................................... Sheridan Gibney, Pierre Collings
Cinematographer ....................................................... Tony Gaudio
Director of Recording ................................................ Major Nathan Levinson
Film Editor ............................................................... Ralph Dawson
Art Director ............................................................. Robert M. Haas
Costumer .................................................................. Milo Anderson
Musical Director ....................................................... Leo F. Forbstein
Assistant Director ..................................................... Frank Shaw

Press Agent ............................................................... S. Charles Einfeld
Produced at ............................................................. Warner Bros.-First National Studios, Burbank
General Release Date ................................................ February 22, 1936

—CAST—

WALLACE SULLIVAN

Original Story
"LIBELED LADY"

In Preparation
Original
"SALLY, IRENE and MARY"

Original
"THE CORNHUSKERS"

Original
"MARCH OF MELODY"

Under Contract to 20th Century-Fox
A TALE OF TWO CITIES
A Metro-Goldwyn-Mayer Production

Producer .................................................. David O. Selznick
Director .................................................. Jack Conway
Star ..................................................... Ronald Colman
Author .................................................. Charles Dickens
Screenplay ............................................... W. P. Lipscomb, S. N. Behrman
Cinematographer ...................................... Oliver T. Marsh
Recording Engineer .................................... Douglas Shearer
Film Editor ............................................... Conrad A. Nervig
Art Director ............................................. Cedric Gibbons
Costumer ................................................ Dolly Tree
Musical Director ....................................... Herbert Stothart

Press Agent ............................................. Howard Dietz
Produced at ............................................ Metro-Goldwyn-Mayer Studios, Culver City
General Release Date ................................... December 27, 1935

— CAST —
MAX GORDON PLAYS & PICTURES
INCORPORATED

Harry M. Goetz
President

Max Gordon
Vice-President and
General Manager

Marcus Heiman
Secretary and
Treasurer

First Production, "THE WOMEN"
ANTHONY ADVERSE
A Warner Bros. Production

Producer.................................................................Jack L. Warner
Associate Executive in charge of Production.............Hal B. Wallis
Supervisor...............................................................Henry Blanke
Director...............................................................Mervyn LeRoy
Star.............................................................................Fredric March
Novel............................................................................Hervey Allen
Screenplay..............................................................Sheridan Gibney
Cinematographer.....................................................Tony Gaudio
Director of Recording...............................................Major Nathan Levinson
Film Editor...............................................................Ralph Dawson
Art Director.............................................................Anton Grot
Costumer.....................................................................Milo Anderson
Original Musical Score.............................................Erich Wolfgang Korngold
Operatic Sequences...................................................Aldo Franchetti
Assistant Director......................................................Bill Cannon

Press Agent..............................................................S. Charles Einfeld
Produced at..............................................................Warner Bros.-First National Studios, Burbank
Recording System.....................................................Western Electric
General Release Date................................................August 29, 1936

—CAST—
"FIRE OVER ENGLAND"

DIRECTED BY

WILLIAM K. HOWARD

UNDER CONTRACT TO

WALTER WANGER
ERICH POMMER
ALEX KORDA

AMERICAN AND BRITISH PRODUCTIONS
FOR UNITED ARTISTS RELEASE
THE GREEN PASTURES
A Warner Bros. Production

Producer.......................................................... Jack L. Warner
Associate Executive in charge of Production .......... Hal B. Wallis
Supervisor.................................................... Henry Blanke
Directors...................................................... Marc Connelly, William Keighley
Play by.......................................................... Marc Connelly
From novel by................................................ Roark Bradford
Screenplay by................................................ Marc Connelly, Sheridan Gibney
Cinematographer.............................................. Hal Mohr
Director of Recording...................................... Major Nathan Levinson
Film Editor...................................................... George Amy
Art Directors.................................................. Allen Saalburg, Stanley Fleischer
Costumer........................................................ Milo Anderson
Choral Music arranged and conducted by.............. Hall Johnson
Assistant Director.......................................... Sherry Shourds

Press Agent.................................................... S. Charles Einfeld
Produced at...................................................... Warner Bros.-First National Studios, Burbank
Recording System............................................ Western Electric
General Release Date........................................ August 1, 1936

— C A S T —
Rex Ingram, Oscar Polk, Eddie Anderson, Frank Wilson, George Reed, Abraham Gleaves, Myrtle Anderson, Al Stokes, Edna M. Harris, James Fuller, George Randol, Ida Forsyne, Ray Martin, Charles Andrews, Dudley Dickerson, Jimmy Burress, William Cumby, George Reed, Ivory Williams, David Bethea, Ernest Whitman, Reginald Fenderson, Slim Thompson, Clinton Rosamund, Hall Johnson Choir.
ROBERT T. KANE

20th Century-Fox Film Corporation
LONDON, ENGLAND

WINGS OF THE MORNING
UNDER THE RED ROBE
CYRANO DE BERGERAC (now in production)
Another Group in Preparation.
A MIDSUMMER NIGHT'S DREAM
A Warner Bros. Production

Producer .................................................. Jack L. Warner
Associate Executive in charge of Production .......... Hal B. Wallis
Supervisor .................................................. Henry Blanke
Directors .................................................. Max Reinhardt, William Dieterle
Stars ........................................................ James Cagney, Joe E. Brown, Dick Powell
Author ...................................................... William Shakespeare
Arranged for Screen by .................................. Charles Kenyon, Mary McCall, Jr.
Cinematographer .......................................... Hal Mohr
Director of Recording .................................. Major Nathan Levinson
Film Editor .................................................. Ralph Dawson
Art Director ............................................... Anton Grot
Costumer ................................................... Max Ree
Music by .................................................... Felix Mendelssohn
Arranged by .............................................. Erich Wolfgang Korngold
Dance Directors ........................................... Brinislava Nijinska, Nini Theilade
Assistant Director ...................................... Sherry Shourds

Press Agent .............................................. S. Charles Einfeld
Produced at .............................................. Warner Bros.-First National Studios, Burbank
Recording System ....................................... Western Electric
General Release Date ................................... October 3, 1936

— C A S T —
James Cagney, Dick Powell, Joe E. Brown, Jean Muir, Hugh Herbert, Ian Hunter,
Frank McHugh, Anita Louise, Victor Jory, Mickey Rooney, Olivia de Havilland,
Dewey Robinson, Ross Alexander, Hobart Cavanaugh, Grant Mitchell, Otis
GLAMOROUS NIGHT—film version of the great Drury Lane stage success by Ivor Novello, featuring Otto Kruger, Mary Ellis, Barry McKay and Rod La Rocque. Directed by Brian Desmond Hurst.

SENSATION—murder-mystery story from the play "Murder Gang" by George Munro and Basil Dean. Featuring John Lodge, Diana Churchill and Francis Lister. Directed by Brian Desmond Hurst.


THE LUCK OF THE NAVY—drama of life at sea. A famous theatrical hit in which Percy Hutchinson played the lead.


AREN'T MEN BEASTS—London stage play current comedy hit by Vernon Sylvaine, featuring Robertson Hare, Alfred Drayton, June Clyde and Billy Milton. Directed by Graham Cutts.

TREACHERY—drama from the story by Gilbert Frankau to be directed by Herbert Brenon.

THE WOMAN IN WHITE—by Wilkie Collins.

MORE SUNSHINE—musical—starring Albert Burdon.


PLEASE TEACHER—the very successful London Hippodrome musical comedy featuring Bobby Howes, star in the original production. Directed by Stafford Dickens. Wylie Watson, Vera Pearce and Bertha Belmore also play their original roles from the stage production.

THE SILVER SPOON—spectacular screen revue to include all the finest stage, screen and radio talent of England, America and the Continent, starring Buddy Rogers.

Sole United States Representative

ALLIANCE FILMS CORPORATION

BUDD ROGERS, Vice-President and General Manager

R. K. O. BUILDING ROCKEFELLER CENTER NEW YORK
— 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.: Assco. Exhibitors; Star: Harold Lloyd; Director: Fred Newmeyer.

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

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

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

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

SMILLIN' 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.

— 1923 —

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

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

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

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

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

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

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

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

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

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

— 1924 —

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

SEA HAWK—61 votes; Dist.: First National; Stars: Milton Sills, Enid Bennett, Wallace Beery; Director: Frank Lloyd.

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

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

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

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

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

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

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

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

— 1925 —

GOLD RUSH—63 votes; Dist.: United Artists; Star and Director: Charlie 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.: Pathé; Star: Harold Lloyd; Director: 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 Adorée; Director: King Vidor.

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

* 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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NEW YORK OFFICE
1501 BROADWAY

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— 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: Albert Parker.

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 Brennon.

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

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

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

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

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

— 1927 —

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

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

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

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

(*) BEN HUR—164 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.

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

— 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 Brennon.

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.

— 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 and Irving Cummings.

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

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

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

— 1930 —

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

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

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

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

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

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

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

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

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

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

— 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.
PAUL SOSKIN
Executive Producer
SOSKIN PRODUCTIONS, LTD.
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AMALGAMATED STUDIOS
Elstree, London, England
BROADWAY—172 votes; Dist.: Fox; Stars: James Dunn, Sally Eilers; Director: Frank Borzage.

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

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

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

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

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

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

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

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

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

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

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

1933

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

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

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

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

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

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

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

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

MAEDCHEN IN UNIFORM—137 votes; Dist.: Film-Red; Choice; Stars: Dorothea Wieck, Hertha Thiele; Director: Leontine Sagan.

RASPUTIN AND THE EMPRESS—128 votes; Dist.: M-G-M; Stars: John Ethel, and Lionel Barrymore; Director: Richard Boleslawski.

1934

THE BARRETT'S OF WIMPOLE STREET—348 votes; Dist.: M-G-M; Stars: Norma Shearer, Fredric March, Charles Laughton; Director: Sidney Franklin.

THE HOUSE OF ROTHCHILD—338 votes; Dist.: United Artists; Star: George Arliss; Director: Alfred Werker.

IT HAPPENED ONE NIGHT—281 votes; Dist.: Columbia; Stars: Clark Gable, Claudette Colbert; Director: Frank Capra.

ONE NIGHT OF LOVE—265 votes; Dist.: Columbia; Star: Grace Moore; Director: Victor Schertzinger.

LITTLE WOMEN—264 votes; Dist.: RKO Radio; Star: Katharine Hepburn; Director: George Cukor.

THE THIN MAN—249 votes; Dist.: M-G-M; Stars: William Powell, Myrna Loy; Director: W. S. Van Dyke.

VIVA, VILLA!—188 votes; Dist.: M-G-M; Star: Wallace Beery; Director: Jack Conway.

DINNER AT EIGHT—172 votes; Dist.: M-G-M; Stars: Marie Dressler, John Barrymore, Wallace Beery, Jean Harlow, Lionel Barrymore, Lee Tracy, Edmund Lowe; Director: George Cukor.

THE COUNT OF MONTE CRISTO—145 votes; Dist.: United Artists; Stars: Robert Donat, Elissa Landi; Director: Rowland V. Lee.

BERKELEY SQUARE—119 votes; Dist.: Fox; Stars: Leslie Howard; Heather Angel; Director: Frank Lloyd.

1935

DAVID COPPERFIELD—339 votes; Dist.: M-G-M; Stars: Freddie Bartholomew, W. C. Fields, Lionel Barrymore; Director: George Cukor.

LIVES OF A BENGAL LANCER, THE—278 votes; Dist.: Paramount; Stars: Gary Cooper, Franchot Tone, Richard Cromwell; Director: Henry Hathaway.

INFORMER, THE—256 votes; Dist.: RKO Radio; Star: Victor McLaglen; Director: John Ford.

NAUGHTY MARIETTA—250 votes; Dist.: M-G-M; Stars: Jeanette MacDonald, Nelson Eddy; Director: W. S. Van Dyke.

LES MISERABLES—235 votes; Dist.: United Artists; (20th Century); Stars: Fredric March, Charles Laughton, Cedric Hardwicke; Director: Richard Boleslawski.

RUGGLES OF RED GA—222 votes; Dist.: Paramount; Stars: Charles Laughton, Mary Boland, Charles Ruggles; Director: Leo McCarey.

TOP HAT—174 votes; Dist.: RKO Radio; Stars: Fred Astaire, Ginger Rogers; Director: Mark Sandrich.

BROADWAY MELODY OF 1936—166 votes; Dist.: M-G-M; Stars: Jack Benny, Eleanor Powell; Director: Roy Del Ruth.

RCBERTA—155 votes; Dist.: RKO Radio; Stars: Irene Dunne, Fred Astaire, Ginger Rogers; Director: William A. Seiter.

ANNA KARENINA—129 votes; Dist.: M-G-M; Stars: Greta Garbo, Fredric March; Director: Clarence Brown.
HISTORY MAKERS OF 1936

Thumbnail summaries of personalities whose activities provided major headlines in the past year.
HERBERT WILCOX

PRODUCER

127-133 WARDOUR ST, W.1
LONDON—ENGLAND
• • WILL H. HAYS

Take it from the indefatigable General himself, his long service to the industry is marked by no more interesting happening than his audience with Pope Pius in Vatican City late in 1936. It was an eventful European visit, that trip, for it did much to further a new Italian accord, with Il Duce’s government granting concessions sorely needed if the American film industry was to survive in the Italian market. Yes, the General was received by the Premier. Despite the demands made upon his time by his M.P.P.D.A. office, Hays found opportunity to serve as chairman of the Advisory Committee of the Museum of Modern Art Film Library.

JOSEPH M. SCHENCK

Step up and meet the man who was at once the joy of the trade press editor in search of a headline, and the despair of the linotype operator in search of an easy shift. You see it was like this: Joseph M. Schenck is chairman of the 20th Century-Fox board, and naturally a master-key man in any negotiations involving his firm. The more negotiations there are, the more active is Mr. Schenck. Thus it follows that the more active he is, the more news there is. He spent months in 1936 trying to conclude a series of the most vital, and certainly the most complicated, deals in film history... those with England’s film barons, the Messrs. Ostrer and his own company, plus the Loew interests on the side. He produced more suspense than any score of screenplays. He commuted from coast to coast and to Europe. He also spent a few days in a hospital, and filmland cheered when he emerged with nothing more serious than a slight British accent.

• • ADOLPH ZUKOR

On January 7th, 1937, this perennia1 executive celebrated his birthday. Coincidentally Paramount launched a four-months-long International Silver Jubilee celebration for Adolph Zukor, in commemoration of the Paramount founder’s 25 years of service to the film industry. The past year saw the Zukor tradition and prestige increase, with the name hobbling up time and again in news stories. Sallent among these were: his appointment as generalissimo of company’s studio production; the rumored possibility of his restora-

• • H. M. WARNER

You can’t spell Warner without that syllable “war”. And you can’t think of “war” without thinking of courage. You guessed it—you can’t think of courage without thinking of Harry Warner. He is loaded with it. Throughout the lean years when that arch-willian Depression was stalking about, it was H. M. who met him like Heracles at the bridge. “A gamble now upon the future of America”, he typically told his eastern and Canadian sales meeting last June, “is the best gamble in the world”. He called upon business and industrial leaders everywhere to “loosen purse strings and make present period one of progress and development”. He himself set the example. Characteristically he made and fought for “The Green Pastures”. Fortune favors the bold. Salute!

• • DR. A. H. GIANNINI

United Artists obtained the industry’s ace banker when the producer-owners elected him to the presidency of their corporation. Not only a financial authority who knows the picture business from the inside out, but also an ambassador of good will. A constant proponent of motion pictures as a sponsor of international amity. A man who knows the problems of the industry—and its individual members—and deals with them intelligently and honestly. A counsellor of industry executives—big and small—and whose reputation extends from the movie marts of Holly-

• • N. M. SCHENCK

A film magnate who decided to buy only one house. He did at Miami Beach, Florida, for winter residence. Friends wondered what use it would be to purchaser who only has to be in a dozen or so places at once. As usual, and as president he headed up Loew, Inc., plus having finger in more pies that Little Jack Horner ever dreamed about. Was in the thick of the famous Gaumont British negotiations, conferring on both coasts. Also accepted chairmanship of industry’s World’s Fair bonds sales body. Loew’s stockholders at annual meeting in December awarded him five year personal service contract and option to purchase 9,638 shares of the late Irving Thalberg’s common stock at $40 per share annually during the five year period.

wood to the downtown financial districts of Manhattan Island—and then right around the world. That, gentlemen, sums up the Doctor.

113
Carl Laemmle Jr.
tion to Paramount presidency; and his obvious pleasure at having this post go to Barney Balaban, while he himself was re-elected chairman of the board.

**R. H. COCHRANE**

With formation of the new Universal, R. H. Cochrane became president. Right at outset of his assuming office, it became apparent that progressiveness, not precedent, was to be keynote of his policy. On this platform he worked like proverbial beaver, putting both production and distribution forces on a new high standard of efficiency, and communicating his own enthusiasm to those under his command. So that entire organization’s speed and power could be effectively utilized, he streamlined it by simplifying the corporate structure both of the company and its subsidiary and allied interests.

**HARRY COHN**

Was innocent cause of it being conclusively proved that letter-carriers go to movies often than to colleges. Envelope addressed to President of Columbia went to 729 Seventh Avenue instead of to Dr. Nicholas Murray Butler on Morningside Heights. Spent most of time grinding out sound box-office films, which in turn ground out dividends as usual. Paid a visit or two to New York town. Went through monotonous experience of being re-elected proxy of his outfit. All around success is said to have excited breasts of certain Wall Street gents, alert to be in on a good thing.

**LEO SPITZ**

In addition to presidency of RKO, this young and exceptional exec. was given identical post by K-A-O, and subsequently made a director of Metropolitan Playhouses, Inc. representing K-A-O’s 20 per cent interest in that company. When gossip had it that a merger of RKO and Paramount was contemplated, young Mr. Spitz (being a Chicagoan and used to really strong winds) took the whispering breezes right out of old Dame Rumor’s sails by declaring the report “silly”. A considerable increment of his time and interests was devoted to the perfecting of the new reorganization plan for RKO.

**BARNEY BALABAN**

Early in July, Paramount held a vital board meeting, the action of which the industry at large awaited with uncommon interest. Emerging from this conclave, a director said: “Paramount is back in the hands of showmen.” What he meant was that Barney Balaban had been chosen president to succeed John E. Otterson, and Adolph Zukor re-elected chairman of the board. In exclusive interview accorded the FILM DAILY, Balaban stated he would continue as president of B. & K. He took occasion to deny a report that he had been given a one-year contract with Paramount. “I don’t need a contract,” he said, adding, “I’ve always been a Paramount man!” Of that the industry is sure.

**SIDNEY R. KENT**

Sidney R. Kent way back in 1935 observed that man-power is the main asset and in 1936 there is his own record to prove it beyond the shadow of a reasonable doubt, as they say in legal circles. A busy, eventful 12 months for Kent in 1936, and 20th Century-Fox progress a result. Then, too, there was the GB deal, and its many demands. And, anent GB, Kent was re-elected a director at a stormy shareholders’ meeting in December. Kent also will remember 1936 for two strictly personal events: His daughter married, he was made an officer in the French Legion of Honor.

**GEORGE J. SCHAEPFER**

An early United Artists’ coup d’état was the signing of this chap to a three year contract as U. S. Canadian general manager. He worked up an appetite for a giant testimonial dinner given to him by his armada of industry friends by going to Washington and playing a star role in attacking the Pettengill anti-block booking bill before the interstate and foreign commerce subcommittee. After telling the legislative boys a thing or two, he nonchalantly hied back to Gotham and put on his bib as though nothing had happened. Soon thereafter he was elevated to the U-A first vice-presidency as successor to Mary Pickford.
DWIGHT TAYLOR

Originals

TOP HAT
(RKO-Radio)

THE GAY DIVORCEE
(RKO-Radio)

PARIS IN THE SPRING
(Paramount)

NUMBERED MEN
(Warner)

LADY BY CHOICE
(Columbia)

SPARKLE
(Gaumont-British)
  Original and Screenplay

IN PREPARATION

Screenplays

TOP HAT®
(RKO-Radio)

FOLLOW THE FLEET®
(RKO-Radio)

IF I WERE FREE
(RKO-Radio)

LONG LOST FATHER
(RKO-Radio)

ARE YOU LISTENING?
(M-G-M)

SECRETS OF A SECRETARY
(Paramount)

TODAY WE LIVE®
(M-G-M)

HEAD OVER HEELS
(Gaumont-British)

*IN COLLABORATION
LOUIS B. MAYER

His Honor the Mayer of M-G-M let loose his lions, Leo and son, in spectacular fashion. Big Leo growled in unprecedented number of big pix, and Leo, Jr., the little rascal, emulated his dad in fine style. Exhibitors and patrons alike who stepped up and "put it on the lion" invariably got back with interest what they sank in Leo. His Honor, who had considerable to do with all this, stopped rubbing his magic production lamp occasionally, among other things, to sit in on the famous deal between Loew's, 20th Century-Fox, G-B and the Ostrers.

DARRYL F. ZANUCK

You find the 1936 achievements of the energetic, tireless Darryl F. Zanuck written not so much in terms of personal headlines as in those which tell the production story of 20th Century-Fox. Such headlines as for instance that in The Film Daily of Oct. 27: "20th Century-Fox to Deliver 33 Films by Christmas". And again on Nov. 24: "20th Century-Fox to Start 14 for '37 in Six Weeks". In September, Zanuck was elected chairman of the executive committee of the M.P.P.D.A. to succeed the late, lamented Irving Thalberg. About the silliest of all silly stories finding circulation during the year was that hinting that Zanuck was stepping out from his post. It brought emphatic denial from Sidney R. Kent. In early December, Zanuck received the cross of the French Legion of Honor.

AL LICHTMAN

In case you want to know exactly what pal Al has been doing late to earn his board and keep, let’s take a look at the record sales of M-G-M for 1936. It’s easy to understand why this affable assistant to Nicholas M. Schenck, and master of the art of sales plus distribution, remained pretty much out of news print. Keeping one’s nose to the grindstone doesn’t make very colorful copy. But he did break into the streamer heads when he took the rostrum in Columbus, Ohio, and told the ITOA parley "facts the independent exhibitor should know". Loew’s annual meeting in early December revealed Al had been added to the corporation’s roster of vice prexies.

NED E. DEPINET

Many a mainspring is unrevealed by the faces of clocks and news stories. Take for example a story such as RKO Distributing Corp, reaching a new high in sales contracts during 1936. Modest mainspring back of this feat is President Ned E. Depinet, who seems to be one of industry’s deftest headline dodgers. Nevertheless, his business logic and enthusiasm contributed no little to bringing renowned rodent, Mickey Mouse, into RKO star fold.

DAVID SARNOFF

David Sarnoff, in after years, likely will look back to 1936 as (A) the year in which RCA and NBC gave the first public demonstration of television’s enlarged screen, permitting 7½ by 10 inch pictures and (B) the year in which he was royally dined by employees of RCA and its service companies, the event marking Dave’s completion of three decades in the radio industry. The demonstration, strikingly revealing television progress, hinted that commercial television had succeeded recovery in relation to that "corner." It may be turned late in ‘37.

EARLE W. HAMMONS

Here we have the spice of Educational Pictures, an admirable personage on many counts, chief among which may be mentioned his ability, integrity, acumen, magnetism... and his uncanny knack of keeping all his corporate titles straight,—holding, operating, subsidiary companies, et al. He knows the shorts field even better than Rin-Tin-Tin knew in his youth when it was time to eat. He champions this field, too, at the drop of a hat. And he genuinely and sincerely detests dual bills, contending that they cut the equivalent of one show’s gross daily from theatres operating on this policy. He said so last June.

Maj. ALBERT WARNER

During great campaign of ‘36, Major Albert (being a military man) was in the front lines much more than in headlines. One of leading strategists of WB board and vice-president of the company, he could be found most of the time in his luxurious dugout at home office ham-
Martin Mooney
mering away in Napoleonic fashion. Also wended way frequently to projection room to inspect WB box-office ammunition. Went A.W.O.L. long enough to attend as usual Film Daily Golf Tournament at Glen Oaks.

HERBERT B. SWOPE

One of year's misfortunes was loss to the industry of H. B. as an active participant in its affairs. Early in April, he repeated prior resignation from RKO board and withdrew as the K-A-O directorate's chairman, severing last obvious link between him and filmland so as to devote more time to corporate duties in other fields. His son, H. B. Swope, Jr., also left the industry after connecting with Selznick International. Thus in the celluloid kingdom the name Swope became virtually as rare as copies of the first Shakespeare Folio. It's only temporary, we hope.

ED. L. ALPERSON

On precisely the same date that Paul Revere made his famous ride,—April 18th,—headlines officially told of the ride of Edward L. Alperson from his affiliation with National Theatres Corp. right into the presidency of Grand National, the Pathé subsidiary company known as Premier Film Attractions. The shift was expected, as earlier that month well-substantiated reports had it that negotiations to have Alperson sign on the dotted line were completed. He announced that he and colleagues would handle 30 features during the year. New company's stock went right ahead and got listed on Curb Exchange. In fact GN and prexy E.L.A. went right ahead, too.

FLOYD B. ODLUM

Formally answering those who eyed questioningly the extensive Atlas Corp. holdings in Paramount, RKO and other companies, Floyd B. Odlum stated that his powerful financial trust does not intend to control, or manage those organizations in which it makes investments. In September, news flashed that passive-appearing but nevertheless dynamically active Mr. Odlum had resigned from Paramount's board, succeeded by Y. Frank Freeman. But the resignation appeared to astute industry observers to have no particular significance as regards Atlas holdings in Paramount stock.

ISIDORE OSTRER

The head of England's House of Morgan, as far as motion picture affairs are concerned. In other words, the chief figure in the Gaumont British setup, which he heads. Made the front page headlines last summer when he talked to Sidney R. Kent, 20th Century-Fox proxy, Joe Schenck and Loew representatives at London on a deal through which the American firms were to buy the Ostrer control of GB. Suddenly, not to mention dramatically, the situation changed and John Maxwell, Scottish film titan, entered the picture presumably to acquire the Ostrer shares. Isidore Ostrer made more front page reading material when he came to New York, and later Hollywood, last Fall for further GB talks with the Kent and Schencks on a situation, which, from the viewpoint of outsiders, was extremely difficult to understand.

J. CHEEVER COWDIN

"Henry Ford, antiquarian, patents new type of car"... "Franklin D. Roosevelt, stamp collector, delivers annual message to Congress." Strange way to refer to these gentlemen in the news? Perhaps,—but consider what happened when J. Cheever Cowdin sailed for Europe late last December. Steamship company's publicity release described him as a "polo player." At first glance this seemed an unusual descriptive title, but on second thought it appeared quite appropriate. When Mr. Cowdin took over board chairmanship of the New Universal, we recall how enthusiastically he swept into the saddle... rode high, wide and handsome... teamworked to perfection... and was in large measure responsible for frequency with which U scored in year following reorganization. But you haven't seen anything yet. Watch him in the 1937 chucker!

CHAS. R. ROGERS

For the rapid production progress made by the New Universal the snappy salute goes to vice president Charles R. Rogers who climbed into the Universal City saddle with the friendly departure of the Laemmle dynasty. Hard work, and then some more hard work—that's the Rogers' way. Even when he came East in late October, it was no pleasure jaunt, but "strictly business." That business included consultation with England's Herbert Wilcox and the effectuating of an agreement assuring closer co-operation between the British and American studios of Universal affiliation.
Douglas MacLean Productions

The First Two for 1937:

* James Cagney in "Great Guy"

* "23½ Hours Leave"
  Mary Roberts Rinehart's Famous Comedy Hit
If there's a gent who kept the news sleuths' noses to the ground during the dog days of 1936, he's one Andrew W. Smith, Jr.—"Andy" to you. August had barely started when "Andy" resigned as vp of Vitagraph and Warner-First National eastern and Canadian sales executive. Subsequently came reports he would (a) join GN (b) enter the theater field and (c) acquire Walter Read house. "Andy" finally cut the reports short by affiliating with United Artists as general sales manager, and the news sleuths went back to normalcy.

SAMUEL GOLDFYN
A hospital bulletin, issued while this rugged individual was recuperating from an operation last Summer, tells more eloquently than news files what kind of a year he had. "Mr. Goldwyn" it said, "is doing very nicely." During 1936, film circles hoped he would spend more time telling stories than buying them. Purchased "Dead End," "Angel Making Music," and other stand-out properties. Also announced he and Douglas Fairbanks, Sr., would make "Marco Polo." Continued to prove himself one of most alluring screen magnates, baiting box-offices with such enticing entertainment as "Come And Get It." Latter title is rumored to have been taken literally by Gary Cooper to mean a Goldwyn contract.

DAVID O. SELZNICK
It was a swell 1936 for David O. Selznick. His firm, Selznick International Pictures went great guns in initial production year with high quality product, including the literally colorful "Garden of Allah." The firm joined the Hays organization, and sundry other events took place such as his being awarded the 1936 League of Nations medal for his "Little Lord Fauntleroy." David also bagged with his clear judgment and financial sling-shot the screen rights to the Goliath novel of the times "Gone With The Wind." But from his personal standpoint all these happenings took second place in light of the real climax—accommodating Mr. Stork arrived in May and gave a son and heir to the David Selznicks.

GRADWELL L. SEARS
His steady rise in industry ranks continued when Major Albert Warner announced: "Gradwell L. Sears, vice-president of Vitaphone, has been appointed general sales manager for Warner-First National and affiliated companies." Not so bad, is it, for a young fellow who was a First National salesman out Chicago way only a dozen or so years ago. One of his initial acts upon taking new office was to make important shifts in WB branch personnel. It was he, too, who divulged WB's $3,000,000 production budget boost last Autumn.

NEIL F. AGNEW
You can't have a gallery of history-makers without this general sales manager, who put the "mount" in Paramount this past season. If skeptical, just you take a squint at revenue that piled up through his merchandising methods. Company's film rentals skied to highest mark since 1930 B. C. (Before Crash). Any time you feel sorry for yourself, with such details on your mind as your work, buying a new garden hose and a new cowcatcher for little Junior's toy locomotive, be soothed by giving a thought to Mr. Agnew who services 9,400 film accounts plus a flock in non-theatrical brackets.

M. H. AYLESWORTH
Early in year it appeared that Merlin H. Aylesworth might have enough leisure to take the usual executive hour for lunch. He had only two board chairmanships on his hands, those of RKO Corporation and RKO Radio Pictures. But along came April, and with it the problem of finding a replacement for Herbert Bayard Swope who resigned as chairman of the Keith-Albee-Orpheum board. So they just naturally gave this additional post to Mr. Aylesworth, who later mystified the industry by actually finding time to go to Rochester to attend annual S.M.P.E. convention. While there he also took time to deliver a stirring, star speech calling on majors to cooperate in cutting Hollywood production costs, and advocated both price-hiking and abolition of double bills.
B. P. SCHULBERG
PRODUCTIONS FOR PARAMOUNT, 1936-37

Current Releases

Joan Bennett and Cary Grant
in
"WEDDING PRESENT"

"A DOCTOR'S DIARY"
with
George Bancroft Helen Burgess John Trent

Edward Arnold and Francine Larrimore
in
"JOHN MEADE'S WOMAN"

"HER HUSBAND LIES"
with
Gail Patrick Ricardo Cortez Akim Tamiroff

Forthcoming Releases

EDWARD ARNOLD IN "LOVES AND LIFE OF
ALEXANDER DUMAS"
And three others, including vehicles for
THE STAR OF 1937
JOHN TRENT

B. P. SCHULBERG PICTURES, INC.
B. P. SCHULBERG, Pres. RALPH A. KOHN, Vice-Pres. and Gen'l Mgr.
• SAMUEL J. BRISKIN
Before you is RKO Radio's vice-president in charge of production. Addressed its annual convention, telling the boys right down boldly that organization intended no raids on other companies for stars, but would build up players from within its own ranks; expressed his opinion on another occasion that films will never go 100 per cent color; and also held that when television comes, it will be boon to the industry. Traveled from coast to home office for conference with president Leo Spitz during RKO reorganization plan's formulation. Was awarded one-year contract to continue in present post, with, it is understood, a long-term contract awaiting him when reorganization is effectuated.

• JOSEPH P. KENNEDY
Year's "star reporter." Made study of problems relating to RCA's capital structure and reported findings to board. Retained for $55,000 by Paramount to make survey and report of its business operations from stem to stern. Appointed as aides A. B. Poole, former Pathe treasurer and v.p.; C. J. Scollard, another former Pathe officer; John Ford of Maine-New Hampshire Theaters; and an associate SEC buddy, Joseph R. Sheehan. The full Kennedy report, thorough and enlightening, revealed problems essential to overcome were mostly at studio. Urged giving production department free sway, unhampered by directorate in New York. Further urged placing management in hands of showmen. Paramount did. Result: big results.

• MARY PICKFORD
This first lady of the land of films spent typically energetic year. Headed own producing unit in association with Jesse Lasky, Their Pickford-Lasky Productions, Inc., completed and released "One Rainy Afternoon" and "The Gay Desperado." Company ceased active operation following Lasky's becoming RKO producer. In mid-July she resigned 1st vice-presidency of United Artists, being succeeded by George J. Schaefer, but remained as member of UA board. And in mid-November her betrothal to Charles "Buddy" Rogers was announced.

• JACK L. WARNER
What d'ya mean, you don't believe that yarn about Jack and the Beanstalk? Well, did you notice towering growth of Warner Brothers recently . . . and what sprouted out of its studios? There were "Midsummer Night's Dream," "Story of Louis Pasteur," "Anthony Adverse," "Green Pastures," "White Angel," "Charge of the Light Brigade,"—just to mention a few. In administering their production, Jack used only one magic "bean" . . . his own. Besides, he addressed by telephone from the coast the WB convention at Chicago; visited continental Europe; went to London to transact biz and attend to matters incidental to Bette Davis contract action; and returned loaded with low-down on cinema situation abroad. We don't suppose, either, that you believe it can be June in January. Wrong again! . . . Jack annexed his bride shortly after New Year's, 1936.

• MAURICE OSTRER
Member of the powerful Ostrer family which figures importantly in England's film destinies. Assistant managing director of Gaumont British Pictures Corporation, Ltd., and director de luxe in various affiliated enterprises. Now slated to head GB's producing activities. Came to the United States last Fall to join his brother, Isidore, in negotiations with Sidney R. Kent, Joseph M. Schenck and Nicholas M. Schenck looking toward his company's future.

• WILLIAM F. RODGERS
If you feel inclined to argue the point that astronomy and gastronomy have no direct relationship, we'll call William F. Rodgers to the witness stand. For his brilliant career devoted to selling stars in celluloid, the industry gave him two resounding testimonial banquets. Immediate cause of these celebrations was his appointment to general salesmanship of M-G-M, to succeed the late Felix Feist. The first banquet was masked under simple title of "luncheon." Cinema Club was scene, with S.R.O. sign out plenty early. Metropolitan exhibitors turned out more than 1000 strong at subsequent Waldorf-Astoria dinner.
NAT LEVINE
• • • MARK OSTRER

That Gaumont British deal, with its widespread ramifications on both sides of the blue-green Atlantic, served to turn the spotlight full on the Brothers Ostrer, including Mark who doubles as president of GB Pictures Corporation of America and chairman and managing director of GB Pictures Corporation, Ltd. The American company weathered report and counter-report, sales impetus putting GB films into 5,000 U. S. theaters. And Herbert Wilcox, after an American look-see, was so impressed that he urged GB as the proper U. S. distribution agency for all worth-while English films.

• • • WALTER WANGER

Among John Hancocks affixed to new contracts was that of Walter Wanger, who cleaned up an existing production schedule for Paramount and hied over to the United Artists' camp. Made a longer jump, to Europe. Spent considerable time in Italy viewing film situation, studio projects, and possibilities the land of Il Duce presents for pix-making. Returned whistling a tune sounding like "Boola Boola." Might have been "Giovinezza." Headed for Hollywood to make six features, with first, "You Only Live Once," ready by January '37. Signed Joshua Logan and later Hal Horne as production execs. Joined Hays organization and pointed guns confidentially and hopefully to the future.

• • • WILLIAM KOENIG

A decided coup for the new Universal was its grooming of William Koenig as general studio manager. Came to the post via Warner Bros. Most of the year he served at Universal City, being the chief chief in the preparation of some swell screen fare, including that renowned and episcopal tidbit, "My Man Godfrey." One November morn, the industry awakened to find that the capable Koenig had resigned his "U" hook-up. No suspense attended the situation, for at once the fact became known that he was bound for M-G-M to take over studio and production managership for that outfit.

• • • JAMES NORMANLY

After being associated with Dr. A. H. Giannini in banking business for past 26 years both in New York and on the Coast, he joined Universal as comptroller. When William Koenig resigned his post as U's general studio manager, Charles R. Rogers, company's executive vice-president, named Normanly as general manager in charge of studio business and financial contacts. Almost immediately thereafter he was elevated to a vice-presidency. This series of rapid-fire promotions occasioned no surprise among those conversant with his abilities—which are more than Universally recognized.

• • • BEN GOETZ

As M-G-M's British production head, he became an habitual commuter between English and American ports. Formed a unit to make four pictures for Leo The Lion in backgrounds of old Blighty. Announced quartette would comprise Silas Marner," with Lionel Barrymore; "A Yank at Oxford;" "The Wind" and "Rage In Heaven." Plans included importing from U. S. a bevy of writers and technicians of the Hollywood clan. Also announced on his April arrival in New York that he would be associated with M-G-M in project calling for building of a laboratory in London.

• • • WILLIAM LeBARON

During transition period between former policy and establishment of the unit system of pix making at Paramount studios, William Le Baron was placed in charge of production. Temporary character of his designation quickly evolved into permanency, and, sure enough, that's the way things should and do stand right now. As reward for unflagging enterprise, he was rewarded with month's vacation. Despite intended respite, he traveled 'cross-continent' and busied self with plans for future service to company. Interviewed at his N. Y. hotel suite, he stated his favoring more output in eastern studios. He knows whereof he speaks, when you reflect that he headed Paramount's Astoria plant for quite a spell.
WALTER WANGER PRODUCTIONS

RELEASED THRU UNITED ARTISTS
CARL LAEMMLE, JR.

Stepping out of Universal as the old order changed, giving way to New, Carl Laemmle, Jr., announced he would produce independently, went abroad and returned four months later with a sheaf of stories and plans well in hand for not only production of three to four features but a fling at Broadway as well. Fulfillment of the ambitious program became "unfinished business" for 1937. So keep your good eye on Junior.

B. B. KAHANE

Among the good old Summertime's hot items was the simultaneous announcement on the west and east coasts by the Messrs. Harry and Jack Cohn respectively that they had succeeded in having B. B. Kahane affix his rugged signature to a contract which called for his immediate occupation of a vice-presidential chair at Columbia. Move added pronounced potential strength to the Columbian cohorts, for, as you will remember, this same gentleman not so long ago was one of the key pillars of RKO Radio Pictures—a vice-president, in fact.

HAL HORNE

From post as advertising and publicity head for UA, Prince Hal plunged into active partnership in the Blackstone Agency. But sound-stages summoned and clicking cameras called, so he enlisted under RKO banner as an associate producer, retaining, it is understood his financial interest in Blackstone. When Walter Wanger started expansion program, he induced Hal to accept diadem of a production executive and assigned him at once to handle "Vogues Of 1937," which is slated to be made entirely in Technicolor. Since Wanger is releasing through UA, Mr. Horne is once more linked with his cinematic alma mater.

J. H. WHITNEY

A prophesy was fulfilled when he decided that in union there is strength. Financially interested in both Selznick International and Pioneer Pictures, the discriminating John Hay ("Jock") Whitney engineered the absorption of the latter company by the former. In the new setup he became chairman of the board and at once cleared the decks for intensive action. "It is our hope," he said, "to take a commanding position in the independent field," promptly announcing 10 to 12 major films for 1937.

JACK COHN

If you're searching for a strong, silent man, look no more. He's right here in Columbia's vice-presidential chair, where he is re-seated at every election. From 'way back, his reserve has been a tradition. "Africa Speaks," his colleagues used to say, "but Jack Cohn... seldom!" Comments on company and industry topics only when he feels it will be helpful. Recently he revealed his views on Dramatists Guild decision to back plays by film producers; pointed out potential advantages of interchanging stars with foreign producers; urged producer control of star broadcasts.

CARL LESERMAN

Damon had his Pythians. And Grad L. Sears has his Carl Leserman. To elucidate: In the late spring, Leserman, then assistant to Sears (who was functioning as Warner distribution head for the South and West), resigned to join Edward Alperson in the organization of Grand National, becoming general sales manager. But the old ties proved too strong and in November, Leserman quit GN to rejoin Warners and Sears, this time as assistant general sales manager. Sears in the meantime had been made Warners' sales chief.

SAM KATZ

To keep in high gear and smooth operation such an intricate production machine as the M-G-M studios, requires tireless application, plus a thorough knowledge and understanding of the complex cogs—both human and mechanical. This is the job of Sam Katz. That he is doing it, and exceptionally well, is proof of his patience, tact and ability. Drop in when you're around the Metro lot. By the way, it's quite a lot... and so is what administration executive Katz is doing on it. Little wonder, then, that Loew's annual meeting revealed his addition to that company's list of vice presidents.
LARRY DARMOUR

HOLLYWOOD, CALIF.
JESSE L. LASKY

For a second successive year, a major change in the affairs of this film veteran provided a major headline. In 1935, Lasky left Fox, formed, with Mary Pickford, Pickford-Lasky Productions. That association went into eclipse this year, and in mid-October came the news that Lasky had signed with R-K-O Radio as producer. The niche that he fills in the affections of industry leaders was instanced markedly when 250 did him honor at an AMPA luncheon in May.

ARTHUR W. KELLY

You can’t take much stock in whispering campaigns, but Samuel Goldwyn is said to have gotten his inspiration to make “Marco Polo” from the dramatic manner in which this U-A vice-president in charge of foreign sales jumped from continent to continent. Journeyings also spread the “W” in A. W. K. name stands for wandering. During his hegira he visited Europe, and blithely bounded down to South America, where he held more conferences than all the Pan-American nations combined. At this writing his lonesome home-office associates are still singing “Has Anybody Here Seen Kelly.”

ALEXANDER KORDA

Infant 1936 had just begun to waddle when Alexander the Great was awarded the British medal for his “Sandars of the River.” As the year advanced, a fire occurred in his new studios, which a London wag ascribed to the hot production pace. American film fans got an eyeful of several Korda classics released through United Artists—“Things to Come”, “The Ghost Goes West” and “Rembrandt”. In the midst of the British constitutional crisis—or was it?—he announced his intention to make a feature about Queen Victoria.

EMANUEL COHEN

After interlude of producing for Columbia, this former head of the Paramount studios formed his own company, Major Pictures, and concluded deal with Paramount to make eight for release through their exchanges. Promptly leased General Service Studios in Hollywood and signed Joe Nadel, president of Associated Assistant Directors in New York, as his general production manager.

FRANK CAPRA

There is no record of his being a dyed-in-the-wool Boy Scout. But there is mighty proof that he did perform one of the year’s outstanding deeds, with a capital letter, by bringing a certain gentleman by that name to town via a brilliantly directed screen vehicle. Academy of Motion Picture Arts and Sciences thought so much of him that they held him over for a second year as president. Those millions who form the Capra cult are waiting on pins and needles to his revealing “Lost Horizon”, the Columbia production to which he has devoted most of his time, energy and genius in recent months.

W. R. SHEEHAN

Just before Washington’s Birthday in 1936 the air was filled with flurries, including news of a union twist Mr. Sheehan and Paramount. As deal was originally reported he was to make ten pix for his new affiliate. But as March marched on, negotiations were called off. Again last November, a news box contained denial by Dr. A. H. Giannini of a report that Mary Pickford was selling her interest in UA to this same Mr. Sheehan. There is nothing in the writings of Isaac Walton re W. R.’s angling ability, but we’re going on record now as saying that when he angles, he angles. Watch him in 1937.

W. RAY JOHNSTON

It was an eventful year for W. Ray Johnston, the 12 months recorded in history as 1936. How else could you fairly describe a year which brought Johnston’s withdrawal from Republic, his decision to revive Monogram, Republic’s forerunner, and the subsequent incorporation of Sterling Pictures Corporation, Sterling Productions, Inc., Sterling International Corporation and Sterling Exchanges, Inc., as new Johnston allied ventures? An ambitious agenda, that, with 1937 certain to bring lively developments. In late December, Monogram directors authorized the repurchase of the company’s outstanding capital stock, a step towards Monogram-Sterling merger.
... throughout the world
As The March of Time enters its third year, more than 9982 theatres throughout the world, 7500 theatres in the U. S., show a new issue every four weeks.

Only time can tell whom The March of Time will present as its Stars for the coming season. Yet when they flash across the 9982 screens that regularly show The March of Time, in sharp, clear focus against a significant background of world-news, they will become objects of universal interest. For on them may depend the rise or fall of an empire, the prosperity of an industry or the turn of an election.

As time marches on during the coming season, The March of Time will add many such stars to that important gallery of statesmen, messiahs, dictators and just plain people that have already attracted millions to the world's box offices.
NAT LEVINE

Shake hands with one of the outstanding independent producers who has just resigned as Republic's production chief. You can do it on both coasts because he's just as likely to be found on one as the other. The rest of the time he was hatching some fifty pix, including more than a score of features, eight or so stunt dramas and about sixteen westerns.

MAJOR E. L. BOWES

That wheel of fortune continued to turn all right, all right for the engaging Major. His amateurs came up for air, and stage bookings, in such quantities that it appeared as if the U. S. A. was predominantly composed of bird imitators, trick tuba players and other folk capable of performing in odd and interesting fashion. He produced some Amateur Hour shorts for RKO, and plans more of same type for Biograph in 1937. He also put out Amateur Hour stage units with Lou Goldberg, formerly with various major film companies, as project's general manager. He switched from NBC to CBS under Chrysler sponsorship.

ED KUYKENDALL

Prexy of the M.P.T.O.A., intent upon settling industry disputes within its borders and not in Washington, state legislatures or the law courts. Chief plunger for the organization's 10-point trade practice program and antagonist of the Congressional bills seeking to outlaw compulsory block booking, he appeared at hearings on measures at Washington.

ERNST LUBITSCH

During personnel reorganization by Paramount, the versatile Lubitsch held down dexterously the post of managing director of company's production. Then he treated himself to a well-earned three month's vacation in Europe with Mrs. Lubitsch, the former Vivian Gaye. Returning from abroad, he stopped off briefly in New York, and headed for Hollywood to complete plans for his own unit to fashion features for Paramount. He signed Marian Spitzer as story editor, lighted another cigar and went to work. When the industry began fretting about screen stars broadcasting, analytical Ernst tapped off a few ashes and cagily counseled, "Go easy!"

L. W. CONROW

Among the more important executive adjustments in the film business brought L. W. Conrow into a new and more responsible niche. From position of general manager of ERPI Eastern Division, he was advanced to general operating manager, reporting to executive vice-president Whitford Drake. Conrow now is in full charge of all installation and service east of Rocky Mountains. His sphere includes the headquarters' operating department divisions which are combined with eastern and central headquarters division, the latter being thereby abolished as separate entities. In addition to these duties he has charge of the merchandising department. Wonder when he sleeps!

GEORGE A. HIRLIMAN

Perfected new color process known as Hirlacolor. Applied for patent on camera device which simplifies color photography and makes it possible to handle color practically same as black and white. Came east for confab with RKO execs. Returned to coast and moved his unit bag and baggage into RKO Pathé studios to make 21 releases. Organized new firm, Condor Pictures, Inc., in association with Amedee J. Van Beuren, and Albert H. Lieberman, Philadelphia financier, with paid-in capital of $1,250,000. Was one of industry's most active sons during '36.

A. J. VAN BEUREN

Gave to the screen a bevy of outstanding shorts which he released through RKO following closing of deal with that organization. Program calling for 32 subjects consisted of 13 Bill Corum sport reels; 6 Struggle To Live; 7 World On Parade; and 6 of new series titled Unusual Personalities. In association with George Hirliman, he formed the new Condor Pictures, Inc. Despite inroads made generally by duals on outlets for shorts, the Van Beuren line-up did very nicely, we can assure you, and so will the net figures of this man's corporation when all the returns are in.
HERBERT J. YATES

When you look behind the guns, you'll find certain men back of them. In the case of Herbert J. Yates, you will see him behind several guns at once. It's no apparition, but the oft-prevailing way in this interesting industry of ours. Among many things he is president of Consolidated Film Industries and a moulder, to a very large degree, of the destinies of Republic Pictures.

EDWARD FINNEY

Out of a clear summer sky came announcement of his resignation as Republic's advertising and publicity director, and appointment to corresponding post by Grand National. In addition to assigned duties, decided to become a producer. Formed Boots And Saddles Productions to make series of 8 westerns for release through GN. Spotted Tex Ritter in rodeo troupe and wisely signed him for lead roles. Found himself occupying most unique position in industry—that of being publicity-advertising mogul for his own product and the releasing company.

TREM CARR

Meditation requires leisure. At outset of year, Trem Carr had plenty of latter, so went in for plenty of former. This leisure, as you remember, came about when he relinquished post as Monogram's vice-president in charge of production, and sold, for a reported half million or so, his interest in that company at time it evolved into Republic. His meditations are said to have included consideration of Paramount's offer to sign him. Signed with Universal instead.

BUDD ROGERS

Right at outset of 1936, British International Pictures, headed by John Maxwell, allied forth to annex a brand new vice-president and general manager for Alliance, its American subsidiary. Choice was up-and-doing Budd Rogers, Republic's eastern division sales manager. Enjoyed solid, substantial, successful year—and so did Alliance under his guiding eye and hand.

SCOTT R. DUNLAP

Scott R. Dunlap stepped into the 1936 headline parade in late November when W. Ray Johnston announced that the former director would be vice president in charge of production for Sterling Pictures Corp, and vice president of Sterling Productions, producing subsidiary. This was a forward step in Monogram's revival. To accept the post, Dunlap withdrew from Frank and Dunlap, agency in which he had been a partner for seven years.

HARRY ARTHUR

In addition to his management of the Roxy, New York, as trustee, Harry Arthur became a dominant figure in St. Louis exhibition. As head of F. & M. Service Corp., which operates six downtown de luxers in the Missouri city, he also took over affairs of 22 St. Louis Amusement Co. houses there, following settlement of the famed St. Louis anti-trust case. By way of a hobby, Harry also won a few score blue ribbons through his thoroughbreds and canines.

R. A. ROWLAND

Nineteen thirty-five (remember? of course you do, that was year before last) saw Richard A. Rowland joining Metro-Goldwyn-Mayer as a production executive. That affiliation was dissolved in 1936 and Dick turned to Paramount, completing the first Richard A. Rowland Production, "I'd Give My Life" in July. But perhaps the biggest news came in November when Prexy Edward L. Alperson of Grand National announced Rowland would make eight productions for his company, half to be made for the current season.

E. V. RICHARDS

Nineteen thirty-six closed far more happily than it began for the estimable E. V. Richards, prexy and general manager of Saenger Theaters, Inc. The year scarcely was underway when E. V. was laid low by a leg ailment. But you can't keep a good man down, and so Saenger.
Samuel Goldwyn's
"HURRICANE"

Alexander Korda's
"FIRE OVER ENGLAND"

Samuel Goldwyn's
"THE WOMAN'S TOUCH"

David O. Selznick's
"THE PRISONER OF ZENDA"

Samuel Goldwyn's
production of
"DEAD END"

David O. Selznick's
"TOM SAWYER"

Motion Picture Highlights
David O. Selznick's
"A STAR IS BORN"

Walter Wanger's
"HISTORY IS MADE AT NIGHT"

Walter Wanger's
"VOGUES of 1938"

Alexander Korda's
"KNIGHT WITHOUT ARMOR"

Walter Wanger's
"CASTLES IN SPAIN"

Alexander Korda's
"I, CLAUDIUS"

from UNITED ARTISTS
via Richards, forged ahead, purchasing—for "a small fortune"—the A. H. Yoemans circuit, re-opening and building houses and otherwise strengthening its position in the south. As addenda, there’s the fact that E. V. was elected to the directorate of Paramount.

**B. P. SCHULBERG**

That Big Ben intended to wind-up with Columbia and join 20th Century-Fox proved to be a false alarm. What he did, however, was finish "Meet Nero Wolfe" for the Messrs. Cohn & Co.; incorporate B. P. Schulberg Pictures with self as president, Ralph Kohn as vice president-treasurer, and Louis E. Swarts, secretary; and then closed deal to make 16 pix for Paramount over period of two years. Set mid-July for launching production, after taking over Prudential Studio on long-term lease. Being a gallant gent, his first gesture was to deliver "Wedding Present" to his ole love Paramount upon their business re-marriage. Looks like a mighty fertile union.

**HARRY M. GOETZ**

When tempted to make that lame excuse "I didn’t have time,"—consider the example of Harry Goetz. This hard-hitting veteran accomplished much, and tucked a few trans-Atlantic and trans-continental trips in to boot. Delivered, among other things, Reliance Pictures’ "Last Of The Michiganers" to UA. Continued association with Edward Small in Reliance, which hooked up with RKO Radio on arrangement to release 6 pictures through latter. Announced as extra curriculum activity that he would do a little more producing on his own. Joined forces with Max Gordon and headed up their plays and pictures company. It looks like a case of them that has, Goetz.

**HAL ROACH**

Triumph and trial. These two words marked the 1936 road of Hal Roach. He produced during the year an unprecedented program of features and shorts, including series of his famous "Our Gang" comedies. All this product attained a higher standard of quality, in addition to quantity. And, late in ’36 he announced plans for eight—count ‘em eight—features. Several changes took place in company’s personnel, both Henry Ginsberg and David Loew resigning their executive posts. Hal signed Fred Newmeyer to a long-term director contract and blazed away in inspired fashion with his activities. But like Pagliacci, who made the world laugh only to discover how deep are the sorrows it can hold . . . Hal Roach lost his father.

**HARRY D. BUCKLEY**

In his first year as a UA vice-president, and likewise as a member of the Hays Office directorate, this astute individual convincingly demonstrated his executive mettle, taking an active hand both in formulating and putting into practice many of the company’s more important policies. Constantly during 1936, his desk was an all-important link between home office activities and the top-flight administrative heads.

**WALTER READE**

Every day and in every way it’s getting easier and easier to memorize the Encyclopedia Britannica than the list of Walter Reade’s theaters. Formed American Community Theaters Corp. to construct 100 new theaters in five years in communities of over 5,000 population throughout U. S. and Canada where houses are obsolete or non-existent. Took in as associates L. N. Olmstead, v.p. of American Seating Co.; Frank V. Storrs, banker; Carl E. Schuster, statistician; Charles J. Bryan and Walter Reade, Jr. Broke ground in December at Toms River, N. J., for first of these model theaters. Got steam shovel ready to do same at Saratoga.

**SOL LESSER**

The Lesser name was no stranger to trade publication presses. He packed a lot of activity into 12 short months. His company, Principal Productions, turned out product for both 20th Century-Fox and RKO release. Latter acquired his hit "Let’s Sing Again" for world distribution. So successful were his Bobby Breen pictures that he doubled budgets on forthcoming films of this star. Announced his 1937-38 line-up which includes 6 for 20th Century-Fox and 3 Breen for RKO. Former group to be made up of 4 starring Richard Arlen, and 2 Tarzan epics. Planned constructing at Hollywood new $350,000 studio with three sound stages. Treated himself to a trip to Europe as year expired.
• C. C. PETTIOHN

That Kentucky Colonels can stand up under fire better than the most valiant Prussian guardsmen is no longer debatable. Colonel Pettijohn, general counsel for the Hays Office, proved this repeatedly during the year. Crossed swords in Washington with Senate interstate commerce committee members, telling them that discarding of block booking would boost distribution costs from present 26 per cent to possibly 45 per cent. Battled Pettengill bill; Nathan Yamin, Allied States' president, and Abram F. Myers, Allied's general counsel before the House interstate and foreign commerce committee. Declared block booking bills are unconstitutional. Declared also that whether Gov. Ruby Laffoon went out of office or not, Kentucky Colonels would carry on "Once a colonel, always a colonel!" said Pettijohn.

• ARTHUR M. LOEW

In keeping with best traditions of the gallant Arthurian age, this modern knight paraded the M-G-M banner through many lands as the company's foreign activities head. He had to keep his vizor lifted high to keep track of all the varied events which occurred on Europe's many flaming horizons—events which were vital both to M-G-M and the industry in general. Much of the time he kept one eye fixed on Italy where his organization's interests were threatened by Mussolini government decree; while the other eye watchfully observed Spain where civil war menaced the Metro machinery. That he accomplished these and other feats without the aid of a revolving stage speaks well for his stability, and that of his center of gravity.

• ROBERT SISK

In role of RKO associate producer, this young gentleman made things hum and fulfilled the bright predictions folks made concerning him at time of his taking post. Name flashed frequently in print in connection with such pictures as "The Plow And The Stars," "MLiss," "Two In Revolt" and "Annie Oakley." Stuck close to Hollywood scene and sound stages, not even once visiting his native eastern seaboard. As result of recent accomplishments, you will find the Sisk label attached to several of the more important RKO features set for '37.

• WALT DISNEY

He, Mickey and Minnie continued to discredit dusty proverb that best laid plans o'mice and men gang aft agley. Public acclaimed them as usual. French government made Walt a Chevalier of the Legion of Honor for his outstanding contributions to world of art and entertainment. 1936 International Exposition at Venice awarded him its gold medal for best animated cartoons, after giving his entries "Mickey On Ice," "Three Orphan Kittens" and "Who Killed Cock Robin" the once over. Early in '37, he and the fascinating fabled folk he fashions will go under RKO banner. Our Mr. Disney expects eventually to specialize, 'tis said, on feature productions, limiting output of shorts to an even dozen.

• J. E. BRULATOUR

How is the film industry doing? Any time you want to make a quick and accurate survey along this line, find out first how this gentleman is doing. His activities always form a vital index, for as Jules Brulatour goes, so goes the nation. He contributed heavily to making Eastman Kodak cards in the FILM DAILY'S news files monotonous—in prosperity stories. Earnings up . . . Dividend . . . Reports increase in earned surplus . . . Wage and stock melons . . . Adopting annuity plan. These are but a few of the many such entries during 1936. It's very simple to figure how all these things came about. Mr. Brulatour happens to be the distributor of Eastman film.

• HARRY H. THOMAS

Early in Spring, Frank Kolbe and Robert T. Atkins of Pathé negotiated deal with Harry Thomas whereby their firm agreed to buy up latter's stock in First Division, and his contract as president which had about three years to go. Harry seized opportunity to take vacation, announcing on return his intentions to form new company. He did, calling it Mutual Motion Picture Distributors. Closed deal to handle U. S. distribution of 12 features to be produced in England by James A. FitzPatrick; closed another with Maurice Conn to become his business associate and produce 14. Closed another with William Hackel to make 16 action pix, then brought brothers Edward and Victor Halperin into company with their line-up. Why doesn't somebody make an action picture of Harry?
DURING the past season we delivered 24 attractions with gratifying results to more than 5,000 exhibitors.

For next season we will again release not less than 24 Class A productions.

Each will be selected, budgeted and produced to deliver even more gratifying results to exhibitors and the public.
THE DANCING DIVINITY

JESSIE MATTHEWS

3 MORE FOR NEXT SEASON

CANADA DISTRIBUTORS, EMPIRE FILMS, LTD.
IF IT'S A PARAMOUNT PICTURE

PERSONALITIES...

GARY COOPER
MAE WEST
WARREN WILLIAM
KAREN MORLEY

Major
PRODUCTIONS

EMANUEL COHEN
President

BEN PIAZZA
Vice-President

Paramount Pictures

IT'S THE BEST SHOW IN TOWN!
ROBERT T. KANE

Headed up 20th Century-Fox British cousin company, known as 20th Century-New World. Brought lots of good judgment and experience to venture, going at the job logically and enthusiastically. Dickered to bring William Powell, Carole Lombard, Margaret Sullivan and Dolores Costello Barrymore to England for leads in his features. Also went after William K Howard, George Cukor, Tay Garnett and James Cromwell to direct. Announced four pictures and started ball rolling. Line-up was "Wings Of The Morning," "Cyrano de Bergerac," "Under The Red Robe" and a fourth untitled.

DAVID L. LOEW

After joining Hal Roach organization as executive vice-president, this scion of the House of Loew resigned the post, thus ending a three-year contract signed only a few months before. Opened negotiations to make feature product for Columbia release, but suddenly aligned himself with RKO as a unit producer. Being interested in widest possible horizon, he went for the Joe E. Brown smile, getting the star to sign on the dotted line. Put him in top role of first scheduled release for RKO. Titled the feature "When's Your Birthday?" and started right out to shoot in RKO-Pathe studios.

E. C. MILLS

Battling on several fronts in the interests of Ascap, of which he is general manager, E. C. Mills had a lively and interesting time of it, and didn't pull any punches. Characterized Duffy copyright bill as "terrible for the motion picture industry, for exhibitors and for users and producers of copyright music." Went to Congressional committee hearing at Washington and spoke his mind, advising strongly against entrance in Berne convention. Later commuted to Canada. Threatened withdrawal of Ascap from Dominion. Then worked out new music tax rates with leading exhibitor interests there. When others opposed new rates, Mr. Mills stated in substance that Ascap would not withdraw, but would operate "under conditions as they developed."

JOSEPH BERNHARD

The president and general manager of Warner theater operations grabbed off a few more laurel wreaths for himself. Theater zone managers concluded their first quarterly meeting by tendering him dinner at the St. Moritz. H. M. Warner emerged from mid-June directors meeting to let it be known that Joseph Bernhard was elected member of WB Pictures' board. Big business all over the land asked permission to use the Bernhard-coined slogan "Expense is the enemy of Profit." Had satisfaction also of seeing son Jack promoted from Pittsburgh booking office of Warners' to more important job with Mervyn LeRoy's producing unit in Hollywood.

W. G. VAN SCHMUS

Step right up and meet Mr. Van Schmus. As you might expect from the managing director of a cozy little 6,300-seat house like the Radio City Music Hall, he does things himself on a grand scale. In these days of double mailed milks, double indemnity policies and double features, it is refreshing to find a host who gives double parties. Such an ingenious one is W. G. He started this form of shindig by throwing a brilliant affair to celebrate opening of Samuel Goldwyn's "Strike Me Pink" and Ethel Merman's birthday. Threw another one for local gentry and the visiting members of Britain's Cinematograph Association and their wives. Party was such success that entire English contingent's itinerary nearly ended permanently in New York.

H. S. CULLMAN

"Producers cannot fulfill their functions as business executives when a great percentage of their time is spent with bankers, lawyers and organization committees," stated this sage in address at N. Y. U. School of Education. Ascribed most of industry's tribulations during past few years to double bills. When GB delegates met in New York, he fed them on occasion of opening at Roxy of "It's Love Again." Made application to U. S. District Court for interim allowances of $20,000 for his services as Roxy Theater trustee from December, 1935. He had already received $40,000.
From its greatest year —

TO A GREATER YEAR

BOBBY BREEN

in

"LET'S SING AGAIN"—1936
"RAINBOW ON THE RIVER"—1936
"BOY BLUE"—1937

Released through RKO-Radio Pictures

RICHARD ARLEN

in

A SERIES OF OUTDOOR CLASSICS

By

HAROLD BELL WRIGHT

and

ZANE GREY

RELEASED THROUGH 20TH CENTURY-FOX

RKO-PATHE STUDIOS
CULVER CITY, CALIF.
In Memoriam

Heavy indeed was the toll that Death exacted within the family circle of the film industry during 1936. Among the better known personalities of the amusement field to pass away during the year were:

A. E. Aarons    Bernard Granville    Lennox Pawle
Leslie Adams    Sir Philip Ben Greet    Lottie Pickford
A. E. Anson    Edward J. Grubel    Luigi Pirandello
Oscar Asche    Tom Hamlin    H. E. Porter
Joseph P. Bickerton    Claude F. Hanson    ("Holworthy Hall")
Edmund Breese    O. P. Heggie    Arthur B. Reeve
Martin Brown    Jobyna Howland    Frank J. Rembusch
Hugh Buckler    William Ingersoll    John Ringling
John Buckler    Herman F. Jans    Jake Rosenthal
Nathan Burkan    Marc Klaw    S. L. "Roxy" Rothafel
Walter S. Butterfield    Leo Klebanow    William Rudolph
Anne Caldwell    Maurice A. Lebensburger    J. L. Ryan
June Caprice    Sam Livesey    Charles ("Chic") Sale
Alexander Carlisle    Harry Lotz    Ernestine Schumann-Heink
Alan Crosland    Mark Luescher    Andre Sennwald
Milla Davenport    Chester Lyons    Jack Springer
Sam A. Derry    Justin Huntley    Malcolm Strauss
Laird Doyle    "McCarthy"    Irving G. Thalberg
Henry Eckman    Paul McCullough    Thelma Todd
Joseph K. Emmet    Louis Marcus    J. L. Traub
Ralph D. Farnum    Leo A. Marsh    Ben Verschleiser
Capt. Roscoe Fawcett    Max Mayer    Nathan Vidaver
Felix F. Feist    Thomas Meighan    Henry B. Walthall
Irene Fenwick    Marilyn Miller    Fay Webb
David Freedman    Harry T. Morey    Mrs. Thomas Whiffen
Charles Furthman    Dr. Henry Moskowitz    R. F. ("Pete")
John Gilbert    John O’Gorman    Woodhull
Ernest Glendenning    Alexander Pantages    Tammany Young
Harry Graham
WALT DISNEY'S

SILLY SYMPHONY

and SILLY SYMPHONY PRODUCTIONS IN TECHNICOLOR

Released thru UNITED ARTISTS
PRODUCTION

—1936 releases
—16,000 titles
—company releases
—imported features
—original titles
—work of personalities
COLUMBIA PICTURES

PICTURES

TRADEMARK OF DEPENDABILITY IN MOTION PICTURE ENTERTAINMENT

WORLD-WIDE DISTRIBUTION
FEATURE RELEASES OF 1936

PRODUCTION CREDITS ON AMERICAN AND FOREIGN-MADE MOTION PICTURES RELEASED DURING THE PAST YEAR

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

Other production information in this volume includes: A list of productions released since 1915; a separate list of foreign films released during 1936; and a list of serials released since 1920.

ABSOLUTE QUIET
Dist.: M-G-M
Running Time: 65 mins.
Cast: Lionel Atwill, Irene Hervey, Raymond Walburn, Stuart Erwin, Ann Loring, Louis Hayward, Wallace Ford, Bernadene Hayes, Robert Gleckler, Harvey Stephens, J. Carrol Naish, Matt Moore, Robert Livingston
Producer: John W. Considine, Jr.
Author: George F. Worts
Screen Play: Harry Clark
Musical Score: Franz Waxman
Art Director: Cedric Gibbons
Cameraman: Lester White
Editor: Conrad Nervig
Reviewed: 4-6-36

ACES AND EIGHTS
Dist.: Puritan
Running Time: 62 mins.
Cast: Tim McCoy, Luana Walters, Rex Lease, Wheeler Oakman, Jimmy Aubrey, Carl Hodgins, Frank Glennon, Joe Gerard, George Stevens, John Merot
Producers: Sam Neufield, Leslie Simons
Director: Sam Neufield
Author: Arthur Durlan
Screen Play: Arthur Durlan
Cameraman: Joseph O'Donnell
Reviewed: 8-8-36

ACCUSED
Dist.: United Artists
Running Time: 84 mins.
Produced in England
Director: Thornton Freeland
Author: Zoe Akins
Screen Play: Zoe Akins, George Barraud
Cameraman: Victor Arminose
Reviewed: 12-17-36

ACCUSING FINGER, THE
Dist.: Paramount
Running Time: 62 mins.
Cast: Marsha Hunt, Robert Cummings, Paul Kelly, Kent Taylor, Harry Carey, Bernadene Hayes, Sam Flint, DeWitt Jennings, Ralph Haroide, Fred Kohler, Hilda Vaughn
Producer: A. M. Botsford
Director: James Hogan
Screen Play: Madeleine Ruthven
Brian Marlow, John Bright, Robert Tasker
Cameraman: Henry Sharp
Editor: Chandler House
Reviewed: 11-17-36

ADVENTURE IN MANHATTAN
Dist.: Columbia
Running Time: 73 mins.

Cast: Jean Arthur, Joel McCrea, Reginald Owen, Thomas Mitchell, Herman Bing, Victor Kilian, John Gallaudet, Emmet Vogan, George Cooper, Robert Warwick
Director: Edward Ludwig
Author: Joseph Krumgold
Screen Play: Sidney Buchman
Cameraman: Henry Freulich
Editor: Otto Meyer
Reviewed: 10-23-36

AFTER THE THIN MAN
Dist.: M-G-M
Running Time: 110 mins.
Producer: Hunt Stromberg
Director: W. S. Van Dyke
Author: Dashiel Hammett
Screen Play: Francis Goodrich, Albert Hackett
Musical Score: Herbert Stothart, Edward Ward
Music and Lyrics: Nacio Herb Brown, Arthur Freed, Walter Donaldson, Bob Wright, Chet Forrest
Cameraman: Oliver T. Marsh
Editor: Robert J. Kern
Reviewed: 12-7-36

A KIRALYNE HUSZARJA
(Hungarian)
(Empress and Hussar)
Produced in Hungary
1936 RELEASES

ALIBI FOR MURDER
Dist.: Columbia
Running Time: 59 mins.
Director: D. Ross Lederman
Author: Tom Van Dyke
Screen Play: Tom Van Dyke
Camera: George Meehan
Editor: William A. Lyon
Reviewed: 10-2-36

ALLEN EN EL RANCHO GRANDE (Spanish) (Out on the Big Ranch)
Produced in Mexico
Cast: Tito Guizar, Esther Fernandez, Rene Cardona, Lorenzo Barcelata
Reviewed: 11-24-36

ALL AMERICAN CHUMP
Dist.: M-G-M
Running Time: 70 mins.
Producers: Lucien Hubbard, Michael Fessier
Director: Edwin L. Marin
Author: Lawrence Kimble
Screen Play: Lawrence Kimble
Musical Score: Dr. William Axt
Camera: Charles Clarke
Editor: Frank E. Hull
Reviewed: 8-29-36

ALLE TAGE IST KEIN SONNTAG
Director: Walter Janssen
Cast: Adele Sandrock, Wolfgang Liebeneiner
Reviewed: 7-16-36

ALLES WEG’N DEM HUND (German) (All for the Dog’s Sake)
Produced in Germany
Cast: Weiss Ferdl, Julia Serda
Director: Fred Sauer
Reviewed: 4-1-36

ALONG CAME LOVE
Dist.: Paramount
Running Time: 72 mins.
Cast: Irene Harvey, Charles Starrett, Doris Kenyon, H. B. Warner, Irene Franklin, Bernadene Hays, Ferdinand Gottschalk, Charles Judels, Frank Reicher, Mathilde Comont
Producer: Richard A. Rowland
Director: Burt L. Lull
Ass. Director: Duncan Mansfield
Author: Austin Strong
Screen Play: Austin Strong
Art Directors: Arthur Caesar
Musical Director: Boris Morros
Camera: Ira Morgan
Editor: Edward Robbins
Reviewed: 10-6-36

ALPINE LOVE (Italian)
Dist.: Nuovo Mondo
Produced in Italy
Cast: Camillo Pilotto, Nelly Corradi
Director: Marco Etter
Reviewed: 6-9-36

ALTE KAMERADEN (German) (Old Comrades)
Produced in Germany
Cast: Adalbert von Schlettow, Charlotte Daudert
Director: Fred Sauer
Reviewed: 4-29-36

AMATEUR GENTLEMAN, THE
Dist.: United Artists
Running Time: 97 mins.
Produced in England
Cast: Douglas Fairbanks, Jr., Elissa Landi, Gordon Harker, Basil Sydney, Hugh Williams, Irene Brown, Athole Stewart, Coral Browne, Margaret Lockwood, Esme Percy, Frank Bertram, Gilbert Davis, Frank Pettingell
Producer: Marcel Hellman
Director: Thornton Freeland
Author: Jeffrey Barnard
Screen Play: Clemente Dane
Camera: Gunther Kramf
Editor: Conrad von Molo
Reviewed: 4-27-36

AMBUSH VALLEY
Dist.: Reliable
Running Time: 60 mins.
Cast: Bob Custer, Victoria Win ton, John Scott, Eddie Phillips, Roger Williams
Producer: B. B. Ray
Director: Franklin Shamray
Author: Ben Cohen
Screen Play: Ben Cohen
Camera: Paul Ivan
Reviewed: 10-26-36

AMO TE SOLA (Italian) (I Love You Only)
Dist.: Nuovo Mondo
Cast: Milly, Vittorio de Sica
Director: Mário Mattioli
Reviewed: 7-22-36

AN OLD SPANISH CUSTOM
Dist.: J. H. Hoffberg
Running Time: 60 mins.
Produced in England
Cast: Buster Keaton, Lupita Tovar, Esme Percy, Lyn Hardin, Hilda Moreno, Clifford Heatherly, Webster Booth
Producer: Harold Richman
Director: Adrian Brunel
Author: Edwin Greenwood
Camera: Eric L. Gross
Editor: Dan Birt
Reviewed: 1-17-36

AND SO THEY WERE MARRIED
Dist.: Columbia
Running Time: 74 mins.
Cast: Melyn Douglas, Mary Astor, Edith Fellows, Jackie Morgan, Donald Meek, Dorothy Stickney, Romaine Callender, Douglas Scott
Producer: B. P. Schulberg
Director: Elliott Nugent
Reviewed: 5-14-36

AND SUDDEN DEATH
Dist.: Paramount
Running Time: 57 mins.
Cast: Randolph Scott, Frances Drake, Tom Brown, Billie Lee, Fuzzy Knight, Terry Walker, Porter Hall, Charles Quigley, Joseph Sweeney, Oscar Apfel, Oskar Tumlinson, Charlie Arnt, Jimmy Conlin, John Hyams, Herbert Evans, Don Rowan, Wilma Francis
Producer: A. M. Botsford
Director: Charles Barton
Authors: Theodore Reeves, Madeleine Ruthven
Screen Play: Joseph Moncure March
Camera: Alfred Gilks
Editor: Hugh Bennett
Reviewed: 6-6-36

ANNA (Russian)
Dist.: Amkino
Director: I. Piryof
Cast: Ada Voitsik, Igor Malayef
Reviewed: 7-18-36

ANNETTE IN PARADISE (German)
Produced in Germany
Cast: Ursula Grabley, Hans Sothner
Director: Max Obal
Reviewed: 3-10-36

ANTHONY ADVERSE
Dist.: Warner Bros.
Running Time: 136 mins.
Producer: Henry Blanke
Director: Mervyn Le Roy
Author: Harvey Allan
Screen Play: Sheridan Gibney
Music: Erich Wolfgang Korngold
Musical Director: Leo F. Forbstein
Camera: Tony Gaudio
Editor: Ralph Dawson
Reviewed: 5-12-36

ANYTHING GOES
Dist.: Paramount
Running Time: 92 mins.
Producer: Benjamin Glazer
Director: Lewis Milestone
Authors: Howard Lindsay, Russell Grouse
Reviewed: 5-14-36
AVENGING WATERS
Dist.: Columbia
Cast: Ken Maynard, Barth Marion, Ward Bond, John Elliott, Zella Russell, Volly Wales
Producer: Larry Darmour
Director: Spencer G. Bennett
Author: Nate Gatzert
Screen Play: Nate Gatzert
Cameraman: James S. Brown, Jr.
Editor: Dwight Caldwell

AZ OKOS MAMA (Hungarian)
Produced in Hungary
(The Wise Mother)
Cast: Emi Kosary, Gyula Kabos
Director: Emil Marffonfy
Reviewed: 4-15-36

AZ UJ FÖLDESUR
(Hungarian)
(The New Landlord)
Dist.: Danubia
Cast: Paul Jevor, Gyula Csoros, Theodore Uray, Maria Egry
Reviewed: 10-2-36

BACK TO NATURE
Dist.: 20th Century-Fox
Running Time: 65 mins.
Cast: Leo Carrillo, Shirley Deane, Dixie Dunbar, Tony Martin, Spring Byington, Kenneth Howell, George West, June Carnegie, Florence Rob- bie, Billy Mahan, Ivan Miller
Author: Max Goldman
Screen Play: Robert Ellis, Helen Logan
Screen Play: Robert Ellis, Helen Logan
Music Director: Samuel Kaylin
Cameraman: Daniel B. Clark
Reviewed: 8-14-36

BANJO ON MY KNEE
Dist.: 20th Century-Fox
Running Time: 80 mins.
Cast: Barbara Stanwyck, Joel McCrea, Walter Brennan, Buddy Ebsen, Helen Westley, Walter Car- lett, Anthony Martin, Katherine deMille, Victor Killian, Minna Gombell, Spencer Charters, George Humbert, Vida, Cecil Weston, Louis Mason, Hall Johnson
Choir: Associate producer: Nunnally Johnson
Director: John Cromwell
Producer: Harry Hamilton
Screen Play: Nunnally Johnson
Music Director: Arthur Lange
Music and Lyrics: Jimmy Mc- Hugh, Harold Adamson
Cameraman: Ernest Palmer
Editor: Hansen Fritch
Reviewed: 12-1-36

BARATASGOS ARCOT
KEREK (Hungarian)
(Keep Smiling)
Cast: Anal Szakall
Reviewed: 10-8-36

BARCAROLE (German)
Dist.: Ufa
Cast: Lida Baarova, Willy Birgel, Gustav Froehlich, Willi Doehm
Director: Gerhardt Lamprecht
Reviewed: 10-22-36

BEFEHIL IST BEFEHIL
(German)
(Orders Are Orders)

1936 RELEASES

Produced in Germany
Cast: Weiss Ferdl
Director: A. Elling
Reviewed: 11-30-36

BELOVED ENEMY
Dist.: United Artists
Running Time: 90 mins.
Cast: Merle Oberon, Brian Aherne, Karen Morley, Henry Stephenson, Jerome Cowan, David Niven, Donald Crisp, Raoul Leove, Vivienne Badeau, R. Kell, Kelly, Leo McCabe, Pat O'Malley, Jack Mul- hall, Claude King, Theodore von Eltz, Wyndham Standing, Robert Strange, Lionel Pape, John Tor- rence
Producer: Samuel Goldwyn
Associate Producer: George Haight
Director: H. C. Potter
Author: John Balderston
Screen Play: John Balderston, Rose Franken, William Brown
Meloney, Dave Hart
Cameraman: Gregg Toland
Editor: Shelly Todd
Reviewed: 12-12-36

BELOW THE DEADLINE
Dist.: Chesterfield
Running Time: 64 mins.
Producer: George R. Bitcher
Director: Charles Lamont
Author: Ewart Adamson
Screen Play: Ewart Adamson
Cameraman: M. A. Andersen
Editor: Roland Reed
Reviewed: 6-6-36

BENGAL TIGER
Dist.: Warner Bros.
Running Time: 63 mins.
Cast: Barton MacLane, June Travis, Warren Hull, Paul Graetz, Joseph King, Don Barclay, Gordon Hart, Carlyle Moore, Jr.
Supervisor: Bryan Foy
Director: Louis King
Author: Roy Chanslor, Earl Felton
Screen Play: Roy Chanslor, Earl Felton
Cameraman: L. William O'Connell
Editor: Harold McMcllon
Reviewed: 7-7-36

BIG BROADCAST OF 1937
Dist.: Paramount
Cast: Jack Benny, George Burns, Gracie Allen, Bob Burns, Martha Raye, Shirley Ross, Ray Milland, Franklin Forest, Benny Fields, Benny Goodman and His Orchestra, Leopold Stokowski and Orchestra, Louis Da- pron, Eleanor Whitney, Larry Ad- ler, Virginia Weidler, David Holt, Billy Lee
Producer: Lewis E. Gensler
Director: Mitchell Leisen
Author: Ernst Selney, Arthur Kober, Barry Trivers
Screen Play: Walter DeLeon, Francis Martin
Art Director: Hans Dreier, Robert Usher

AS YOU LIKE IT
Dist.: 20th Century-Fox
Running Time: 96 mins.
Producer: Paul Czinner
Director: Paul Czinner
Author: William Shakespeare
Screen Play: R. J. Cullen
Cameraman: Hal Rosson
Reviewed: 11-6-36

ASI ES LA MUJER (Spanish)
(Such is Woman)
Dist.:
Cast: Jose Boehr, Barry Nordon, Rene Cordova, Sara Garcia
Reviewed: 10-22-36

AUGUST WEEK-END
Dist.: Chesterfield
Running Time: 67 mins.
Cast: Valerie Hobson, G. P. Huntley, Jr., Paul Harvey, Betty Compton, Claire McDowll, Frank Melton, Gigi Parrish, Howard Hick- man
Producer: George R. Batcheller
Director: Charles Lamont
Author: Faith Baldwin
Screen Play: Paul Perez
Cameraman: M. A. Andersen
Editor: Roland Reed
Reviewed: 7-18-36

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with
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IMPERIAL PICTURES
BOSS RIDER OF GUN CREEK
Dist.: Universal
Running Time: 65 mins.
Director: Les Seland
Author: E. B. Mann
Screen Play: Frances Guinan
Cameraman: Allen Thompson
Herbert Kirkpatrick
Reviewed: 12-16-36

BOULDER DAM
Dist.: Warner Bros.
Running Time: 66 mins.
Director: Frank McDonald
Author: Dan M. Templin
Screen Play: By Bartlett, Ralph Block
Cameraman: Arthur Todd
Editor: Tommy Richards
Reviewed: 2-23-36

BRIDES ARE LIKE THAT
Dist.: First National
Running Time: 67 mins.
Cast: Ross Alexander, Anita Louise, Joe Cawthorn, Gene Lockhart, Kathleen Lockhart, Mary Lou Tracey, Alma Lloyd, Craig Reynolds, Richard Purcell
Director: William McGann
Author: Barry Connors (from "Apple Sauce"
Screen Play: Ben Markson
Cameraman: Sidney Hickox
Editor: Clarence Kolster
Reviewed: 3-24-36

BRIDE WALKS OUT, THE
Dist.: RKO Radio
Running Time: 75 mins.
Cast: Barbara Stanwyck, Gene Raymond, Robert Young, Ned Sparks, Helen Brooke, Anita Colby, Vivian Oakland, Robert Warwick, Billy Gilbert, Eddy Dunn, Ward Bond, Edgar Deering, Wade Boteler, James Farley, Margaret Morris, Hattie McNabils
Producer: Edward Small
Director: Leigh Jason
Author: Howard Emmett Rogers
Screen Play: P. J. Wolfson, Philip G. Epstein
Cameraman: J. Rou Hunt
Editor: Arthur Roberts
Reviewed: 7-15
Dist.: Invincible

BRIDGE OF SIGHS
Dist.: Invincible
Running Time: 65 mins.
Cast: Onslow Stevens, Dorothy Tree, Jack LaRue, Walter Byron, Mary Doran, Oscar Apfel, Maidel Turner, John Kelly, Paul Fix, Bryant Washburn, Robert Homans, Lafayette McKeel, Selma Jackson, Phyllis Haver, Lynton Brent, Frances Wright, Dorothy Roberts
Producer: Maury M. Cohen
Director: Phil Rosen
Author: Arthur J. Homar
Screen Play: Arthur T. Homar
Cameraman: M. A. Andersen
Editor: Ernest J. Nims
Reviewed: 5-1-36

BRILLIANT MARRIAGE
Dist.: Invincible
Running Time: 62 mins.
Producer: Maury M. Cohen
Supervisor: Lon Young
Director: Phil Rosen
Author: Ursula Parrott
Screen Play: Paul Vreze
Cameraman: M. A. Anderson
Editor: Roland Reed
Reviewed: 9-19-36

BUILDERS OF SOCIALISM
Dist.: Amkino
Produced in Russia
Reviewed: 1-28-36

BULLDOG EDITION
Dist.: Republic
Running Time: 57 mins.
Producer: Nat Levine
Asst. Producer: Sol C. Siegel
Supervisor: William Berke
Author: Richard English
Screen Play: Richard English
Karen DeWolf
Cameraman: Jack Marta
Editor: Charles Craft

BULLET OR BALLOTS
Dist.: First National
Running Time: 77 mins.
Cast: Edward G. Robinson, Joan Blondell, Barron MacLane, Humphry Bogart, Frank McHugh, Joseph King, Richard Purcell, George E. Stone, Joseph Crehan, Henry O'Neill, Henry Kolker, Gilbert Emery, Herbert Rawlinson, Louise Beavers, Norman Willis, William Pawley, Ralph Remley, Frank Faylen
Producer: Lou Edelman
Director: William Keighley
Authors: Martin Mooney, Seton I. Miller
Screen Play: Seton I. Miller
Cameraman: Hal Mohr
Editor: Jack Killifer
Reviewed: 5-18-36

BUNKER BEAN
Dist.: RKO Radio
Running Time: 62 mins.
Producer: William Sistrom
Director: William Hamilton, Edward Kilty
Authors: Harry Leon Wilson
Lee Wilson Dodd
Screen Play: Edmund North, James Gow, Dorothy Yost
Cameraman: David Abel
Editor: Jack Hively
Reviewed: 5-25-36 (Reviewed as "His Majesty, Bunker Bean"

1936 RELEASES

BURNING GOLD
Dist.: Republic
Running Time: 58 mins.
Cast: William Boyd, Judith Allen, Lloyd Ingraham, Fern Emmett, Frank Mayo
Director: Sam Newfield
Author: Stuart Anthony
Screen Play: Earl Snell
Reviewed: 5-22-36

CAIN AND MABEL
Dist.: Warner Bros.
Running Time: 90 mins.
Supervisor: Sam Bischoff
Director: Lloyd Bacon
Author: H. C. Witwer
Screen Play: Laird Doyle
Cameraman: George Barnes
Editor: William Holmes
Reviewed: 10-19-36

CALL OF THE PRAIRIE
Dist.: Paramount
Running Time: 65 mins.
Cast: William Boyd, Jimmy Ellison, Muriel Evans, George Hayes, Chester Conklin, Al Bridge, Hank Mann, Willie Fung, Howard Lang, Al Hill, John Merton, Jim Mason
Producer: Harry Sherman
Director: Howard Bretherton
Author: Clarence E. Mulford
Screen Play: Doris Schroeder
Vernon Smith
Music and Lyrics: Tot Seymour
Vee Lawnhurst
Cameraman: Archie Stout
Editor: Edward Schroeder
Reviewed: 1-24-36

CALLING OF DAN
MATTHEWS, THE
Dist.: Columbia
Running Time: 65 mins.
Producer: Sol Lesser
Director: Phil Rosen
Author: Harold Bell Wright
Screen Play: Karl Brown, Dan Jarrett, Don Swift
Cameraman: Allen Siegler
Reviewed: 1-25-36

CAMILLE
Dist.: M-G-M
Cast: Grega Garbo, Robert Taylor, Lionel Barrymore, Elizabeth Allan, Jessie Ralph, Henry Daniell, Lenore Ulric, Laura Hope Crews, Rex O'Malley, Russell Hardie, E. E. Clive, Douglas Fairbanks, Marion Ballou, Joan Brodel, June Wilkins, Fritz Leiber, Jr., Elsie Esmond
Director: George Cukor
Author: Alexandre Dumas
Screen Play: Joe Akins, Frances Marion, James Hilton
Musical Score: Herbert Stothart
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1936 RELEASES

**Dances: Val Raset**
**Cameraman: William Daniels**
**Editor: Margaret Booth**

**CAMPO DE MAGGIO**
*(Italian)*
**Dist.:** Nuovo Mondo
**Cast:** Corrado Racco, Pino Locchi
**Director:** Giovacchino Forzano
Reviewed: 9-15-36

**CAN THIS BE DIXIE?**
**Dist.:** 20th Century-Fox
**Runn. Time:** 70 mins.
**Cast:** Jane Withers, Slim Summerville, Helen Wood, Thomas Beck, Sara Haden, Claude Gil- lingwater, Donald Cook, James Burke, Jed Prouty, Hattie McDaniel, Troy Brown, Robert War- whe, Ferdynand Bletcher, William Wortonington, Otis Harlan
**Producer:** Sol M. Wurtzel
**Director:** George Marshall
**Author:** Lamar Trotti, George Marshall
**Screen Play:** Lamar Trotti
**Cameraman:** Bert Glennon, Ernest Palmer
**Editor:** Louis Loeffler
Reviewed: 11-12-36

**CAPTAIN CALAMITY**
**Dist.:** Regal
**Runn. Time:** 65 mins.
**Cast:** George Houston, Marian Nixon, Vince Barnett, Jean To- rena, Movita, Crane Wilbur, Roy D'Arcy, George Lewis, Margaret Irving, Barry Norton, Louis Na- heaux, Lloyd Ingraham
**Producer:** George Hirliman
**Associate Producers:** Charles Hunt, Louis Raitz
**Director:** John Reinhardt
**Author:** Gordon Young
**Screen Play:** Crane Wilbur
**Music and Lyrics:** Jack Stern, Harry Tobias
**Cameraman:** Mack Stengler
**Editor:** Tony Martinelli
Reviewed: 4-17-36 *(Reviewed as "Captain Hurricane")*

**CAPTAIN JANUARY**
**Dist.:** 20th Century-Fox
**Runn. Time:** 75 mins.
**Cast:** Shirley Temple, Guy Kib- bee, Slim Summerville, Buddy Eb- sen, Sara Haden, Jane Darwell, June Lang, Jerry Tucker, Nella Walker, George Irving, James Far- ley, Si Jenks
**Producer:** Darryl F. Zanuck
**Director:** David Butler
**Author:** Laura E. Richards
**Screen Play:** Sam Hellman, Gladys Lehman, Harry Tugend
**Music:** Lew Pollack
**Lyrics:** Sidney D. Mitchell, Jack Yellen
**Dance Director:** Jack Donohue
**Cameraman:** John Seitz
**Editor:** Irene Morra
Reviewed: 3-17-36

**CAPTAIN'S KID. THE**
**Dist.:** First National
**Runn. Time:** 72 mins.
**Cast:** May Robson, Sybil Jason, Guy Kibbee, Jane Bryan, Fred Lawrence, Dick Purcell, Mary Treen, Gus Shy, Maude Allen, Granville Bates, Vic Potel, George E. Stone, Jack Jernigan, Jack Wise, Tom Wilson, Robert Emmett Keane
**Director:** Nick Grinde
**Author:** Earl Felton
**Screen Play:** Tom Reed
**Cameraman:** Ernest Haller
**Editor:** Jack Saper

**CAREER WOMAN**
**Dist.:** 20th Century-Fox
**Runn. Time:** 70 mins.
**Producer:** Sol M. Wurtzel
**Cameraman:** Associate Producer: Milton H. Feld
**Director:** Lewis Seiler
**Author:** Van Fowler
**Screen Play:** Lamar Trotti
**Cameraman:** James Van Trees, Robert Planck
**Editor:** Louis Loeffler
Reviewed: 11-21-36

**CARYL OF THE MOUNTAINS**
**Dist.:** Reliable
**Runn. Time:** 68 mins.
**Cast:** Rin Tin Tin, Jr., Frances X. Bushman, Lois Wilde, Josef Swickard, Earle Dwire, Robert Walker, George Cheshbro, Jack Hen- dricks, Steve Clark
**Producer:** Bernard B. Ray
**Director:** Bernard B. Ray
**Author:** James Oliver Curwood
**Screen Play:** Tom Gibson
**Cameraman:** William Hyer
**Editor:** Fred Bain
Reviewed: 4-9-36

**CASE AGAINST MRS. AMES. THE**
**Dist.:** Paramount
**Runn. Time:** 85 mins.
**Cast:** Madeleine Carroll, George Brent, Arthur Treacher, Alan Bax- ter, Beulah Bondi, Alan Mowbray, Brenda Fowler, Esther Dale, Ed- ward Brophy, Richard Carle, Scotty Beckett, June Brewster, Mayo Methot, Elmera Curci, Guy Bates, Johnathan Hale, Margaret Bloodgood, Marion Martin, Ed Le Saint, Bob Murphy, Bob Couterie, George Guhl, Otto Hoffman, Glad- den James, Edward Earle
**Producer:** Walter Wanger
**Director:** William A. Seiter
**Author:** Arthur Somers Roche
**Screen Play:** Gene Tonne, Gra- ham Baker
**Cameraman:** Lucien Andriot
**Editor:** Dorothy Spencer
Reviewed: 5-5-36

**CASE OF THE BLACK CAT. THE**
**Dist.:** First National
**Runn. Time:** 62 mins.
**Cast:** Ricardo Cortez, June Tra- vis, Jane Bryan, Craig Reynolds, Carlyle Moore, Jr., Gordon Elliott, Needa Harrigan, Garry Owen, Harry Davenport, George Rober, Gordon Hart, Clarence Wilson, Guy Usher, Lottie Williams, Harry Hay- den, Milton Kibbee, John Sheehan

**THE CASE OF THE VELVET CLAWS**
**Dist.:** First National
**Runn. Time:** 63 mins.
**Cast:** Warren William, Claire Dodd, Winifred Shaw, Gordon Elliott, Joseph King, Addison Rich- ards, Eddie Acuff, Olin Howland, Kenneth Harlan, Dick Purcell, Clara Blundell, Ruth Robinson, Paula Stone, Robert Middlemass, Stuart Holmes, Carol Hughes
**Producer:** Henry Blanke
**Director:** William Clemens
**Author:** Erle Stanley Gardner
**Screen Play:** Tom Reed
**Art Director:** Edras Hartley
**Cameraman:** Sid Hickox
**Editor:** Jack Saper
Reviewed: 8-29-36
**Director:** William McGann
**Author:** Erle Stanley Gardner
**Screen Play:** F. Hugh Herbert
**Cameraman:** Allen G. Siegel
**Editor:** Frank Magee
Reviewed: 12-28-36

**CATTLE THIEF. THE**
**Dist.:** Columbia
**Runn. Time:** 50 mins.
**Cast:** Ken Maynard, Geneva Mitch- elli, Ward Bond, Roger Williams, Jim Marcus, Sheldon Lewis, Edward Cecil
**Producer:** Spencer G. Bennett
**Director:** J. A. Duffy
**Screen Play:** Nate Garret
**Cameraman:** Herbert Kirkpatrick
**Editor:** Dwight Caldwell
Reviewed: 5-26-36

**CAVALCADE OF THE WEST**
**Dist.:** Diversion Pictures
**Runn. Time:** 59 mins.
**Cast:** Hoot Gibson, Rex Lease, Marion Shilling, Adam Goodman, Nina Guilbert, Earl Dwire, Phil Dunham, Robert McKenzie, Steve Clegg, Jerry Tucker, Barry Down- ing
**Producer:** Walter Futter
**Director:** Harry Fraser
**Author:** Richard Houston
**Cameraman:** Paul Ivano
**Editor:** Arthur Brooks
Reviewed: 10-6-36

**CAVALRY**
**Dist.:** Republic
**Runn. Time:** 63 mins.
**Cast:** Bob Steele, Frances Grant, Karl Hackett, Hal Edward Cassidy, Earl Ross, William We'sh, Perry Murdoch, Martin Turner, Bud Baster, Bill Desmond
**Producer:** A. W. Hackel
**Director:** Robert N. Bradbury
**Author:** Robert N. Bradbury
**Screen Play:** George H. Plym- ton
**Cameraman:** Bert Longhecker
**Editor:** Roy Claire
Reviewed: 10-5-36

**CELOS** *(Spanish)*
**Produced in Mexico**
**Cast:** Fernando Soler, Vilma Vidal
**Director:** Arcadio Boytler
Reviewed: 4-18-36

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1936 RELEASES

CIMZETT ISMERLETEN
(Hungarian)
(Address Unknown)
Reviewed in Hungarian
Cast: Iren Agay, Imre Raday
Reviewed: 2-8-36

CLOISTERED
Dist.: Best Film Co.
Running Time: 65 mins.
Reviewed in France
Director: Robert Alexandre
Narration: Rev. Father Matthew Kelly
Cameraman: G. Babouidian
Reviewed: 5-20-36

COLLEGE HOLIDAY
Dist.: Paramount
Running Time: 80 mins.
Cast: Jack Benny, George Burns, Gracie Allen, Mary Boland, Martha Raye, Marsha Hunt, Eleanor Whitney, Louis Calhern, Johnny Downs, Olympe Bradna, Louis Da-Pron, Ben Blue, Etienne Girardot, Richard Carle, Darwin Rudd, Kenneth Hunter, Nora Cecil, Margaret Seddon, Snowflake, Jack Chapin, Nick Lukats, Kay Griffith, Priscilla Lawson, Terry Ray, Gail Sheridan
Producer: Harlan Thompson
Director: Frank Tuttle
Screen Play: J. P. McEvoy, Harlan Ware, Jay Gorney, Henry Myers
Cameraman: Theodor Sparkuhl

COLLEGIATE
Dist.: Paramount
Running Time: 80 mins.
Cast: Joe Penner, Jack Oakie, Ned Sparks, Frances Langford, Betty Grable, Lynne Overman, Betty Jane Cooper, Mack Gordon, Harry Revel, Henry Kolker, Don ald Gallagher, Albert Conti, Julius Tannen, George Coleman, Adri an Rosley, Nora Cecil, Kathleen Bates, Helen Brown, Ethel Wales
Producer: Louis D. Lighton
Director: Robert McHugh
Author: Alice Duer Miller
Screen Play: Walter DeLeon, Francis Martin
Music and Lyrics: Mack Gordon, Harry Revel
Cameraman: William Mellor
Editor: Doane Harrison
Reviewed: 1-23-36

COLLEEN
Dist.: Warner Bros.
Running Time: 89 mins.
Cast: Dick Powell, Ruby Keeler, Joan Blondell, Humphrey Bogart, Jack Oakie, Louise Fazenda, Paul Draper, Berton Churchill, Charles Coleman, Andre Beranger, Luis Alberni, Mary Treen, J. M. Kerri gan, Spencer Charters, Addison Richards, Hobart Cavanaugh, Marie Wilson
Director: Alfred E. Green
Author: Robert Lord
Screen Play: Peter Milne, Hugh Herbert, Sig Herzig
Production Numbers: Bobby Connelly
Cameramen: Bryan Haskins, Sol Polito
Reviewed: 3-6-36

CHAMPAGNE CHARLIE
Dist.: 20th Century-Fox
Running Time: 60 mins.
Cast: Paul Cavanagh, Helen Wood, Thomas Beck, Minna Gombell, Herbert Mundin, Noel Madison, Montagu Love
Producer: Edward T. Lowe
Director: James Timping
Author: Allen Rivkin
Screen Play: Allen Rivkin
Cameraman: Daniel B. Clark
Editor: Nick De Maggio
Reviewed: 5-7-36

CHARLIE CHAN AT THE BRIDGE, THE
Dist.: Warner Bros.
Running Time: 116 mins.
Producer: Hal B. Wallis
Asst. Director: Sam Bischoff
Director: Michael Jacoby
Author: Alfred Tennyson
Screen Play: Michel Jacoby
Rowland Lewis
Musical Director: Leo P. Forbstein
Music: Max Steiner
Art Director: Jack Hughes
Cameraman: Sol Polito, Fred Jackman
Editor: George Amy
Reviewed: 10-20-36

CHARLIE CHAN AT THE CIRCUS
Dist.: 20th Century-Fox
Running Time: 72 mins.
Producer: John Stone
Director: Harry Lachman
Screen Play: Robert Ellis, Helen Logan
Musical Director: Samuel Kaylin
Cameraman: Daniel B. Clark
Editor: Alex Trofey
Reviewed: 3-17-36

CHARLIE CHAN AT THE OPERA
Dist.: 20th Century-Fox
Running Time: 66 mins.
Asst. Producer: John Stone
Director: H. Bruce Humesborne
Author: Bess Meredith
Screen Play: Scott Darling
Charles S. Belden
Cameraman: Lucien Andriot
Editor: Alex Trofey
Reviewed: 11-16-36

CHARLIE CHAN AT THE RACE TRACK
Dist.: 20th Century-Fox
Running Time: 70 mins.
Asst. Producer: John Stone
Director: H. Bruce Humesborne
Author: Lou Breslow, Saul Elkins
Screen Play: Robert Ellis, Helen Logan, Edward T. Lowe
Cameraman: Harry Jackson
Editor: Nick De Maggio
Reviewed: 7-14-36

CHATTERBOX
Dist.: RKO Radio
Running Time: 68 mins.
Producer: Robert Sisk
Director: George Nicholls, Jr.
Author: David C. Carlyle
Screen Play: Sam Mintz
Cameraman: Robert de Grasse
Editor: Arthur Schmidt
Reviewed: 1-23-36

CHINA CLIPPER
Dist.: First National
Running Time: 85 mins.
Supervisor: Sam Bischoff
Director: Raymond Enright
Author: Fred Wead
Screen Play: Frank Wead
Cameraman: Arthur Edeson
Editor: Owen Marks
Reviewed: 6-12-36

CIBOULETTE (French)
Cast: Simone Berriau, M. Drenan
Director: Claude Lara
Reviewed: 9-14-36

CIELOTO LINDO (Spanish)
(Beautiful Sky)
Cast: Lupita Gallardo, Arturo de Cordoba, Pepe Ortiz, Carlos Lopez
Director: R. O'Quigley
Reviewed: 11-10-36

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COME AND GET IT
Dist.: United Artists
Running Time: 105 mins.
Producer: Samuel Goldwyn
Asst. Producer: Meritt Hulburd
Director: Howard Hawks and William Wyler
Author: Edna Ferber
Screen Play: Jane Murfin, Jules Furthman
Camerasman: Gregg Toland, Rudolph Mate
Editor: Edward Dmytryk
Reviewed: 10-29-36

COME CLOSER, FOLKS
Dist.: Columbia
Running Time: 61 mins.
Cast: James Dunn, Marian Marsh, Wynne Gibson, Herman Bing, George McKay, Gene Lockhart, John Gallaudet, Gene Morgan, Wallis Clark
Director: D. Ross Lederman
Author: Aben Kandel
Screen Play: Lee Loeb, Harold Buchman
Camerasman: Henry Freulich
Reviewed: 11-24-36

COMIN' ROUND THE MOUNTAIN
Dist.: Republic
Running Time: 55 mins.
Cast: Gene Autry, Ann Rutherford, Smiley Burnette, Roy Mason, Ken Cooper, Tracy Lane, Raymond Brown, Bob McKenzie
Producer: Armand Schaefer
Director: Mack Wright
Author: Oliver Drake
Screen Play: Oliver Drake, Dorrell McGowan, Stuart McGowan
Camerasman: William Nobles
Editor: Lester Orlbeck
Reviewed: 3-31-36

CONFLICT
Dist.: Universal
Running Time: 50 mins.
Cast: John Wayne, John Rogers, Tommy Bupp, Eddie Borden, Frank Sheridan, Ward Bond, Harry Wood, Bryan Washburn, Frank Hagney, Lloyd Ingrahm
Producer: Trem Carr
Director: David Howard
Author: Jack London
Screen Play: Charles A. Logue
Walter Weems
Camerasman: A. J. Stout
Editor: Jack Odlivie
Reviewed: 11-28-36

CONTRA LA CORRIENTE
(Spanish)
(Against the Current)
Cast: Launa Alcaniz, Jose Caraballo
Producer, Director and Author: Ramon Manuel
Reviewed: 3-12-36

COUNTERFET
Dist.: Columbia
Running Time: 72 mins.
Cast: Chester Morris, Margot Grahame, Marian Marsh, Lloyd Nolan, Claude Eilingwater, George McKay, John Gallaudet, Gene Morgan, Pierre Watkins, Marc Lawrence
Producer: B. P. Schulberg
Director: Erle C. Kenton
Author: William Rankin
Screen Play: William Rankin, Bruce Manning
Camerasan: John Stumar
Editor: Richard Caban
Reviewed: 6-5-36

COUNTRY BEYOND THE
Dist.: 20th Century-Fox
Running Time: 75 mins.
Cast: Rochelle Hudson, Paul Kelly, Robert Kent, Alan Hale, Alan Dinehart, Andrew Tombes, Claudette Colbert, Matt McCugh, Paul McVey, Holmes Herbert, "Buck," "Wolf"
Producer: Sol M. Wurtzel
Director: Euge Forde
Author: James Oliver Curwood
Screen Play: Lamar Trotti, Adele Commandini
Camerasman: Barney McGill
Editor: Fred Allen
Reviewed: 4-7-36

COUNTRY DOCTOR, THE
Dist.: 20th Century-Fox
Running Time: 110 mins.
Cast: Jean Hersholt, June Lang, Slim Summerville, Michael Whalen, Dorothy Peterson, Robert Barrat, John Qualen, Montagu Love, Jane Darwell, Frank Reicher, David Torrence, George Chandler, Helen Jerome, Eddy, Alleen Carlyle, George Meeker, J. Anthony Hughes, William Benedict, Dionne Quintuplets
Producer: Darryl F. Zanuck
Director: Henry King
Author: Charles E. Drake
Screen Play: Sonya Levin
Camerasman: John Seitz, Daniel B. Clark
Editor: Barbara McLean
Reviewed: 3-2-36

COUNTRY GENTLEMEN
Dist.: Republic
Running Time: 60 mins.
Producer: Nat Levine
Director: Ralph Staub
Authors: Milton Raison, Jack Harvey, Jo Graham
Screen Play: Joseph Hoffman
Gertrude Ohi
Camerasman: Ernest Miller
Editor: Ernest Nims
Reviewed: 10-24-36

COWBOY AND THE KID, THE
Dist.: Universal
Running Time: 58 mins.
Cast: Buck Jones, Billy Burrud, Dorothy Revier, Harry Worth, Charles Le Moyne, Dick Rush, Lafe McKay, Bob McKenzie, Burr Crotch, Eddie Lee, Kernan Cripps, Oliver Eckhart, Mary Marsch, Mildred Gober
Producer: Buck Jones
Director: Ray Taylor
Author: Buck Jones
Screen Play: Frances Guinan
Camerasan: Allen Thompson, 1936 RELEASES

Herbert Kinkpatrick
Editor: Bernard Loftus
Reviewed: 6-2-36

CRACK-UP
Dist.: 20th Century-Fox
Running Time: 65 mins.
Cast: Peter Lorre, Brian Donlevy, Helen Wood, Ralph Morgan, Thomas Beck, Kay Linaker, Lester Matthews, Earl Foxe, Jack Carrol, Naish, Gloria Roy, Oscar Apfel, Paul Stanton, Howard Hickman
Associate Producer: Samuel G. Engel
Director: Malcolm St. Clair
Author: John Goodrich
Screen Play: Charles Kenyon, Sam Mintz
Musical Director: Samuel Kaylin
Music and Lyrics: Sidney Clare, Harry Akst
Camerasan: Barney McGill
Editor: Fred Allen
Reviewed: 12-14-36

CRAIG'S WIFE
Dist.: Columbia
Running Time: 75 mins.
Cast: Rosalind Russell, John Boles, Billie Burke, Jane Darwell, Dorothy Wilson, Ama Kruger, Thomas Mitchell, Raymond Hatburn, Robert Allen, Elizabeth Risdon, Nydia Westman, Kathleen Burke
Director: Dorothy Arzner
Author: George Kelly
Screen Play: Mary C. McCall
Camerasan: Lucian Ballard
Editor: Viola Lawrence
Reviewed: 10-2-36

CRASH DONOVAN
Dist.: Universal
Producer: Julius Bernheim
Director: William Nigh
Author: Harold Shumate
Screen Play: Eugene Solow, Charles Grayson, Karl Detzer
Camerasan: Milton Krasner
Editor: Byron Robinson, H. T. Fitch
Reviewed: 8-11-36
Running Time: 54 mins.

CRIME OF DR. FORBES, THE
Dist.: 20th Century-Fox
Running Time: 75 mins.
Cast: Gloria Stuart, Robert Kent, Henry Armetta, J. Edward Bromberg, Sara Haden, Alan Dinehart, Charles Lane, DeWitt Jennings, Taylor Holmes, Paul Stanton, Russell Simpson, Paul McVey, Charles Crocker-King
Producer: Sol M. Wurtzel
Director: George Marshall
Authors: Frances Hyland, Saul Elkins
Screen Play: Frances Hyland, Saul Elkins
Music and Lyrics: Gene Rose, Sidney Claire
GRAND NATIONAL PICTURES
Season 1936-1937

SNOW COVERED WAGONS—Grand National Special
Terms to be negotiated upon release.

2 JAMES CAGNEY
Cagney, one of the ten international leading favorites, in two smash hits.

4 DOUGLAS MACLEAN
Douglas MacLean, actor-writer-director-producer, a seasoned and experienced veteran, produces four top productions for Grand National.

2 VICTOR SCHERTZINGER
Victor Schertzinger heading his own production unit for the first time will deliver two musical sensations comparable to his famous "One Night of Love."

4 RICHARD A. ROWLAND
Dick Rowland, the man who made some of the biggest stars of the screen and is chiefly responsible for such hits as "The Four Horsemen of the Apocalypse," "Flaming Youth," "Black Oxen," "The Sea Hawk," and "Cavalcade," will deliver four ultra-modern romantic dramas.

5 BENNIE ZEIDMAN
One of the few commercially minded producers in Hollywood will make five pictures with an eye directed to the box-office.

3 ZION MYERS
The producer who gave you "Roberta" and "The Gay Divorcee" will make three outstanding money hits this season.

7 GEORGE A. HIRLIMAN
This group will include three pictures in natural color, and four "Federal Agent" melodramas.

4 SHADOW MYSTERIES
Based on the famous radio and magazine character, with an outstanding star creating the role.

4 SECRET SERVICE MYSTERIES
Thrilling dramas of the Government Men matching wits with the overlords of crime.

KILLERS OF THE SEA
Exploitation sensation of 1937 with some of the most amazing undersea shots ever filmed. Watch for this.

8 STAR ATTRACTIONS
Some of the best featured names on the screen in a series of absorbing modern dramas.

8 MUSICAL WESTERNS
Starring Tex "The Singing Cowboy" Ritter. Ritter is rapidly becoming the number one western star of the screen.
CRIME PATROL, THE
Dist.: Empire
Running Time: 58 mins.
Cast: Ray Walker, Geneva Mitchell, Herbert Correll, Richard Cooper
Screen Play: Betty Burbridge
Cameraman: Phil Longmire
Editor: Earl Neville
Reviewed: 5-13-36

CRIMINAL WITHIN, THE
Reviewed at "Murder at Glen Athol"

CRIPPLE CIRCLE, THE
Dist.: DuWorld
Running Time: 74 mins.
Produced in England
Cast: Hugh Wakefield, Alfred Drury, June Duprez, Noah Beery, Renee Gadd
Producer: Richard Wainwright
Director: Reginald Denham
Cameraman: Phil Tennura
Reviewed: 12-30-36

CROUCHING BEAST, THE
Dist.: Olympic
Running Time: 56 mins.
Cast: Fritz Kortner, Wynne Gibson, Richard Bird, Andrews Engelmann, Isabel Jeans, Fred Congingham, Peter Gawthorne, Ian Fleming, Marjorie Mars, Bromley Davenport, Gus MacNaughton, Betty Shale, Margaret Yards, Bela Mila, Phegon Mair, Polly Emery
Producer: John Stafford
Director: W. Victor Hanbury
Author: Valentine Williams
Original Title: "Clubfoot"
Cameraman: James Wilson
Editor: David Lean
Reviewed: 8-22-36

CSAR EGY EJSZAKA
(Hungarian)
Produced in Hungary
Cast: Gyula Csortos, Anna Tokes, Lajos Vertes
Director: Istvan Szekly
Reviewed: 3-19-36

DANCING FEET
Dist.: Republic
Running Time: 69 mins.
Director: Joseph Santley
Authors: Bob Eden, David Silverstein
Screen Play: Jerry Chodorov, Olive Cooper, Wellyton Tomlin
Music: Sammy Stept
Lyrics: Sidney Mitchell
Musical Director: Harry Grey
Cameramen: Ernest Miller, Jack Marta
Editor: Ralph Dixon
Reviewed: 1-20-36

DANCING PIRATE
Dist.: RKO Radio
Running Time: 85 mins.
Producer: Merian C. Cooper
(Pioneer)
Director: Lloyd Corrigan
Author: Emma Lindsay Squier
Screen Play: Ray Harris, Francis E. Farahg, Jack Wagner, Boris Ingster
Color Designer: Robert Edmond Jones
Technicolor Director: Natalie Kalmus
Dance Director: Russell Lewis
Musical Director: Alfred Newman
Music: Richard Rodgers, Lorenz Hart
Cameraman: William V. Skall
Director: Archie F. Marshek
Reviewed: 5-8-36

DANGEROUS CONTRIVANCE
Dist.: Columbia
Running Time: 57 mins.
Cast: Ralph Bellamy, Glory Shea, Joan Perry, Fred Kohler, Edward LeSaint, Frederick Vogeding, George Dilling, Boyd Irwin, Sr., Gene Morgan, Stanley Andrews
Producer: David Selman
Author: Helmut Shumate
Screen Play: Grace Neville
Cameraman: George Meehan
Director: Al Clark
Reviewed: 1-18-36

DANGEROUS WATERS
Dist.: Universal
Running Time: 56 mins.
Producer: Lambert Hillyer
Author: Theodore Reeves
Screen Play: Richard Schayer.
Hazel Jamieson, Malcolm Stuart Boylan
Cameraman: Harry Forbes
Editor: Murray Seldeen
Reviewed: 1-23-36

DANIEL BOONE
Dist.: RKO Radio
Running Time: 77 mins.
Production: George A. Hirliman
Director: David Howard
Author: Edgecomb Pinchon
Screen Play: Daniel Jarrett
Cameraman: Frank Good
Editor: Ralph Dixon
Reviewed: 9-22-36

DARK HOUR, THE
Dist.: Chesterfield
Running Time: 64 mins.
Cast: RE. Walker, Irene Ware, Howard Bosworth, Berton Churchill, Hedda Hopper, E. E. Clive, Harold
Editor: Ralph Dixon
Reviewed: 1-20-36

1936 RELEASES

GOODWIN: William V. Mong, Michael Marks, John St. Polis, Niki Morita, Aggie Herring, Katherine Sheldon, Lloyd Whitlock
Producer: George Barbey, Batcheller
Director: Charles Lamont
Author: Sinclair Gluck
Screen Play: Ewart Adamsen
Cameraman: M. A. Andersen
Editor: Roland Reed
Reviewed: 8-1-36

DARKEST AFRICA
Dist.: Republic
Cast: Clyde Beatty, Manuel King, Elaine Shepard, Lucien Prival, Naba, Ray Benard, Wheeler Oakman, Edward McWade, Edmund Cobb, Ray Taylor, Donald Reed, Harrison Greene, Henry Sylvester, Joseph Boyd
Producer: Nat Levine
Supervisor: Barney Sarecky
Director: Reeves Eason, Joseph Kane
Authors: John Rathmell, Tracy Knight
Screen Play: John Rathmell, Barney Sarecky, Ted Parsons
Cameraman: William Nobles, Edgar Lyons
Editor: Dick Fant

DAS ERBE IN PRETORIA
(German)
The Inheritance in Pretoria
Dist.: Bavaria
Produced in Germany
Cast: Paul Hartman, Charlotte Sussa
Director: Johannes Meyer
Reviewed: 4-21-36

DAS SCHLOSS IN SUEDEN
(German)
The Castle in the South
Dist.: Ufa
Produced in Germany
Cast: Viktor de Kowa, Liane Haid
Director: Geza von Bolvary
Reviewed: 2-25-36

DAS VERLORENEN TAL
(German)
The Lost Valley
Produced in Germany
Cast: Matthias Wiemann, Marie-luise Claudius
Director: Edmund Heuberger
Reviewed: 6-3-36

DER BETTELSTUDENT
(German)
The Beggar Student
Dist.: Ufa
Produced in Germany
Director: George Jacoby
Reviewed: 12-29-36

DER HOHERE BEFEHLE
(German)
The Higher Command
Dist.: Ufa
Produced in Germany
Cast: Karl Ludwig Diehl, Lilly Dagover

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JOE ROCK, MANAGING DIRECTOR
1936 RELEASES

Director: Gerhard Lamprecht
Reviewed: 4-1-36

DER KAMPF (Russian)
Dist.: Amkino
Cast: Lotto Loebinger, Bryno Schmitsdorf
Director: Gustav Wangenheim
Reviewed: 9-11-36

DER JUNGE GRAF (German)
(The Young Count)
Dist.: Ufa
Cast: Anny Ondra, Paul Heide- mann, Hans Junkermann
Directed by Karl Lamac
Reviewed: 12-14-36

DER KLOSTERJAEGER (German)
(The Monastery's Hunter)
Dist.: Ufa
Cast: Paul Richter, Friedrich Ulmer, Lotte Radspeier
Director: Peter Ostermayer
Reviewed: 1-4-36

DER MUEDE THEODOR (German)
Dist.: Ufa
Cast: Weiss Ferdl, Erika Glaesner, Gertrud Boll
Director: Veit Herlen
Reviewed: 10-27-36

DER MUTIGERSEEFAHRER (German)
(The Valiant Navigator)
Dist.: Ufa
Cast: Paul Kemp, Lucie English, Carsta Lock, Mario Kranh
Director: Hans Deppe
Reviewed: 11-25-36

DER SCHUECHTERNE CASANOVA (German)
(The Bashful Casanova)
Cast: Paul Kemp, Fita Benhoff
Director: Carl Lamac
Reviewed: 8-25-36

DER VETTER AUS DINGSDA (German)
(The Mousin from Nowhere)
Dist.: Ufa
Cast: Paul Beckers, Else Elster, Paul Richter
Director: Carl Heinz Wolff
Reviewed: 7-8-36

DER WACKERE SCHUSTER- MEISTER (German)
(The Honest Master Shoemaker)
Dist: Germania Films
Cast: Paul Beckers, Else Elster, Paul Richter
Director: Carl Heinz Wolff
Reviewed: 7-8-36

DESSERT GOLD
Dist.: Paramount
Running Time: 58 mins.
Cast: Larry "Buster" Crabbe, Robert Cummings, Marsha Hunt, Tom Keene, Glenn Erikson, Monte Blue, Raymond Hatton, Walter Miller, Frank Mayo, Phillip Morris
Producer: Harold Hurley
Director: James Hogan

Author: Zane Grey
Screen Play: Stuart Anthony, Robert Yost
Art Directors: Hans Dreier, Dave Garber
Camerman: George Clemens
Editor: Chandler House
Reviewed: 5-8-36

DESSERT GUNS
Dist.: Beaumont
Running Time: 70 mins.
Cast: Conway Tearle, Margaret Morris, William Gould, Bud Buster, Kaye Brinker, Duke Lee, Marie Werner, Charles Franch, Roy Rise
Producer: Mitchell Leichter
Director: Charles Hutchinson
Author: Jacques Jaccard
Screen Play: C. C. Chin
Camerman: Henry Cruze
Editor: Freddy Baine
Reviewed: 1-13-36

DESSERT JUSTICE
Dist.: Atlantic
Running Time: 58 mins.
Producer: William Berke
Director: Lester Williams
Author: Allen Hall
Screen Play: Gordon Phillips, Lewis Kingdon
Camerman: Robert Cline
Editor: Arthur Brooks
Reviewed: 4-22-36

DESSERT PHANTOM, THE
Dist.: Supreme
Running Time: 60 mins.
Producer: A. W. Hackel
Director: S. Roy Luby
Author: E. B. Mann
Screen Play: Earl Snell
Camerman: Bert Longnecker
Editor: Roy Claire
Reviewed: 3-21-36

DESIRE
Dist.: Paramount
Running Time: 89 mins.
Cast: Marlene Dietrich, Gary Cooper, John Halliday, William Frawley, Ernest Cossart, Akim Tamiroff, Alan Mowbray, Zeffie Tilbury
Producer: Ernst Lubitsch
Director: Frank Borzage
Authors: Hans Szekeley, R. A. Steemle
Screen Play: Edwin J. J. Mayer, Waldemar Young, Samuel Hoffenstein
Music and Lyrics: Frederick Hollander, Leo Robin
Camerman: Charles Lang
Editor: William Shea
Reviewed: 2-4-36

DEVIL IS A SISY
Dist.: M-G-M
Running Time: 92 mins.
Cast: Freddie Bartholomew, Jackie Cooper, Mickey Rooney, Ian Hunter, Peggy Conklin, Katharine Alexander, Gene Lockhart, Kathleen Lockhart, Jonathan Hale, Eileen Girardot, Sherwood Bailey

Buster Slavin, Grant Mitchell, Harold Huber, Stanley Fields, Frank Puglia, Etta McDaniel
Producer: Frank Davis
Director: W. S. Van Dyke
Author: Roland Brown
Screen Play: John Lee Mahin, Richard Schayer
Musical Score: Herbert Stothart
Music and Lyrics: Arthur Freed, Maceo Herb Brown
Camerman: Harold Rosson, George Schneidermann
Director: Tom Held
Reviewed: 9-9-36

DEVIL ON HORSEBACK, THE
Dist: Grand National
Running Time: 67 mins.
Cast: Lily Damita, Fred Keating, Del Campo, Jean Chatburn, Tiffany Thayer, Renee Torres, Juan Torena, Blanca Vichser
Producer: George A. Hirliman
Director: Crane Wilbur
Screen Play: Crane Wilbur
Camerman: Mack Stengler
Reviewed: 9-30-36

DEVIL-DOLL, THE
Dist.: M-G-M
Director: Tod Browning
Author: Abraham Merritt (from "Burn, Witch, Burn!")
Screen Play: Tom Browning, Garrett Fort, Guy Endore, Eric von Stroheim
Camerman: Leonard Smith
Editor: Frederick Y. Smith

DEVIL'S SQUADRON
Dist.: Columbia
Running Time: 80 mins.
Cast: Richard Dix, Karen Morley, Lloyd Nolan, Shirley Ross, Henry Mollison, Gene Morgan, Gordon Jones, William Stelling, Gertrude Green, Boyd Irwin
Producer: Robert North
Director: Erle C. Kenton
Author: Richard V. Grace
Screen Play: Howard J. Green, Bruce Manning, Lionel Houser
Camerman: John Stumar
Editor: John Rawlins
Reviewed: 5-12-36

DIE FAHRT IN DIE JUGEND (German)
(The Trip to Youth)
Dist: Trans-Oceanic
Cast: Hermann Thimig, Liane Haid
Director: Carl Boese
Reviewed: 9-1-36

DIE FAHRT INS GRUENE (German)
(A Trip to the Country
Produced in Germany
Cast: Hermann Thimig, Lien Deyers
Director: Max Obal
Reviewed: 5-23-36

DIE FRAUEN VOM TANN- HOF (German)
(The Tannhof Women)
Produced in Germany
Cast: R ud ol f Keline-Rogg,
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“DEVIL ON HORSEBACK”
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For GRAND NATIONAL PICTURES
1936 RELEASES

DRAGNET, THE
Dist.: Burroughs-Tarzan
Running Time: 64 mins.
Cast: Rod La Rocque, Marion Nixon, Betty Compson, Jack Adair, Ed LeSaint, Donald Kerr, Edward Keane, Al K. Hall, Joseph Girard, John Dilson, John Bantry, Alton Matthews Sid Payne
Directors: Vin Moore
Author: Willard Mack
Screen Play: J. Mulhauser
Cameramen: Edward Hull
Editors: Douglas Biggs, Thomas Neff
Reviewed: 5-13-36

EAST MEETS WEST
Dist.: GB Pictures
Running Time: 75 mins.
Cast: George Arliss, Lucie Mannheim, Godfrey Tearle, Romney Brent, Bellard Berkeley, Ronald Ward, Norman Varden, John Laurie, O. B. Clarence, Campbell Gullan, Eliot Makeham, Peter Cawthorne, Ralph Truman, Pat Barr, Peter Croft, Stella Moya
Director: Herbert Mason
Author: E. Greenwood
Screen Play: Maude Howell, Edwin Greenwood
Cameramen: B. Knowles
Editors: F. Reads
Reviewed: 9-19-36

EASY MONEY
Dist.: Invincible
Running Time: 66 mins.
Producer: Maury M. Cohen
Director: Phil Rosen
Author: Philip Perez, Ewart Adams
Screen Play: Arthur T. Hornam
Cameraman: M. A. Andersen
Editor: Roland Lee
Reviewed: 7-11-36

EASY TO TAKE
Dist.: Paramount
Running Time: 67 mins.
Cast: Ethel Hunt, John Howard, Eugene Pallette, Richard Carle, Douglas Scott, Robert Greig, Jan Duggan, Marilyn Knowelden, Josephine Whittell, Carl Switzer, Charles Levinson, Billy Lee
Producer: Jack Cunningham
Director: Glen Teyon
Author: Wayne Kolbourne
Screen Play: Virginia Van Upp
Musical Director: Boris Moros
Music: Gregory Stone
Cameraman: George Robinson
Editor: Edward Dmytryk
Reviewed: 10-20-36

ECSTASY OF YOUNG LOVE
(Czecho-Slovakian)
Dist.: Metropolis
Running Time: 75 mins.
Producer: Bohumil Kolar
Cameramen: Josef Dobes
Reviewed: 3-10-36

EDUCATING FATHER
Dist.: 20th Century-Fox
Running Time: 59 mins.
Producer: Max Golden
Director: James Tinling
Authors: Katharine Kavanaugh, Edward T. Lowe, John Patrick
Screen Play: Katharine Kavanaugh, Edward T. Lowe, John Patrick
Musical Director: Samuel Kaylin
Cameraman: Daniel B. Clark
Editor: Louis Loeffler
Reviewed: 5-23-36

EIN AUTO UND KLEIN GELD
(German)
(An Auto and No Money)
Cast: Peter Knopf
Reviewed: 8-11-36

EIN GANZER KERL
(German)
(A Real Guy)
Dist.: Bavaria-Film
Produced in Germany
Cast: Joe Stoeckel, Erika Gaessler
Director: Carl Boese
Reviewed: 4-27-36

EIN JUNGENS MADCHEN-EIN JUNGER MANN
(German)
(Knockout)
Dist.: Bavaria-Film
Produced in Germany
Cast: Max Schmeling, Anny Ondra
Director: Karl Lamac
Reviewed: 3-2-36

EIN LIEBESROMAN IM HAUSE HABSBURG
(German)
(A Romance Among the Habsburgs)
Dist.: Cavallo Film
Cast: Karl Ludwig Diegl, Gretl Theimer, Paul Goebiger, Paul Otto, Ellen Richter
Director: Dr. Willi Wolff
Reviewed: 10-13-36

EIN LIED, EIN KUSS, EIN MAEDEL
(A Song, A Kiss, A Girl)
Produced in Germany
Cast: Martha Eggerth, Gustav Froehlich, Fritz Graunheim, Gretl Theimer
Director: Geza Von Bolvary
Reviewed: 12-14-36

EIN LIED GEHT UM DIE WELT
(German)
(A Song Goes Around the World)
Cast: Joseph Schmidt, Charlotte Ander.
Director: Richard W. Oswald
Reviewed: 9-28-36

EIN WALDER FUER DIC
(German)
(A Waltz for You)
Cast: Louis Graveure, Camilla Horn
Director: George Zoch
Reviewed: 9-28-36
1936 RELEASES

Author: J. L. Hardy
Screen Play: Marion Dix
Camera man: G. Grampf
Editor: C. Saunders

EX-MRS. BRADFORD, THE
Dist.: RKO Radio
Running Time: 80 mins.
Associate Producer: Edward Kaufman
Director: Stephen Roberts
Screen Play: Anthony Veiller
Camera man: J. Roy Hunt
Editor: Arthur Roberts
Reviewed: 4-23-36

EXCLUSIVE STORY
Dist.: M-G-M
Running Time: 73 mins.
Director: George B. Seitz
Author: Martin Mooney
Screen Play: Michael Fessier
Camera man: Lester White
Editor: Conrad A. Nervig
Reviewed: 1-18-36

F-MAN
Dist.: Paramount
Running Time: 62 mins.
Cast: Jack Haley, William Frawley, Grace Bradley, Adrienne Mara den, Onslow Stevens, Franklin Parker, Norman Willis, Edward McWade, Robert Middlemass, Walter Johnson, Spencer Charters
Producer: Val Paul
Director: Paul Young
Cline Author: Richard Connell
Screen Play: Eddie Welch, Henry Johnson, Paul Gerard Smith
Art Directors: Hans Dreier, Earl Hedrick
Camera man: Leo Tover
Editor: Paul Weatherwax
Reviewed: 5-5-36

FA L L I N G IN LO V E
Dist.: Times Pictures
Running Time: 70 mins.
Cast: Charles Farrell, Mary Lawson, Gregory Ratoff, H. F. Maltby, Diana Napier, Catherine Nesbitt, Pat Aherne, Margot Grahame, Sally Stewart
Director: Monty Banks
Reviewed: 10-19-36

FAR M E R I N THE D E L L, THE
Dist.: RKO Radio
Running Time: 66 mins.
Cast: Fred Stone, Jean Parker, Esther Dale, Frank Albertson, Maxine Jennings, Ray Mayer, Lucille Ball, Rafael Sampaio, Frank Jenks, Spencer Charters
Director: Ben Holmes
Author: Phil Stong
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directed by S. Eisenstein

PARIS COMMUNE
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Producer: A. M. Botsford 
Director: E. A. Dupont 
Author: Richard Washburn Child 
Screen Play: Margarette Roberts, Robert Yost, Brian Marlow 
Cameraman: Theodor Sparkuhl 
Reviewed: 4-23-36

FORGOTTEN WOMEN 
Dist.: Imperial 
Running Time: 62 mins. 
Cast: Virginia Dwyer, Irena Rich, Louise Fazenda, June Clyde, Helen Keating, Elizabeth Keating, Marcelline Day, Fritzie Ridgeway 
Director: William Beaudine 
Authors: Gertrude Orr, Doris Malloy 
Screen Play: Henry McCarthy, Frank L. Konkin 
Cameraman: Charles Van Enzer 
Reviewed: 5-13-36 (Originally released by Paramount in 1931 as "The Mad Parade")

FRASQUITA (German) 
Dist.: DuWorld 
Produced in Germany 
Cast: Clotilde Novotna, Hans Heinz Bollman 
Director: Carl Lamac 
Reviewed: 1-20-36

FRESHMAN LOVE 
Dist.: Warner Bros. 
Running Time: 67 mins. 
Producer: Bryan Foy 
Director: William McGann 
Author: George Ade 
Screen Play: Earl Felton, George Bricker 
Music: M. K. Jerome 
Lyrics: Jack Scholl, Joan Jasmyn 
Cameraman: Sid Hickcox 
Editor: James Gibbons 
Reviewed: 1-24-36

FRIESENNOT (German) (Frisians in Distress) 
Cast: Friedrich Kayssler, V. Inkushinof, Jessie Vihrog 
Director: Werner Kortwich, Peter Hagen 
Reviewed: 10-27-36

FRONTIER JUSTICE 
Dist.: First Division 
Running Time: 58 mins. 
Cast: Hoot Gibson, Jane Barnes, Richard Cromack, Wylie Farnum, Lloyd Ingram, Joe Girard, Snowflake, Roger Williams, George Yoeman, John Elliott 
Producers: Walter Futter 
Director: Robert McGowan 
Author: Col. George B. Rodney 
Screen Play: W. Scott Darling 
Cameraman: Arthur Reed 
Reviewed: 1-3-36

FUGITIVE SHERIFF, THE 
Dist.: Columbia 
Running Time: 58 mins. 
Cast: Ken Maynard, Beth Marion, Walter Miller, Hal Price, John Elliott, Arthur Millett, Virginia True Boardman, Frank Ball, Edwin Cobb 
Director: Spencer Gordon Bennet 
Author: Harte Gatzert 
Screen Play: Nate Gatzert 
Cameraman: James S. Brown, Jr. 
Editor: Dwight Caldwell 
Reviewed: 10-20-36

FURY 
Dist.: M-G-M 
Running Time: 90 mins. 
Producer: Joseph L. Mankiewicz 
Director: Fritz Lang 
Author: Norman Krasna 
Screen Play: Bartlett Cormack, Fritz Lang 
Cameraman: Joseph Ruttenberg 
Editor: Frank Sullivan 
Reviewed: 5-22-36

GAMBLING WITH SOULS 
Dist.: JAY Dee Kay Productions 
Cast: Martha Chapin, Robert Fleeder, Willi Oakman, Bryant Washburn, Gaston Glass, Ed Keane, Vera Steadman, Florence Dudley 
Producer: J. D. Kendis 
Director: Elmer Clifton 
Author: J. D. Kendis 
Screen Play: J. D. Kendis 
Cameraman: James Diamond

GARDEN MURDER CASE, THE 
Dist.: M-G-M 
Running Time: 62 mins. 
Producers: Lucien Hubbard, Ned Marin 
Director: Edward L. Marin 
Author: S. S. Van Dine 
Screen Play: Bertram Milhauser 
Cameraman: Charles Clarke 
Editor: Ben Lewis 
Reviewed: 2-29-36

GARDEN OF ALLAH, THE 
Dist.: United Artists 
Running Time: 85 mins. 
Producer: David O. Selznick 
Director: Richard Boleslawski 
Author: Robert Hichens 
Screen Play: Willis Goldbeck, W. S. Lipscomb, Lynn Riggs 
Music: Max Steiner 
Cameraman: W. Howard Green, Hal Rosson 
Editor: Hal C. Kern 
Reviewed: 11-3-36

GAY DESPERADO, THE 
Dist.: United Artists 
Running Time: 85 mins.

1936 RELEASES

Cast: Nino Martini, Ida Lupino, Leo Carrillo, Harold Huber, Mischa Auer, James Blakely, Stanley Fields, Adrian Rosely, Paul Hurst, Alan Garfield, Frank Puglia, Michael Visaroff, Gary Cooper, King Martin, Harry Semels, George Du Count, Alphonso Pedrozo, Len Brixton, M. Alvarez, Maciste, Trovadores Chinacos 
Producer: Mary Pickford, Jesse L. Lasky 
Director: Robert Moumoulan 
Author: Leo Birinski 
Screen Play: Wallace Smith 
Cameraman: Lucien Andriot 
Editor: Margaret Clancy 
Reviewed: 10-3-36

GAY LOVE 
Dist.: Marcy 
Running Time: 65 mins. 
Produced in England 
Cast: Florence Desmond, Sophie Tucker, Iver McLaren, Garry March, Ben Watan 
Director: Leslie Hiscott 
Cameraman: Alex Bryce, Harry Rose 
Reviewed: 6-10-36

GENERAL DIED AT DAWN, THE 
Dist.: Paramount 
Running Time: 97 mins. 
Director: Lewis Milestone 
Author: Charles G. Booth 
Screen Play: Clifford Odets 
Cameraman: Victor Milner 
Editor: Eda Warren 
Reviewed: 9-3-36

GENERAL SPANKY 
Dist.: M-G-M 
Running Time: 73 mins. 
Cast: Spanky McFarland, Philip Holmes, Ralph Morgan, Irving Pichel, Rosina Lawrence, Billie Thomas, Carl Switzer, Robert MIdlemass, James Burtis, Louise Beavers, William Best 
Producer: Hal Roach 
Director: Fred Newmeyer, Gordon Douglas 
Author: Richard Flourney, Hal Yates, John Gueldel 
Screen Play: Richard Flourney, Hal Yates, John Gueldel 
Cameramen: Art Lloyd, Walter Lundin 
Editor: Ray Snyder 
Reviewed: 10-27-36

GENTLE JULIA 
Dist.: 20th Century-Fox 
Running Time: 62 mins. 
Cast: Jane Withers, Tom Brown, Marsha Hunt, Jackie Searl, Francis Ford, George Meeker, Maurice Murphy, Harry Holman, Myrna Marsh, Hattie McDaniel, Jackie Hughes, Eddie Buzard 
Producer: Sol Wurtzel 
Director: John Blystone 
Author: Booth Tarkington 
Screen Play: Lamar Trotti
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1936 RELEASES

Helen Flint, Halliwell Hobbes, Zeffie Tilbury, Elspeth Dudgeon
Supervisor: Robert Lord
Director: Archie Mayo
Author: Harold Macgrath
Screen Play: Gaye Robinson
Camerasn: Sidney Hickox
Editor: James Gibbons
Reviewed: 7-14-36 (Reviewed as "I Give My Heart")

GIVE US THIS NIGHT
Dist.: Paramount
Running Time: 73 mins.
Cast: J a n Kiepura, Gladyes Swarthout, Philip Merivale, Benny Baker, Michellette Burani, William Collier, Sr., Sidney Toler, Charles Milten, Alan Mowbray, Mattie Edwards, Chloe Douglas
Producer: William Le Baron
Author: Alexander Hall
Screen Play: Edwin Justus Mayer, Lynn Starling
Music and Lyrics: Erich Wolfgang Korngold, Oscar Hammerstein II
Art Directors: Hans Drier, Ronald Anderson
Camerasn: Victor Milner
Editor: Ellsworth Hoagland
Reviewed: 4-7-36

GLORY TRAIL, THE
Dist.: Crescent
Running Time: 65 mins.
Producer: E. B. Derr
Ass. Producer: Bernard Moriarty
Director: Lynn Shore
Author: John T. Neville
Screen Play: John T. Neville
Art Director: Paul F. Sylos
Musical Director: Abe Meyer
Camerasn: Arthur Martinelli
Editor: Donald Barrett
Reviewed: 7-10-36

GLUECKLICHE REISE (German)
(Bon Voyage)
Produced in Germany
Cast: Eckerhardt Arent, Max Hansen, Magda Schneider
Producer: Viktor Klein
Director: Alfred Abel
Reviewed: 1-21-36

GLUECKSPERLE (German)
(Lucky Ones)
Dist.: Casino Film Ex.
Cast: Alber Lieven, Clemens Hase, Clara Savio, Franz Pfaudler
Director: Robert A. Stemmler
Reviewed: 10-27-36

GOD'S COUNTRY AND THE WOMAN
Dist.: Warner Bros.
Running Time: 80 mins.
Cast: George Brent, Beverly Roberts, Barton MacLane, Robert Barrat, Allen Greer, Joseph King, El Brendel, Joseph Crehan, Addison Richards, Roscoe Ates, Billy Bevan,
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1936 RELEASES

Edward McNamara, Robert Gleck- ler, Joseph Sawyer, Edward Gargan, Matty Fain, Mary Gordon, Wallis Clark, Douglas Wood
Producer: Douglas MacLean
Director: John G. Blystone
Author: James Edward Grant
Screen Play: Henry McCarty, Henry Johnson, Henry Ruskin
Cameraman: Jack McKenzie
Editor: Roy Del Ruth
Reviewed: 12-9-36

GREAT ZIEGFELD, THE
Dist.: M-G-M
Running Time: 180 mins.
Cast: William Powell, Myrna Loy, Luise Rainer, Frank Morgan, Fannie Brice, Virginia Bruce, Reginald Owen, Frank. Ernest Cossart, Joseph Cawthorne, Natalie Pendleton, Harriet Hoctor, Jean Chatburn, Paul Ivans, Herman Sing, Charles Judd, Marcelle Corday, Raymond Walburn, A. A. Trimble, Buddy Doyle
Producer: Hunt Stromberg
Director: Richard Whorf
Author: William Anthony McGuire
Screen Play: William Anthony McGuire
Dances: Seymour Felix
Music and Lyrics: Walter Donaldson, Harold Adamson, Leo Condon, Ernest Senators, Joseph Raeburn, Abe MacRae, George Reed, Abraham Gleaves, Myrtle Anderson, Al Stokes, Edna M. Harris, James Fuller, George Randol, Ida Fink, Ray Martin, Harry Cohn, Dudley Dickerson, Jimmy Burress, William Comby, George Reed, Ivory Williams, David Bethia, Ernest Whitman, Reginald Fenderson, Slim Thompson, Clinton Rosamond
Producer: Henry Blanke
Directors: William Keighley, Marc Connelly
Author: Marc Connelly
Screen Play: Marc Connelly
Cameraman: Hal Mohr
Reviewed: 5-19-36

GRUS SUNDERS
VERONIKA (German)
(Greetings and Kisses, Veronica)
Produced in Germany
Cast: Franziska Gaal, Paul Hoer biger
Director: Carl Boese
Reviewed: 2-25-36

GUNS AND GUITARS
Dist.: Republic
Running Time: 56 mins.
"SINS OF CHILDREN"
Co-starring Eric Linden and Cecilia Parker
First Grand National release, hitting box office records all over the country. Suggested by the best selling novel of all times.
Charles M. Sheldon's "In His Steps." Over 8,000,000 copies sold in America—12,000,000 in Europe.

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"GIRL LOVES BOY"
Co-starring the perfect love team of the screen
Eric Linden and Cecilia Parker
Young love set against idyllic New England background. Romance in all its glory from the story by Karl Brown and Hinton Smith, and screenplay by Duncan Mansfield and Carroll Graham.

"SWEETHEART OF THE NAVY"
Rollicking, gay and zestful comedy-drama of the Navy, with important screen names in the leading roles. Screenplay by Carroll Graham.

"THE FIVE LITTLE PEPPERS"
Perennial American classic to be adapted from Margaret Sidney's famous novel which sold over 2,000,000 copies.

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"TEMPEST and SUNSHINE"
One of the best known American romances by Mary J. Holmes. Read by countless thousands. Companion novel to the great "Lena Rivers." Will be a screen classic.

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Director

"FOLLOW YOUR HEART"
"TICKET TO PARADISE"
"HAPPY GO LUCKY"
HEROES OF THE RANGE
Dist.: Columbia
Director: Spencer Gordon Bennett
Author: Nate Gatzert
Screen Play: Nate Gatzert
Cameraman: James S. Brown, Jr.

HI. GAUCHO
Dist.: RKO Radio
Running Time: 69 mins.
Cast: Steffi Duna, John Carroll, Monta Bell, Love La Roque, Ann Ceekee, Paul Porcasi, Tom Ricketts, Julian Rivero, Frank Mills, Sam Appel, Harold Daniels, Ferdy Berghi
Producer: John Burch
Director: Tommy Atkins
Author: Tommy Atkins
Screen Play: Adele Buffington
Cameraman: Jack MacKenzie
Editor: Fred Knudtson
Reviewed: 3-3-36

HIGH TENSION
Dist.: 20th Century-Fox
Running Time: 63 mins.
Producer: Sol M. Wurtzel
Director: Allan Dwan
Authors: J. Robert Bren, Norman Houston

1936 RELEASES

HEROES OF THE RANGE
Cameraman: James Van Trees
Editor: Bob Simpson
Reviewed: 2-21-36

HEROES OF THE RANGE
Dist.: First National
Running Time: 60 mins.
Director: William Clemens
Author: M. Jacoby
Screen Play: Roy Chanslor
Cameraman: Arthur Todd
Editor: Louis Hesse
Reviewed: 11-14-36

HEROES OF THE RANGE
Dist.: 20th Century-Fox
Running Time: 62 mins.
Producer: John Stone
Director: Lewis Selzer
Authors: John Bright, Robert Tasker
Screen Play: Robert Ellis, Helen Logan, Barry Trivers
Cameraman: Harry Jackson
Editor: Louis Leffler
Reviewed: 3-7-36

HORACE AND MARISA
Dist.: Columbia
Producer: Sol M. Wurtzel
Director: Allan Dwan
Authors: J. Robert Bren, Norman Houston

HIS BROTHER'S WIFE
Dist.: M-G-M
Running Time: 90 mins.
Producer: Lawrence Weingarten
Director: W. S. Van Dyk
Author: George Auerbach
Screen Play: Leon Gordon, John Meehan
Cameraman: Oliver T. Marsh
Editor: Conrad A. Nervig
Reviewed: 8-1-36

HITCH HIKER TO HEAVEN
Dist.: Invincible
Running Time: 64 mins.
Cast: Henrietta Crosman, Herbert Rawlinson, Anita Page, Russell Gleason, Polly Ann Young, Al Shean, Harry Holman, Sid Saylor, Crawford Kent, Harry Hervey, Ethel Wykes, Leila Bliss, John Dinson
Producer: Maury Cohen
Director: Frank Strayer
Authors: Robert Ellis, Helen Logan
Screen Play: Robert Ellis, Helen Logan
Cameraman: M. A. Anderson
Editor: Roland Reed
Reviewed: 3-13-36

HOLD THAT RIVER
Dist.: Hooper-Connell
Running Time: 80 mins.
Reviewed: 7-1-36

HOLLYWOOD BOULEVARD
Dist.: Paramount
Running Time: 68 mins.
Producer: A. M. Botsford
Director: Robert Florey
Author: Faith Thomas
Screen Play: Marguerite Roberts
Music: Boris Morros
Cameraman: Karl Struss
Editor: William Shea
Reviewed: 8-4-36

HOPALONG CASSIDY RETURNS
Dist.: Paramount
Running Time: 71 mins.
Cast: William Boyd, George Hayes, Gail Sheridan, Evelyn Brent
Stephen Morris, William Janney
Screen Play: Lou Breslow, Edward Eliscu, John Patrick
Cameraman: Barney McGill
Editor: Louis Leffler
Reviewed: 6-16-36

HOT MONEY
Dist.: Warner Bros.
Running Time: 67 mins.
Director: William McGann
Author: William Jacobs
Screen Play: William Jacobs
Cameraman: Arthur Edeson
Editor: Clarence Kolster
Reviewed: 7-25-36

HOUSE OF A THOUSAND CANDLES. THE
Dist.: Republic
Running Time: 68 mins.
Cast: Phillips Holmes, Mae Clarke, Irving Pichel, Rosita Moreno, Fred Walton, Reicher, Lawrence Grant, Fredrik Vogeding, Michael Fitzmaurice, Rafael Storm, Mischa Auer, Paul Ellis, Keith Daniels, Charles De Ravenne, Olaf Hyton, Lal Chan Mehra, Charles Martin, Count Stepanelli
Producer: Nat Levine
Director: Arthur Lubin
Author: Meredith Nicholson
Screen Play: H. W. Hanemann, Endre Bohem
Musical Director: Arthur Kay
Cameraman: Jack Marta, Ernest Miller
Editor: Ralph Dixon
Reviewed: 4-3-36

HOY COMIENZA LA VIDA (Spanish)
(Life Begins Today)
Produced in Mexico
Cast: Ramon Armengol, Josefa Escobedo
Director: Alex Phillips
Reviewed: 6-30-36

HUMAN CARGO
Dist.: 20th Century-Fox
Running Time: 66 mins.
Cast: Claire Trevor, Brian Donlevy, Alan Dinehart, Ralph Morgan, Helen Troy, Rita Cansino, Morgan Wallace, Herman Bing, John McGuire, Ralf Harode, Wade Boteler, Harry Wood
Producer: Sol M. Wurtzel
Director: Allan Dwan
Author: Kathleen Sheppard from "I Will Be Faithful"
Screen Play: Jefferson Parker, Doris Malloy
Cameraman: Daniel B. Clark

 Irving Bacon, Grant Richards, John Beck, Ernie Adams, Al St. John, Joe Rickson, Ray Whitley, Claude Smith
Producer: Harry Sherman
Asst. Producer: Eugene Strong
Director: Nate Watt
Author: Clarence E. Mulford
Screen Play: Harrison Jacobs
Cameraman: Archie Stout
Editor: Robert Warwick
Reviewed: 10-22-36
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FABELHAFT (German)

Isn't My Husband Wonderful?

Dist.: Casion Film Ex.

Cast: George Alexander, Lien Deyers, Ursula Grabley, Paul Heimann

Director: George Jacoby

Reviewed: 12-7-36

IT COULDN'T HAVE HAPPENED

Dist.: Invincible

Running Time: 64 mins.

Cast: Reginald Denny, Evelyn Brent, Willy LaRue, Inez Courtney, Bryant Washburn, Crauford Kent, Hugh Marlowe, Claude King, Robert Frazer, Miki Morita Broderick O'Farrell, Lynton Brent, Henry Herbert, Emily LaRue, Robert Homan

Producer: Maury M. Cohen

Director: Phil Rosen

Author: Arthur T. Horman

Screen Play: Arthur T. Horman

Cameraman: M. A. Andersen

Reviewed: 9-11-36

IT HAD TO HAPPEN

Dist.: 20th Century-Fox

Running Time: 79 mins


Producer: Darryl F. Zanuck

Director: Roy Del Ruth

Author: Rupert Hughes

Screen Play: Howard Ellis

Smith, Kathryn Scola

Cameraman: Peverell Marley

Reviewed: 2-15-36

IT'S A GREAT LIFE

Dist.: Paramount

Running Time: 64 mins.


Producer: Harold Hurley

Director: Edward F. Cline

Authors: Arthur Lake, Sherman Rogers

Screen Play: Paul Gerard Smith, Harlan Thompson

Music and Lyrics: Leo Robin, Lewis E. Gensler, Frederick Hollyander

Cameraman: Ben Reynolds

Editor: Paul Weatherwax

Reviewed: 1-31-36

IT'S LOVE AGAIN

Dist.: GB Productions

Running Time: 82 mins.

Produced in England

Cast: Jessi Matthews, Robert Young, Sonnie Hale, Ernest Milton, Robb Wilton, Sara Allgood, Cyril Wells, Warren Jenkins, David Horne, Athene Seyler, Glennis Lorimer, Robert Hale, Cyril Raymond

Director: Victor Saville

Authors: Marion Dix, Lester Samuel

Screen Play: Marion Dix, Austin Melford

Music and Lyrics: Sam Coslow, Harry Woods

Dances: Buddy Bradley

Cameraman: Glen MacWilliams

Editor: Al Barnes

Reviewed: 5-12-36

ITTO (French)

Dist.: Eureka

Produced in France

Cast: Simone Berriau, Moulay Ibrahim

Directors: Jean Benoit-Ley, Marie Epstein

Reviewed: 1-30-36

JAILBREAK

Dist.: Warner Bros.

Running Time: 65 mins.

Cast: Craig Reynolds, June Travis, Barton MacLane, Richard Purcell, Addison Richards, George E. Stone, Eddie Acuff, Joseph King, Joseph Groahan, Charles Middleton, Mary Treen, Henry Hall, Robert Emmett Keane

Director: Nick Grinde

Author: Jonathan Finn

Screen Play: Robert D. Andrews, Joseph Hoffman

Cameraman: Arthur Todd

Editor: Harold McLernon

Reviewed: 5-8-36

JANA, DAS MAEDCHEN AUS DEM BOEHMERWALD (German)

Jane, the Girl from the Bohemian Forest

Cast: Leny Marenbach, Evald Bafer

Director: Emil Synk

Reviewed: 6-23-36

JANOSIK (Czechoslovakian)

Dist.: French M. P. Co.

Running Time: 80 mins.

Produced in Czechoslovakia


Producer: Mac Fric

Director: Karl Hasler

Special Effects: K. Plicka, J. Cincik

Music: M. Smatek

Cameraman: Ferd Pecenka

Reviewed: 5-21-36

JEGO WIELKA MIŁOSĆ

(The Great Love)

Produced in Poland

Cast: Stefana Jaraczka, Lene Zelichowska

Director: M. Krawicz

Reviewed: 3-25-36

JUNGLE PRINCESS, THE

Dist.: Paramount

Running Time: 85 mins.

Cast: Dorothy Lamour, Ray Milland, Akim Tamiroff, Lynne Overman, Molly Lamont, Mala, Hugh Bucky, Sally Martin, Roberta Law, Bernard Soigle, Richard Terry, Nick Shaid, Ettie Elderson, Dan Crimmings

Producer: E. Lloyd Sheldon

Director: William Thiele

Author: Max Marcin

Screen Play: Cyril Hume, Gerald Geraghty, Gouverneur Morris

Musical Director: Boris Morros

1936 RELEASES

Music and Lyrics: Frederick Holland, Leo Robin

Cameraman: Harry Fischbeck

Editor: Ellsworth Hoagland

Reviewed: 11-20-36

JUST MY LUCK

(Corona Pictures

Running Time: 70 mins.

Cast: Charles King, Anne Grey, Eddie Nugent, Quentin R. Smith, Snub Pollard, Lee Prather, Matthew Betz, Robert Graves, John Weigel, Hal Price, Henry Acorne

Director: Russell Ray Heinz

Author: Wallace Sullivan

Screen Play: Wallace Sullivan

Scott E. Cleethorpe

Cameraman: Arthur Martinelli

Editor: Helene Turner

Reviewed: 1-15-36

KARNEVAL UND LIEBE

(Carnival and Love)

Produced in Germany

Cast: Herman Thimig, Lien Deyers

Director: Karl Lamac

Reviewed: 4-7-36

KEINE ANGST VOR LIEBE

(german)

Produced in Germany

Cast: Liane Haid, Ralph A. Roberts

Director: Hans Steinoff

Reviewed: 1-22-36

KELLY OF THE SECRET SERVICE

Dist.: Principal

Running Time: 69 mins.

Cast: Lloyd Hughes, Shila Manors, Fuzzy Knight, Syd Saylor, Jack Mulhall, Pat Taylor, John Elliott, Mike Morita, Jack Cowell

Producer: Sam Katzman

Director: Robert Hill

Author: Peter Carpen

Screen Play: Al Martin

Cameraman: William Hyer

Editor: Daniel Milner

Reviewed: 7-22-36

KELLY THE SECOND

Dist.: M-G-M

Running Time: 85 mins.

Cast: Patsy Kelly, Charley Chase, Guinn Williams, Pert Kelton, Harold Huber, Max Rosenbloom, DeWitt C. Jennings, Billy Gilbert, Syd Saylor

Producer: Hal Roach

Director: Hal Roach

Screen Play: Jeff Moffitt, William Terhune, Jack Jevne, Tom Bell, Arthur Lee

Cameraman: Arthur Lloyd

Editor: Jack Ogilvie

Reviewed: 4-21-36

KILLER AT LARGE

Dist.: Columbia

Running Time: 58 mins.

Cast: Mary Brian, Russell Hardie, Betty Compton, George Mc-
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LA Ultima Cita (Spanish) (The Last Date)  
Dist.: Columbia  
Cast: Jose Crespo, Luana Alcaniz, Paul Ellis  
Director: Bernard B. Ray  
Reviewed: 1-23-36

Lac aux Dames (French) (Ladies' Lake)  
Dist.: Franco-American  
Produced in France  
Cast: Simone Simon, Jean-Pierre Aumont  
Director: Marc Allegret  
Reviewed: 1-16-36

Ladies in Love  
Dist.: 20th Century-Fox  
Running Time: 97 mins.  
Producer: B. G. DeSylva  
Director: Edward H. Griffith  
Authors: Ladislaus Bus-Fekete  
Screen Play: Melville Baker  
Cameraman: Ralph Dietrich  
Reviewed: 10-29-36

Lady Be Careful  
Dist.: Paramount  
Running Time: 70 mins.  
Cast: Lew Ayres, Mary Carlisle, Larry Crabbe, Benny Baker, Grant Withers, Jack Chaplin, Josephine McKim, Wilma Francis  
Director: J. T. Reed  
Authors: Kenyon Nicholson, Charles Robinson  
Screen Play: Dorothy Parker, Alan Campbell, Harry Ruskin  
Art Directors: Hans Dreier, Roland Anderson  
Cameraman: Henry Sharp  
Reviewed: 10-10-36

LADY CONSENTS, THE  
Dist.: RKO Radio  
Running Time: 75 mins.  
Cast: Ann Harding, Herbert Marshall, Margaret Lindsay, Walter Abel, Edward Ellis, Paul Porcioli, Rev. Neil Dodd, Ilka Chase  
Producer: Edward Kaufman  
Director: Stephen Roberts  
Author: P. J. Wolfson  
Screen Play: P. J. Wolfson, Anthony Veiller  
Cameraman: J. Roy Hunt  
Reviewed: 1-14-36

Lady from Nowhere  
Dist.: Columbia  
Running Time: 57 mins.  
Cast: Mary Astor, Charles Quigley, Thurston Hall, Victor Killian, Spencer Charters, Norman Willis, Gene Morgan, Rita LaRoy, Claudia Coleman, Matty Fain, John Tyrell  
Director: Gordon Wiles  
Screen Play: Fred Niblo, Jr.  
Cast: Randolph Scott, Joseph Krumgold  
Cameraman: Henry Fleisch  
Editor: James Sweeney  
Reviewed: 12-23-36

Lady Luck  
Dist.: Chesterfield  
Running Time: 62 mins.

Producer: George R. Batcheller  
Director: Charles Lamont  
Authors: Stuart McGowan, Dorrell McGowan  
Screen Play: John Krafft  
Cameraman: M. A. Anderson  
Editor: Roland Reid  
Reviewed: 9-14-36

Lady of Secrets  
Dist.: Columbia  
Running Time: 73 mins.  
Cast: Ruth Chatterton, Otto Kruger, Atwell, Marian Marsh, Lloyd Nolan, Robert Allen, Elizabeth Risdon, Nana Bryant, Esther Dale  
Director: B. P. Schulberg  
Author: Marion Gering  
Cameraman: Katherine Bush  
Screen Play: Joseph Anthony, Zoe Akins  
Editor: Ted Tetzlaff  
Reviewed: 2-21-36

L'Homme des Folies Berger (French) (The Man from the Folies Berger)  
Dist.: United Artists  
Cast: Maurice Chevalier, Natalie Paley, Sim Viva  
Director: Roy del Ruth  
Reviewed: 4-21-36

Last Assignment, THE  
Dist.: Victory  
Running Time: 60 mins.  
Cast: Ray Walker, Joan Woodbury, William Farnum, Clara Kimball Young, Sid Saylor, Reed Howe, Earl Dwire, Matthew Betz, Roger Williams  
Producer: Sam Katzman  
Author: Peter B. Kyne  
Screen Play: Al Martin  
Cameraman: William Hyer  
Reviewed: 5-3-36

Last Journey, THE  
Dist.: Atlantic  
Running Time: 58 mins.  
Produced in England  
Producer: Julius Hagen  
Director: Bernard Vorhaus  
Author: J. Jefferson Fairjeon  
Screen Play: H. Fowler Mear  
John Soutar  
Cameraman: William Luff, Percy Strong  
Editor: Lister Laurance

Last of the Mohicans, THE  
Dist.: United Artists  
Running Time: 91 mins.  
Cast: Randolph Scott, Binnie Barnes, Heather Angel, Hugh Buckley, Henry Wilcoxon, Bruce Cabot, Robert Barrat, Philip Reed, William Robertson, Frank McGlynn, Sr., Will Stanton, William V. Mong

1936 RELEASES

Producer: Edward Small  
Director: George B. Seitz  
Author: James Fenimore Cooper  
Screen Play: Philip Dunne, John Balderston, Paul Perez, Daniel Moore  
Cameraman: Robert Plunk  
Editor: Jack Dennis  
Reviewed: 8-12-36

Last of the Warrens, THE  
Dist.: Supreme  
Running Time: 60 mins.  
Cast: Rob Steele, Margaret Marquis, Charles King, Lafe McKee, Charles French, Horace Murphy, Blackie Whiteford, Steve Clark  
Producer: A. W. Hackel  
Director: Robert N. Bradbury  
Author: Robert N. Bradbury  
Cameraman: S. Roy Luby  
Editor: Bert Longnecker  
Reviewed: 7-2-36

Last Outlaw, THE  
Dist.: RKO Radio  
Running Time: 62 mins.  
Cast: Harry Carey, Hoot Gibson, Margaret Callahan, Tom Tyler, Henry B. Walthall, Ray Mayer, Harry Jans, Frank M. Thomas, Russell Hopton, Frank Jenks, Maxine Jennings, Fred Scott  
Producer: Robert Sisk  
Director: Christy Cabanne  
Authors: J. Twist, Jack Townley, E. Murray Campbell  
Cameraman: Jack MacKenzie  
Editor: George Hively  
Reviewed: 6-3-36

Laughing Irish Eyes  
Dist.: Republic  
Running Time: 73 mins.  
Producer: Colbert Clark  
Director: J. P. Murney  
Authors: Sidney S. Selden, Sutherland, Wallace Sullivan  
Screen Play: Oliver Cooper, Ben Ryman, Stanley Raugh  
Music: Sam H. Stept  
Lyrics: Sidney Mitchell  
Musical Supervisor: Harry Grey  
Cameramen: Milton Krasner, Reggie Lanning  
Editor: Murray Seldeen  
Reviewed: 3-4-36

Law in Her Hands, THE  
Dist.: First National  
Running Time: 58 mins.  
Cast: Margaret Lindsay, Glenda Farrell, Warren Hull, Lyle Talbot, Eddie Acuff, Dick Purcell, Al Shean, Joseph Crehan, Matty Fain, Addison Richards, Milt Kibbee, Eddie Shubert, Mabel Concord, Billy Wayne  
Director: William Clemens  
Author: George Bricker  
Screen Play: George Bricker  
Luci Ward  
Cameraman: Sid Hickox

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'A FULL HOUSE' IN ANY THEATRE!

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LAWLESS NINETIES, THE
Dist.: Republic
Running Time: 55 mins.
Cast: John Wayne, Ann Rutherford, Henry Brandon, John Doucette, Donald Woods, George Hayes, Al Bridge, Lane Chandler, Snowflake, Etta McDaniels, Tom Brower, Cliff Lyons, Jack Rockwell, Al Taylor, Charles King, George Chesebro, Tracy Layne, Chuck Balda, Sam Flint, Tom London
Producer: Paul Malverne
Director: Joseph Kane
Authors: Joseph Poland, Scott Pembroke
Scenic Play: Joseph Poland
Cameraman: William Nobles
Reviewed: 2-29-36

LE BARBIE DE SEVILLE
(French)
(The Barber of Seville)
Produced in France
Cast: André Bauche, Jean Gallant
Director: Jean Kemm
Reviewed: 9-24-36

LE BONHEUR (French)
(Happiness)
Dist.: Franco-American
Produced in France
Cast: Charles Boyer, Gaby Morlay
Director: Marcel L’Herbier
Reviewed: 2-29-36

LEATHERNECKS HAVE LANDED, THE
Dist.: Republic
Running Time: 67 mins.
Producer: Ken Goldsmith
Director: Howard Bretherton
Authors: Wellyn Totman, James Green
Screen Play: Seton I. Miller
Cameramen: Ernest Miller, Jack Marta
Editor: Robert Johns
Reviewed: 2-17-36

LEAVENWORTH CASE, THE
Dist.: Republic
Running Time: 65 mins.
Director: Lewis D. Collins
Author: Anna Katherine Green
Screen Play: Albert Dembood, Sidney Sutherland
Cameramen: Ernest Miller, Jack Marta
Editor: Dan Milner
Reviewed: 1-6-36

LEGION OF TERROR
Dist.: Columbia
Running Time: 62 mins.
Director: C. C. Coleman
Screen Play: Bert Grande
Cameraman: George Meehan
Editor: Al Clark
Reviewed: 11-3-36

LEGY JO MINDHALALIG
(Hungarian)
(Been Good Until Death)
Produced in Hungary
Cast: Laci Davenyi, Julius Csoszos, Ella Gombazsagi, Klaral Tolany
Director: Istvan Szekely
Reviewed: 10-27-36

LEICHE KAVALLERIE
(German)
(Light Cavalry)
Dist.: Ufa
Produced in Germany
Cast: Marika Roekk, Fritz Kampers
Director: Werner Hockbaum
Reviewed: 1-10-36

LE PRINCE JEAN
(French)
Produced in France
Cast: Pierre Richard-Willm, Natalie Paley, Jean Debucourt
Director: Jean de Marguenat
Reviewed: 12-14-36

LES AMOURS DE TONI
(French)
(Toni’s Loves)
Produced in France
Cast: Celia Montalvan, E. Delmont, Blavette
Director: Jean Renoir
Reviewed: 11-6-36

LES MISERABLES
(French)
Dist.: Franco-American Film Corp.
Running Time: 165 mins.
Produced in France
Cast: Harry Baur, Charles Vanel, Henry Krauss, Charles Dullin, Jean Servais, Robert Vidalin, Emile Genevois, Caillous, Mme. Florelle, Gaby Triquet, Joseline Gaeel, M. Max Dearly
Director: Maurice Jaubert
Author: Victor Hugo
Screen Play: Andre Lang, Raymond Bernard
Reviewed: 10-29-36

LET’S SING AGAIN
Dist.: RKO Radio
Running Time: 75 mins.
Cast: Bobby Breen, Henry Armetta, George Houston, Vivienne Osborne, Grant Withers, Inez Courtney, Richard Carle, Lucien Littlefield, Anne Doran, Clay Clement
Producer: Sol Lessner
Director: Kurt Neumann
Authors: Don Swift, Dan Jarrett
Screen Play: Don Swift, Dan Jarrett
Musical Director: Hugo Riesenfeld
Music and Lyrics: Jimmy McHugh, Gus Kahn, Hugo Riesenfeld, Selma Haughton, Samuel Pokrass, Charles O’Locke

1936 RELEASES

LAWLESS
Well, flake, Al London
LEATHERNECKS
Brower, Jimmy
Vincenot, nard
Robert
Moore, Mitchell, Bess
Peggy
Marta

MISERABLES
DE
TONI
KLANG
(Love and Alarm)
Produced in Germany
Cast: Gustav Froelich, Maria Andergast
Director: Gustav Froelich
Reviewed: 4-15-36

LIEBELIEI
Dist.: General Foreign Sales
Produced in Germany
Cast: Paul Hoerbiger, Magda Schneider, Luise Ulrich, Olga Tschewowa
Director: Max Ophuels
Reviewed: 2-29-36

LIEBESLEUTE
(German)
(A Pair of Lovers)
Produced in Germany
Cast: Renate Mueller, Gustav Froelich, Heinrich Schrott
Director: Erich Waschner
Reviewed: 10-5-36

LIFE OF EDWARD VII, THE
Dist.: GB Productions
Running Time: 62 mins.
Produced in England
Reviewed: 12-10-36

LIGHTNIN’ BILL CARSON
Dist.: Puritan
Running Time: 75 mins.
Cast: Tim McCoy, Lois January, Harry Wickett, Marie Leslie, Karl Hackett, John Merton
Producers: Sig Neufeld, Leslie Simmonds
Director: Sam Newfield
Author: Arthur Durlam
Screen Play: Joseph O’Donnell
Cameraman: Jack Greenhalgh
Editor: Jack Englund
Reviewed: 6-9-36
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PRODUCER — DIRECTOR
Associate Producer: Val Paul
Director: Ralph Murphy
Author: M. Coates Webster
Screen Play: Harry Clark
Cameraman: Joseph Valentine
Editor: Bernard W. Burton
Reviewed: 10-12-36

MAN WHO LIVED AGAIN, THE
Dist.: GB Productions
Running Time: 61 mins.
Produced in England
Cast: Boris Karloff, Anna Lee, John Loder, Frank Cellier, Lynn Harding, Cecil Parker, Donald Calthrop
Director: Robert Stevenson
Screen Play: L. du Garde Peach, Sidney Gilliat
Cameraman: Jack Cox
Editor: R. E. Dearing
Reviewed: 12-16-36

MAN WHO LIVED TWICE, THE
Dist.: Columbia
Running Time: 73 mins.
Cast: Ralph Bellamy, Marian Marsh, Thurston Hall, Isabel Jewell, Nana Bryant, Ward Bond, Henry Kolker, Willard Robertson
Director: Harry Lachman
Authors: Tom Van Dyke, Henry Altimus
Screen Play: Tom Van Dyke, Arthur Strawh, FredNiblo, Jr..
Cameraman: James Van Trees
Editor: Byron Robinson
Reviewed: 10-13-36

MANEWRY MILOSNE (Polish)
Produced in Poland
Cast: Tola Mankieidzowna, Mieczyslaw, Ella Marples, "Pop"
Miedzyńska
Director: W. Majewski
Screen Play: Wladyslaw H. Polski
Cameraman: Jacek P. Lackowski
Editor: Zbigniew Skubiszewski
Reviewed: 11-12-36

MARIA ELENA (Spanish)
Dist.: Columbia
Produced in Mexico
Cast: Carmen Guerrero, J. J. Martinez Casado
Producer: Paul H. Bush
Director: Raphael J. Sevilla
Reviewed: 2-20-36

MARY OF SCOTLAND
Dist.: RKO Radio
Running Time: 123 mins.
Producer: Pandro S. Berman
Director: John Ford
Author: Maxwell Anderson
Screen Play: Dudley Nichols
Cameraman: Joseph H. August
Reviewed: 7-24-36

MAS ALLA DE LA MUERTA (Spanish)
(Beyond Death)
Produced in Mexico
Cast: Adela Sequeiro, Miguel Arenas
Director: Ramon Peon
Reviewed: 3-4-36

MATER NOSTRA (Spanish)
(Our Mother)
Produced in Mexico
Cast: Esperanza Iris, Vicente Orona, Julian Soler
Producer: J. Luis Bueno
Director: Gabriel Soria
Reviewed: 9-10-36

MEET NERO WOLFE
Dist.: Columbia
Running Time: 73 mins.
Cast: Edward Arnold, Lionel Stander, Jean Perry, Victor Jory, Jena Bryant, Dennie Moore, Russell Hardie, Walter Kingsford, Boyd Irwin, Sr., John Quallen, Gene Morgan, Rita Cansino, Frank Conroy
Producer: B. P. Schulberg
Director: Herbert Biberman
Author: Rex Stout
Screen Play: Howard J. Green, Bruce Manning, Joseph Anthony
Cameraman: Henry Freulich
Editor: Otto Meyer
Reviewed: 7-16-36

MEIN LIEBSTER IS EIN JAGDGERMANN (German)
Produced in Austria
Cast: Karl Ehmann, George Alexander
Director: Walter Kolm
Reviewed: 9-14-36

MELO (German)
Produced in Germany
Cast: Elisabeth Bergner, Rudolf Forster, Anton Edtheoder
Director: Dr. Paul Czinner
Reviewed: 2-26-36

MEN OF THE PLAINS
Dist.: Grand National
Running Time: 62 mins.
Cast: Rex Bell, Joan Barclay, George Ball, Charles King, Forrest Taylor, Roger Williams, Ed Cassidy, LajMcKee, Jack Cowell
Producers: Arthur Alexander, Max Alexander
Director: Robert Hill
Author: Robert Emmett
Screen Play: Robert Emmett
Cameraman: Robert Cline
Editor: Charles Henkel
 Reviewed: 9-29-36

MESEAUTO (Hungarian)
(Out of Dreams)
Dist.: Danubia
Produced in Hungary
Cast: Zita Perzell, Eugene Torres, Ella Gombaszoggi, Julius Kabos
Director: Bela Gaal
Reviewed: 11-11-36

1936 RELEASES

MESSAGE TO GARCIA, A
Dist.: 20th Century-Fox
Running Time: 77 mins.
Cast: Wallace Beery, Barbara Stanwyck, John Boles, Alan Hale, Herbert Mundin, Mona Barrie, Enrique Acosta, Juan Terena, Martin Garralaga, Blanca Vische, Jose Luis Tortosa, Lucio Villegas, Frederick Vogeding, Pat Moriarity, Octavio Giraud
Producer: Darryl F. Zanuck
Director: George Marshall
Authors: Elbert Hubbard, Lieut. Andrew S. Bonfils
Screen Play: W. P. Lipscomb, Gene Fowler
Cameraman: Rudolph Mate
Editor: Herbert Levy
Reviewed: 4-9-36

MILIZIA TERRITORIALE
(ITALIAN)
(Territorial Militia)
Produced in Italy
Cast: Bino Bolognesi, Enrico Viovisio
Author: Mario Bonnard
Reviewed: 4-7-36

MILKY WAY, THE
Dist.: Paramount
Running Time: 83 mins.
Producer: E. Lloyd Sheldon
Director: Leo McCarey
Authors: Lynn Root, Harry Clark
Screen Play: Grover Jones, Frank Butler, Richard Cornell
Cameraman: Alfred Gilks
Editor: Leeroy Stone
Reviewed: 1-28-36

MILLIONAIRE KID
Dist.: Reliable
Running Time: 50 mins.
Producer: Bernard B. Ray
Director: Bernard B. Ray
Authors: Jack Natteford, Blanch Church
Screen Play: Jack Natteford, Blanch Church
Cameraman: William Hyer
Editor: Fred Bain
Reviewed: 4-1-36

MILOSZ WSZYSTKO
(LOVE CONQUERS EVERYTHING)
Produced in Poland
Cast: Bronislaw Kwizg, Swiga Smorska, F. Brodniewicz
Director: M. Krawicz
Reviewed: 1-29-36

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WILLARD VAN der VEER
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DIRECTOR OF PHOTOGRAPHY
"WITH BYRD AT THE NORTH AND SOUTH POLES"

NEW YORK  LONDON  HOLLYWOOD
MIND YOUR OWN BUSINESS
Dist.: Paramount
Running Time: 76 mins.
Producer: Emanuel Cohen
Director: Norman McLeod
Author: John Francis Larkin
Screen Play: Dore Schary
Musical Direct: George Stoll
Cameraman: Robert Pittack
Editor: George McGuire
Reviewed: 12-14-36

MINE WITH THE IRON DOOR.
THE
Dist.: Columbia
Cast: Richard Arlen, Cecilia Parker, Henry W. Balthall, Stanley Fields, Spencer Charters, Charles Wilson, Barbara Bedford, Horace Murphy
Producer: Sol Lesser
Director: David Howard
Author: Harold Bell Wright
Screen Play: Don Swift, Daniel Jarrett
Art Directors: Ben Barre, Lewis J. Rachmil
Cameraman: Frank B. Good
Editor: Arthur Hilton
Reviewed: 10-8-36

MISSING GIRLS
Dist.: Chesterfield
Running Time: 66 mins.
Cast: Jack Haley, Chester Morris, Betty Furness, Arthur Treacher, Raymond Walburn, Robert McWade, Rosina Lawrence, Monroe Owsley, Kathleen Lockhart, Edward Brophy, Charlotte Wynters, Tom Dugan, Iris Adrian, Toby Wing, Morgan Wallace, Arthur Ayresworth, John Hyams, Leila McIntyre
Producer: Hal Roach
Director: Edward Sedgwick
Author: Jack Jevne
Screen Play: Richard Flourney, Arthur Vernon Jones
Cameraman: Milton Krasner
Editor: Jack O'Brien
Reviewed: 7-11-36

MR. COHEN TAKES A WALK
Dist.: Warner Bros.
Running Time: 81 mins.
Producer: Jack O'Brien
Cast: Paul Graetz, Violet Farebrother, Chili Bouchier, Mickey Brankoff, Ralph Truman, Barry Lively, Sam Springsteen, Kenneth Villiers, Meriel Forbes, George Merritt
Director: Wiliam Beaudine
Author: Mary Roberts Rinehart
Screen Play: Brock Williams
Cameraman: Basil Emmott
Editor: A. Bates
Reviewed: 2-13-36

MR. DEEDS GOES TO TOWN
Dist.: Columbia
Running Time: 115 mins.
Producer: Frank Capra
Director: Frank Capra
Author: Clarence Budington Kelland
Screen Play: Robert Riskin
Special Camera Effects: E. Roy Cameron
Reviewed: 3-27-36

MISTER HOBO
Dist.: GB Productions
Running Time: 80 mins.
Produced in England
Cast: George Arliss, Gene Gerrard, Frank Cellier, Patric Knowles, Viola Keats, George Hayes, Hen- rietta Watson, May Clare
Director: Milton Rosmer
Author: Paul Lafitte
Screen Play: Guy Bolton
Cameraman: H. R. Greenbaum
Editor: Charles Saunders
Reviewed: 2-8-36

M'LISS
Dist.: RKO Radio
Running Time: 66 mins.
Producer: Robert Sisk
Director: George Nicholls, Jr.
Author: Bret Harte
Screen Play: Dorothy Yost
Cameraman: William Morgan
Editor: Robert de Grasse
Reviewed: 7-8-36

MODERN TIMES
Dist.: United Artists
Running Time: 87 mins.
Cast: Charlie Chaplin, Paulette Goddard, Henry Bergman, Chester Conklin, Stanley Sandford, Hank Mann, Louis Nataheaux, Alfred Garci, Murdoch McQuarrie, Wilfred Moore
Producer: Charlie Chaplin
Director: Charlie Chaplin
Author: Charlie Chaplin
Screen Play: Charlie Chaplin
Musical Director: Alfred Newman
Cameramen: Rollie Toetheroh, Ira Morgan
Reviewed: 2-7-36

1936 RELEASES

MOONLIGHT MURDER
Dist.: M-G-M
Running Time: 65 mins.
Producers: Lucien Hubbard, Ned Marin
Director: Edwin L. Marin
Authors: Albert J. Cohen, Robert T. Shannon
Screen Play: Florence Ryerson, Edgar Allan Woolf
Musical Score: Herbert Stothart, Edward Ward
Art Director: Cedric Gibbons
Cameraman: Charles Clarke
Editors: Ben Lewis
Reviewed: 3-19-36

MOON'S OUR HOME, THE
Dist.: Paramount
Running Time: 80 mins.
Cast: Margaret Sullavan, Henry Fonda, Charles Butterworth, Beulah Bondi, Margaret Hamilton, Henrietta Crosman, Dorothy Stickney, Lucile Littlefield, Walter Brennan, Brandon Hurst, Spencer Charters, John G. Spacey, Margaret Fielding
Producer: Walter Wanger
Director: William A. Seiter
Author: Faith Baldwin
Screen Play: Isabel Dawn, Boyce DeGew, Dorothy Parker, Alan Campbell
Cameraman: Joseph Valentine
Reviewed: 4-6-36

MORALS OF MARCUS, THE
Dist.: GB Productions
Running Time: 72 mins.
Produced in England
Producer: Julius Hagen
Director: Miles Mander
Author: W. J. Locke
Screen Play: Guy Bolton, Miles Mander
Cameraman: Sidney Blythe
Editor: Jack Harris
Reviewed: 1-14-36

MORE THAN A SECRETARY
Dist.: Columbia
Running Time: 77 mins.
Cast: Jean Arthur, George Brent, Lionel Stander, Ruth Donnelly, Reginald Denny, Dorothy Kent, Charlie Halton, Geraldine Hali
Producer: Robert Riskin
Director: Alfred E. Green
Authors: Ethel Hill, Aven Kand- dell, Matt Taylor
Screen Play: Dale Van Every, Lyn Starling
Cameraman: Henry Freulich
Editor: Al Clark
 Reviewed: 12-11-36
JOHN BLYSTONE
Director

"Great Guy"
(Starring James Cagney)

"23½ Hours Leave"

Douglas MacLean Productions
for
GRAND NATIONAL

In Preparation

"A Woman's Touch"
(Samuel Goldwyn)
1936 RELEASES

Harry Akst, Victor Schertzinger
Musical Director: Howard Jack-
son
Dance Director: Larry Ceballos
Cameras: Joseph Milford
Reviewed: 2-24-36

MUSS 'EM UP
Dist.: RKO Radio
Running Time: 70 mins.
Cast: Preston Foster, Margaret Callahan, Alan Mowbray, Ralph Morgan, Guinn Williams, Maxie Rosenbloom, Monty Woolley, John Carroll, Florine McKinney, Robert Middlemass, Noel Madison, Maxine Jennings, Harold Huber, Clarence Muse, Paul Porcasi, Ward Bond, John Adair
Producer: Pandro Berman
Director: Charles Vidor
Author: James Edward Grant
Screen Play: Erwin Gelsey
Musical Director: Roy Webb
Cameras: J. Roy Hunt
Editors: Jack Hardy
Reviewed: 1-21-36

MY AMERICAN WIFE
Dist.: Paramount
Running Time: 65 mins.
Producer: Albert Lewis
Director: Harold Young
Author: Elmer Davis
Screen Play: Virginia Van Upp
Musical Director: Boris Morros
Cameras: Harry Fishbeck
Editor: Paul Weatherwax
Reviewed: 7-21-36

MY MAN, GODFREY
Dist.: Universal
Running Time: 95 mins.
Cast: William Powell, Carole Lombard, Gail Patrick, Alice Brady, Eugene Palette, Pat Flaherty, John Light, Mischa Auer, Eddie Kane, Jane Wyman, David Horsley, Selmer Jackson, Alan Nowbray
Producer: Gregory LaCava
Director: Gregory LaCava
Author: Eric Hatch
Screen Play: Morrie Ryskind
Eric Hatch, Gregory LaCava
Cameras: Ted Tetzlaff
Editor: Ted Kent
Reviewed: 6-16-36

MYSTERIES OF NOTRE DAME
Dist.: Du World
Produced in France
Reviewed: 10-30-36

MYSTIC MOUNTAIN. THE
(French)
Dist.: Lenauer International
Produced in France
Cast: Dita Parlo, Dyk Rudens
Director: Dimitri Kirsanoff
Reviewed: 4-1-36
1936 RELEASES

Producer: Irving Starr
Director: Arthur G. Collins
Screen Play: Frank M. Dozy, Agnes
Author: Frank M. Dozy, Agnes
C. Johnston
Screen Play: Ralph Block, Ben
Markson
Camerman: Norbert Brodine
Editor: Morris Wright
Reviewed: 6-5-36

NORTH OF NONE

Dist.: Columbia
Running Time: 64 mins.
Cast: Jack Holt, Evalyn Venable, John Miljan, Dorthy Appleby, Roger Imhof, Helen Gurtz, Guinn Williams, Robert Gleckler, Ben Hendricks, Black Hawk, Mikló Mo-rita, George Cleveland, Frank McGlynn, Sr.
Producer: Larry Darmour
Director: William Nigh
Author: Houston Branch
Screen Play: Reginald Mond
Camerman: James S. Brown, Jr.
Editor: Dwight Caldwell
Reviewed: 10-28-36

OBERWACHTMEISTER

SCHWENKE (German)
Produced in Germany
Cust: Gustav Froelich, Marianne Hoppe
Producer: Carl Froelich
Director: Carl Froelich
Reviewed: 5-7-36

OLD HUTCH

Dist.: M-G-M
Running Time: 80 mins.
Cast: Wallace Beery, Eric Linden, Cecelia Parker, Elizabeth Pat-terson, Robert McWade, Caroline Perkins, Julia Perkins, Delmar Watson, Harry Watson, James Burke, Virginia Grey, Donald Meek Producer: Harry Rapf
Director: J. Walter Ruben
Author: based on story by Father Joseph J. Kan-ning (from "Old Hutch Lives Up to It")
Screen Play: George Kelly
Score: Dr. William Axt
Art Director: Albert Gibbons
Camerman: Clyde DeVinna
Editor: Frank Sullivan
Reviewed: 9-22-36

O'MALLEY OF THE MOUNTED

Dist.: 20th Century-Fox
Running Time: 59 mins.
Cast: George O'Brien, Irene Ware, Stanley Fields, James Bush, Victory Poit, Alan Reed, Barlow, Dick Cramer, Tom London, Charles King, Olin Francis, Crawford Kent
Producer: Sol Lesser
Director: David Howard
Author: William S. Hart
Screen Play: Dan Jarrett, Frank Howard Clark
Camerman: Frank B. Good
Editor: Arthur Hilton
Reviewed: 3-25-36

ONCE IN A BLUE MOON

Dist.: Paramount
Running Time: 72 mins.
Cast: Jimmy Savo, Nikita Belieff, Cecilia Loftus, Whitney Bourne, Edward Armstrong, Sanner Szabo, J. Charles Gilbert, Hans

NAVY BORN

Dist.: Republic
Running Time: 68 mins.
Producer: Nat Levine
Director: Nate Watt
Author: Mildred Cram
Screen Play: Albert DeMond, Olive Cooke, Marcus Goodrich
Camerman: Ernest Miller, Jack Marta
Editor: Dick Fant
Reviewed: 6-2-36

NE SIRI EDZANYAM

(Hungarian)
(Don't Cry, Sweet Mother)
Produced in Hungary
Cast: Jean Bara, Colette Darfeuille, Georges Milechor, Viola Masson
Director: Georges Pallu
Reviewed: 11-25-36

NEIGHBORHOOD HOUSE

Dist.: M-G-M
Running Time: 58 mins.
Cast: Charley Chase, Rosina Lawrence, Darla Hood, Margaret Irving, George Meeker, Tom Dugan, Charles (Levison) Lane, Nick Copoland, Dick Elliott, George Chandler, Ben Taggart, Harry Bowen
Producer: Hal Roach
Directors: Alan Hale, Harold Law
Authors: Charles Parrott, Harold Law
Screen Play: Richard Flourney, Arthur Vernon Jones.
Camerman: Arthur Floyd
Photographic Effects: Roy Sea-wright
Editor: Ray Snyder
Reviewed: 5-19-36

NEM ELHETEK MUSIKASZO

NELKUEL (Hungarian)
(I Can't Live Without Music)
Produced in Hungary
Cast: Pal Javor, Erzsi Somogyi
Director: Alfred Dasy
Reviewed: 2-24-36

NEVADA

Dist.: Paramount
Running Time: 58 mins.
Director: Charles Barton
Author: Zane Grey
Screen Play: Garnett Weston, Stuart Anthony
Camerman: Archie Stout
Editor: Jack Dennis
Reviewed: 4-14-36

NEWS OF THE U.S.R.R.

(Russian)
Dist.: Amkino
Produced in Russia
Reviewed: 6-27-36

NEXT TIME WE LOVE

Dist.: Universal
Running Time: 97 mins.
Cast: Margaret Sullivan, James Stewart, Ray Milland, Grant Mitchell, Robert McWade, Anna Demetrios, Ronnie Gosby, Florence Roberts, Christian Rib, Charles Fallon, Nat Carr, Gottlieb Huber
Producer: Paul Kohner
Director: Edward H. Griffith
Author: Ursula Parrott
Screen Play: Melville Baker
Camerman: Joseph Valentine
Editor: Ted Kent
Reviewed: 1-31-36

NIGHT CARGO

Dist.: Marcy Pictures
Running Time: 66 mins.
Cast: Jacqueline Wells, Lloyd Hughes, Walter Miller, Carlotta Monti, Lloyd Whitlock, George Russ, Jimmy Aubrey, John Ince
Director: Charles Hutchinson
Author: Sherman L. Lowe
Screen Play: Sherman L. Lowe
Camerman: Walter London
Editor: Fred Bain
Reviewed: 1-7-36

NIGHTINGALE (Russian)
Dist.: Amkino
Produced in Russia
Cast: V. Ivasheva, Z. Kashkova, I. Lavrov, V. Atolov
Director: Nikolai Ekk
Reviewed: 11-8-36

NIGHT WAITRESS

Dist.: RKO Radio
Running Time: 59 mins.
Cast: Margaret Grahame, Gordon Jones, Vinton Haworth, Marc Lawrence, Billy Gilbert, Donald Barry, Otto Yamaoka, Paul Stanton, Arthur Loft, Walter Miller
Producer: Joseph H. Steele
Director: Lew Landers
Camerman: Russell Metty
Editor: Desmond Marquette
Reviewed: 12-18-36

NINE DAYS A QUEEN

Dist.: GB Productions
Running Time: 80 mins.
Produced in England
Director: Robert Stevenson
Author: Robert Stevenson
Screen Play: Miles Malleson
Camerman: M. Greenbaum
Editor: T. R. Fisher
Reviewed: 6-26-36

NOBODY'S FOOL

Dist.: Universal
Running Time: 62 mins.

O'TOOLE IN THE CITY

Dist.: Republic
Running Time: 70 mins.
Cast: Tyrone Power, James Cagney, Dolores del Rio, Eric Linden, George Montgomery
Producer: Charles Vidor
Director: Charles Vidor
Screen Play: Charles Vidor, John Bright
Author: Charles Vidor
Camerman: Napoleon Hays
Editor: Charles Vivien
Reviewed: 3-25-36

ONCE IN A BLUE MOON

Dist.: Paramount
Running Time: 72 mins.
Cast: Jimmy Savo, Nikita Belieff, Cecilia Loftus, Whitney Bourne, Edward Armstrong, Sanner Szabo, J. Charles Gilbert, Hans

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ONE IN A MILLION
Dist.: 20th Century-Fox
Running Time: 95 mins.
Producer: Darryl F. Zanuck
Associate Producer: Raymond Griffith
Director: Sidney Lanfield
Authors: Leonard Praskins, Mark Kelly
Screen Play: Leonare de Salle, Sidney D. Mitchell
Cameraman: Edward Cronjager
Editor: Robert Simpson
Reviewed: 12-3-36

OUTLAWS OF THE RANGE
Dist.: Spectrum
Running Time: 59 mins.
Cast: Bill Cody, Bill Cody, Jr., Catherine Cotter, William McCall, Gordon Griffith, Wall West, Dick Strong
Producer: Ray Kirkwood
Director: AI Herman
Author: Zara Tazaj
Screen Play: Zara Tazaj
Cameraman: William Hye
Editor: Holbrook Todd
Reviewed: 7-14-36

PASSAPORTO ROSSO
(Italian)
( Destiny Unknown)
Dist.: Nuovo Mondo
Produced in Italy
Cast: Isla Miranda, Filippo Scelzo
Director: Guido Brignone
Reviewed: 9-3-36

PASSING OF THE THIRD FLOOR BACK
Dist.: GB Productions
Running Time: 80 mins.
Produced in England
Director: Berthold Viertel
Author: Jerome K. Jerome
Screen Play: Michael Hogan, Alma Reville
Cameraman: C. Courant
Editor: D. N. Twist
Reviewed: 4-30-36

PEG OF OLD DRURY
Dist.: Paramount
Running Time: 74 mins.
Produced in England
Producer: Herbert Wilcox
Director: Herbert Wilcox
Screen Play: Miles Malleson
Cameraman: F. A. Young
Editor: Merrill White
Reviewed: 4-14-36

OUR RELATIONS
Dist.: M-G-M
Running Time: 65 mins.
Cast: Stan Laurel, Oliver Hardy, Alan Hale, Sidney Toler, Daphne Pollard, Betty Healy, James Finlayson, Iris Adrian, Lola Andre, Ralf Harolde, Noel Madison, Arthur Houseman
Producer: Hal Roach
Director: Harry Lachman
Author: W. W. Jacobs
Screen Play: Richard Connell, Felix Adler, Charles Rogers, Jack Jeve
Musical Score: LeRoy Shield
Cameraman: Rudolph Mate
Editor: Bert Jordan
Reviewed: 7-14-36
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PICCADILLY JIM
Dist.: M-G-M
Running Time: 100 mins.
Producer: Harry Rapf
Director: Robert Z. Leonard
Author: P. G. Wodehouse
Screen Play: Charles Brackett, Edwin Knopf
Musical Score. Dr. William Axt
Cameraman: Joseph Ruttenberg
Editor: William S. Gray
Reviewed: 8-6-36

PIGSKIN PARADE
Dist.: 20th Century-Fox
Running Time: 95 mins.
Associate Producer: Bogart Rogers
Director, David Butler
Authors, Arthur Sheekman, Jack Yellen, Mark K. Sherman
Screen Play: Harry Tugend, Jack Yellen, William Conselman
Music and Lyrics: Low Pollack, Sidney D. Mitchell, Yacht Club Boys
Cameraman: Arthur Miller
Editor: Irene Morra
Reviewed: 10-20-36

PIERPIN, LA FIGLIA
RITROVATA (Italian)
Produced in Italy.
Cast: Irma Fusi, Luigi Carini
Director: D. Coletti
Reviewed: 4-1-36

PLAINSMAN, THE
Dist.: Paramount
Running Time: 115 mins.
Producer: Cecil B. deMille
Director: Cecil B. deMille
Author: Frank Wilstach (from "Wild Bill Hickok"
Screen Play: Walderm Young
Harold Lamb, Lynn Riggs
Music Director: Boris Morros
Cameraman: Victor Milner
Editor: Albert Glaser
Reviewed: 11-24-36

PLOT THICKENS, THE
Dist.: RKO Radio
Running Time: 67 mins.
Cast: James Gleason, ZaSu Pitts, Owen Davis, Jr., Louise Latimer, Arthur Aylesworth, Paul Fix, Richard Tucker, Barbara Barondess, James Donlan, Agnes Anderson, Oscar Apfel
Producer: William Sistrom
Director: Ben Holmes
Author: Stuart Palmer
Screen Play: Clarence Upon Young
Cameraman: Nick Musuraca

1936 RELEASES

Author: Katherine Leslie
Screen Play: Jo Swerling
Music and Lyrics: Arthur Johnston, John Burke
Musical Director: George Stoll
Cameraman: Robert Pittack
Editor: John Rawlin
Reviewed: 11-16-36

PENSION MIMOSAS (French)
Dist.: Franco-American
Produced in France
Cast: Françoise Rosy, Lise Delamar
Producer: Jacques Feyer
Director: Jacques Feyer
Reviewed: 5-7-36

PENTHOUSE PARTY
Dist.: Liberty
Running Time: 60 mins.
Cast: Bruce Cabot, Reginald Denny, Marguerite Churchill, Evelyn Brent, Dorothy Lee, William Janney
Producer: M. H. Hoffman
Director: William Nigh
Author: Mrs. Wilson Woodrow
Screen Play: Gertrude Orr
Cameraman: Harry Neuman
Editor: Mildred Johnston
Reviewed: 1-29-36

PEPPER
Dist.: 20th Century-Fox
Running Time: 65 mins.
Cast: John Farrow, Sydney Fox, Bela Lugosi, Tully Marshall, Charles Coburn, Chester Conklin, Dorothy DeBorba, Ralph Morgan.
Producer: John Stone
Director: James Talmage
Author: Lamar Trotti
Screen Play: Lamar Trotti
Cameraman: Daniel B. Clark
Editor, Fred Allen
Reviewed: 8-6-36

PETRIFFED FOREST, THE
Dist.: Warner Bros.
Running Time: 83 mins.
Cast: Leslie Howard, Bette Davis, Charley Grapewin, Dick Foran, Genevieve Tobin, Eddie Acuff, Humphrey Bogart, Porter Hall, Adrian Morris, Joe Sawyer, Paul Harvey, Nina Champan, Arthur Aylesworth, John Alexander, George Gyu
Director: Archie L. Mayo
Author: Robert Sherwood
Screen Play: Charles Kenyon, Delmer Daves
Cameraman: Sol Polito
Editor: Owen Marks
Reviewed: 1-21-36

PETICOAT FEVER
Dist.: M-G-M
Running Time: 80 mins.
Cast: Robert Montgomery, Myrna Loy, Reginald Owen, Winifred Shotter, Otto Yamaoka, Forrester Harvey, George Hassell, Irving Baker, Bo Ching
Producer: Frank Davis
Director: George Fitzmaurice
Author: Mark Reed
Screen Play: Harold Goldman
Cameraman: Ernest Haller
Editor: Frederick Y. Smith
Reviewed: 3-14-36

POCKET OF WAX
Dist.: M-G-M
Running Time: 100 mins.
Producer: Harry Rapf
Director: Robert Z. Leonard
Author: P. G. Wodehouse
Screen Play: Charles Brackett, Edwin Knopf
Musical Score. Dr. William Axt
Cameraman: Joseph Ruttenberg
Editor: William S. Gray
Reviewed: 8-6-36

POOR LITTLE RICH GIRL, THE
Dist.: 20th Century-Fox
Running Time: 72 mins.
Producer: Darryl F. Zanuck
Director: Irving Cummings
Authors: Eleanor Gates, Ralph Spence
Screen Play: Sam Hellman, Gladys Lehman, Harry Tugend
Cameraman: John Stitz
Editor: Jack Murray
Reviewed: 6-6-36

POPPY
Dist.: Paramount
Running Time: 75 mins.
Cast: W. C. Fields, Rochelle Hudson, Richard Cromwell, Catharine Doucet, Lynn Overman, Granville Bates, Maude Eburne, Bill Wolfe, Adrian Morris, Rosalind Keith, Ralph Remley
Producer: William LeBaron
Director: A. Edward Sutherland
Author: Dorothy Donnelly
Screen Play: Waldemar Young, Virginia Van Upp
Music and Lyrics: Ralph Rainger, Leo Robin, Sam Coslow, Frederick Hollander
Cameraman: William Mellor
Editor: Stuart Heisler
Reviewed: 6-9-36

POSOROSO CABALLERO (Spanish)
Cast: Casimiro Ortas, A. Castrito, Rafael Medina
Director: Maximo Nossek
Reviewed: 10-27-36

POLO JOE
Dist.: Warner Bros.
Running Time: 62 mins.
Cast: Joe E. Brown, Carol
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FRECKLES COMES HOME                      By Gene Stratton-Porter
BLAZING BARRIERS                         By James Oliver Curwood
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**1936 RELEASES**

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**ROGUE OF THE RANGE**

Dist.: Supreme
Running Time: 55 mins.
Cast: John Mack Brown, Lois January, Alden Chase, Phyllis Hume, George Ball, Jack Rockwell, Horace Murphy, Frank Ball, Lloyd Ingraham

Producer: A. W. Hackel
Director: S. Roy Luby
Author: Earle Snell
Screen Play: Earle Snell
Cameraman: Jack Greenhalgh
Editor: Roy Claire
Reviewed: 5-12-36

**ROGUES TAVERN, THE**

Dist.: Puritan
Running Time: 67 mins.

Director: Robert Hill
Screen Play: Al Martin
Cameraman: William Huyer
Editor: Dan Milner
Reviewed: 6-4-36

**ROMANCE RIDES THE RANGE**

Dist.: Spectrum
Running Time: 59 mins.

Producer: George H. Callaghan, Jed Buell
Director: Harry Frazer
Author: Tom Gibson
Screen Play: Tom Gibson
Cameraman: Robert Cline
Editor: Helen Curley
Reviewed: 9-22-36

**ROMEO AND JULIET**

Dist.: M-G-M
Cast: Norma Shearer, Leslie Howard, John Barrymore, Edna May Oliver, Basil Rathbone, C. Aubrey Smith, Andy Devine, Ralph Forbes, Reginald Denny, Maurice Murphy, Cedric Hardwicke, Henry Kolker, Robert Warwick, Virginia Hammond, Violet Komble Cooper

Producer: Irving Thalberg
Director: George Cukor
Author: William Shakespeare
Screen Play: Talbot Jennings
Musical Score: Herbert Stothart
Art Director: Cedric Gibbons
Dance Director: Agnes deMille
Cameraman: William Daniels
Editor: Margaret Booth
Reviewed: 4-21-36

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Art Director: Cedric Gibbons
Dance Director: Agnes deMille
Cameraman: William Daniels
Editor: Margaret Booth
Reviewed: 4-21-36

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**PICTURE OF DORADO**

Dist.: M-G-M
Running Time: 86 mins.
Cast: Warner Baxter, Ann Darrow, Margo, Bruce Cabot, J. Carrol Naish, Soledad Jimenez, Carlosatalon, Eric Linden, Edgar Kennedy, George Naughton, Edward G. Robinson, George Rogers, Frances McDonald

Producer: John W. Considine, Jr.
Director: William A. Wellman
Author: Walter Noble Burns
Reviewed: 2-25-36

---

**ROAD TO GLORY, THE**

Dist.: 20th Century-Fox
Running Time: 95 mins.

Producer: Darryl F. Zanuck
Director: Howard Hawks
Screen Play: Joel Sayre, William Faulkner
Cameraman: Gregg Toland
Editor: Edward Curtiss
Reviewed: 6-2-36

---

**ROAD BLUE VOW, THE**

Dist.: Reliable
Running Time: 58 mins.
Cast: Tom Tyler, Carol Syndham, Al Ferguson, George Cheesbro, Max Davidson, Fred Parker, Charles Whitaker, Bud Osborne, Wally West, Earl Swire, Late McKee

Producer: Bernard B. Ray
Associate Producer: Harry S. Webb
Director: Bernard B. Ray
Cameraman: Robert Tansey
Cameraman: Fred Bain
Editor: Hans Weeren
Reviewed: 4-29-36

---

**ROMAN GRANDE ROMANCE**

Dist.: Victory
Running Time: 60 mins.
Cast: Eddie Nugent, Maxine Doyle, Lucille Lund, Nick Stuart, Fujiy Knight, Don Alvarado, George Walsh, Joyce Kay, Forrest Taylor, George Cleveland, Ernie Adams

Producer: Sam Katzman
Director: Robert Hill
Author: Peter B. Kyne
Screen Play: Al Martin
Cameraman: William Huyer
Editor: Dan Milner
Reviewed: 5-1-36

---

**ROAD GANG**

Dist.: Warner Bros.
Running Time: 65 mins.
Cast: Donald Woods, Kay Linaker, Carlyle Moore, Jr., Harry Cording, Olin Howland, Joseph King, Henry O'Neill, Addison Richards, Charles Middleton, Joseph Crehan, William Davidson, Marc Lawrence, Ed Van Sloan, Eddie Shubert, John Ireland, Herb Hewood
Director: Louis King
Authors: Abem Finkel, Harold Buckley
Screen Play: Dalton Trumbo
Cameraman: L. William O'Connell
Reviewed: 4-21-36
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1936 RELEASES

**SKY PARADE. THE**

Dist.: Paramount
Running Time: 70 mins.
Cast: Jimmie Allen, William Gargan, Katharine DeMille, Kent Taylor, Grant Withers, Sid Saylor, Robert Fiske, Bennie Bartlett, Billy Lee, Edgar Dearing, Georges Renavent, Keith Daniels, Colin Tapley
Producer: Harold Hurley
Distributor: Samuel Goldwyn
Author: Margaret Hecht, McCarthy
Reviewed: 4-1-36

**SLALOM**

Dist.: World Pictures
Produced in Switzerland
Cast: Gussi Lantschner, Walter Rimpl, Hella Hartwich
Director: Max Opal
Author: Ludwig von Wohl, Helmhuth Ortmann
Screen Play: Dr. Arnold Fanck
Reviewed: 12-17-36

**SMALL TOWN GIRL**

Dist.: M-G-M
Running Time: 90 mins.
Cast: Janet Gaynor, Robert Taylor, Binnie Barnes, Lewis Stone, Andy Devine, Elizabeth Patterson, Frank Craven, James Stewart, Douglass Fowley, Isabel Jewell, Charley Grapewin, Nella Walker, Robert Greig, Edgar Kennedy, Will Fung
Producer: Hunt Stromberg
Director: William A. Wellman
Author: Ben Ames Williams
Screen Play: John Lee Mahin, Edith Fitzgerald
Art Director: Cedric Gibbons
Cameraman: Charles Rosher
Editor: Blanche Sewell
Reviewed: 4-2-36

**SMART BLONDE**

Dist.: Warner Bros.
Running Time: 65 mins.
Cast: Claudette Colbert, John Boles, Fredric March, Kay Spreck, Madeleine Carroll, John Boles, Fredric March, Kay Spreck, Madeleine Carroll
Director: William Wellman
Author: Remick Andes
Screen Play: Frances Goodrich, Albert Hackett
Reviewed: 12-28-36

**SNOOKED UNDER**

Dist.: First National
Running Time: 63 mins.
Cast: George Brent, Genevieve Tobin, Glenda Farrell, Patricia Ellis, Forrest McHugh, John Eldredge, Porter Hall, Helen Lowell
Director: Raymond Enright
Author: Lawrence Saunders
Screen Play: F. Hugh Herbert
Cameraman: Arthur Todd
Editor: Harold McLernon
Reviewed: 3-13-36

**SOAK THE RICH**

Dist.: Paramount
Running Time: 86 mins.
Producers: Ben Hecht, Charles MacArthur
Director: Ben Hecht, Charles MacArthur
Author: Ben Hecht, Charles MacArthur
Screen Play: Ben Hecht, Charles MacArthur
Cameraman: Leon Shamroy
Editor: Leo Zuckling
Reviewed: 2-6-36

**SODERKAKAR (Swedish)**

**SHANTY TOWN**

Dist.: Scandinavian Talking Pictures
Produced in Sweden
Cast: Edward person, Helga Brofeld, Gideon Wahlgren, Dagmar Ebbensen
Director: Weyler Hildebrand
Cameraman: Arthur Wahlgren
Screen Play: 12-22-36

**SOLDATEN-KAMERADEN (German)**

Soldiers-Comrades
Produced in Germany
Cast: Ralph Arthur Roberts, Herr-Benz, Harry Lischisch
Reviewed: 10-5-36

**SON COMES HOME A**

Dist.: Paramount
Running Time: 75 mins.
Cast: Mary Boland, Julie Hayden, Donald Woods, Wallace Ford, Roger Imhof, Anthony Nace, Gertrud W. Hoffman, Eleanor Weselhoft, Charles Middleton, Thomas Jackson, John Wray, Robert Middlemass, Lee Kohlmar, Herbert Rawlinson
Producer: Albert Lewis
Director: E. A. DuPont
Author: Harry Hervey
Screen Play: Sylvia Thalberg
Cameraman: William Mellor
Editor: Christopher House
Reviewed: 8-8-36

**SONG AND DANCE MAN. THE**

Dist.: 20th Century-Fox
Cast: Clark Gable, Trevor, Paul Kelly, Michael Whalen, Ruth Donnelly, James Burke, Helen Troy, Lester Matthews, Ralf Harolde, Gloria Roy, Dumont, Billy Bevan, Irene Franklin
Producer: Sol M. Wurtzel

**SONG OF CHINA (Silent)**

Dist.: Douglas MacLean
Running Time: 65 mins.
Produced in China
Cast: Ling Ching, Shang, Kwoh-wu, Li Shoh-shoh, Chang Yih, Chen Yen-yen, Chen Chun-li, Mei Ling
Director: Lo Ming-yau
Author: Chung Shih-kan
Composer: Wang Tze
Chorus: Shanghai Student's Chorus
Cameraman: Wang Shaofen
Reviewed: 5-26-36

**SONG OF THE GRINGO**

Dist.: Grand National
Running Time: 60 mins.
Cast: Tex Ritter, Joan Woodbury, Fuzzy Knight, Monte Blue, Richard Adams, Warner Richmond, Martin Gorrallara, Al Jennings, William Desmond
Producer: Edward F. Finney
Supervisor: Lindsay Parsons
Director: John P. McCarthy
Author: John P. McCarthy, Robert Emmett
Screen Play: John P. McCarthy, Robert Emmett
Al Jennings
Cameraman: Gus Peterson
Editor: Fred Balms
Reviewed: 11-10-36

**SONG OF THE SADDLE**

Dist.: First National
Running Time: 58 mins.
Cast: Dick Foran, Alma Lloyd, Charles Middleton, Addison Richards, Eddie Shubert, Monte Montague, Victor Potel, Kenneth Harlan, Myrtle George, Ernest Pat West, James Farley, Bud Osborne, Julian Rivero, Bonita Granville, William Desmond
Director: Louis King
Author: William Jacobs
Screen Play: William Jacobs
Musical Director: Leo F. Forstein
Art Director: Edsara Hantley
Music and Lyrics: M. K. Jerome
Cameraman: Dan Clark
Editor: Harold McLernon
Reviewed: 4-29-36

**SONG OF THE TRAIL**

Dist.: Ambassador
Cast: Kermit Maynard, Evelyn Brent, Fuzzy Knight, Antoinette Lees, George Oases, Lynette London, Wheelock Oakman, Lee Shumway, Roger Williams, Charles McMurphy, Rocky
Producer: Maurice Conn
Director: Houston Poynton
Author: James Oliver Curwood (from "Playing With Fire")
Screen Play: Gaye Sayre, Barry Barringer
Music and Lyrics: Didiheart Conn
Cameraman: Arthur Reed
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Everywhere
SON OF MONGOLIA
(Mongolian)
Dist.: Amkino
Produced in Mongolia
Cast: Tsevon Rabdan, Igin-Khorlo, Sosor-Barma
Director: Ilya Trauberg
Screen Play: L. Labin, L. Slavin, Z. Khaznadar
Reviewed: 11-24-36

SONS O' GUNS
Dist.: Warner Bros.
Running Time: 82 mins.
Producer: Harry Joe Brown
Director: Lloyd Bacon
Authors: Fred Thompson, Jack Donahue
Screen Play: Jerry Wald, Julius J. Epstein
Musical Director: Leo F. Forbstein
Music and Lyrics: Harry Warren, Al Dubin
Musical Numbers: Bobby Connolly, Sam Polito
Editor: James Gibbons
Reviewed: 4-29-36

SOR JUANA INES DE LA CRUZ (Spanish)
Produced in Mexico
Cast: Melrosa Derba, Andrea Palma, Alfredo del Distro
Reviewed: 6-9-36
Director: Ramon Peon

SOUTHERN MAID
Dist.: Alliance
Produced in England
Cast: Bebe Daniels, Clifford Mollison, Lupino Lane, Harry Welchman, Hal Gordon, Morris Harvey, Nancy Brown, Amy Veness
Director: Harry Hughes
Authors: Austin Melford, Frank Miller, Arthur Woods, Frank Lauder
Screen Play: Austin Melford, Frank Miller, Arthur Woods, Frank Lauder
Art Director: David Rawnsley
Music: Harold Fraser-Simson
Lyrics: Harry Graham, Adrian Ross, Holt Harvel
Cameramen: Claude Fresse, Groene, Philip Grindrod
Editor: E. B. Jarvis

SOVIET NEWS
Dist.: Amkino
Produced in Russia
Reviewed: 4-13-36

SPECIAL INVESTIGATOR
Dist.: RKO Radio
Running Time: 61 mins.
Cast: Richard Dix, Margaret Callahan, Erik Rhodes, Owen Davis, Jr., Ray Mayer, Harry Jans, Joseph Sawyer, Carol Naish, Sheila Terry, J. M. Kerrigan, Jed Prouty, Russell Hicks, Ethan Laidlaw, S. J. Brumby
Producer: Cliff Reid
Director: Louis King
Author: Eric Stanley Gardner
Screen Play: Louis Stevens, Thomas Lennon, Ferdinand Reynor
Cameraman: Edward Cronjager
Editor: George Hively
Reviewed: 4-27-36

SPEED
Dist.: M-G-M
Running Time: 65 mins.
Cast: James Stewart, Una Merkel, Ted Healy, Wendy Barrie, Weldon Heyburn, Ralph Morgan, Patricia Wilder
Producer: Lucien Hubbard
Director: Edward L. Marin
Authors: Milton Krims, Larry Bachman
Screen Play: Michael Fessier
Cameraman: Lucien White
Editor: Harry Poppe
Reviewed: 4-29-36

SPEED REPORTER, THE
Dist.: Reliable
Running Time: 58 mins.
Cast: Richard Talmadge, Luana Walters, John Carlisle, Bob Walker, Frank Crane, Earle Dwire, John Ince, George Chesebro, Edward Cassidy
Producer: Bernard B. Ray
Associate Producer: Harry S. Webb
Director: Bernard B. Ray
Authors: Henry S. Samuels
Screen Play: Rose Gordon
Cameraman: William Hyer
Editor: Carl Him
Reviewed: 5-15-36

SPENDTHRIFT
Dist.: Paramount
Running Time: 70 mins.
Cast: Henry Fonda, Pat Patterson, Mary Brian, June Brewster, George Barbier, Halliwell Hobbes, Spencer Charters, Richard Carle, J. M. Kerrigan, Edward Brophy, Jerry Mandy, Greta Mayer, Miki Morita
Producer: Walter Wanger
Director: Richard Wallace
Author: Eric Hatch
Screen Play: Raoul Walsh, Bert Hanlon
Cameraman: Leon Shamroy
Reviewed: 7-23-36

SPY 77
Dist.: First Division
Running Time: 76 mins.
Produced in England
Cast: Greta Nissen, Don Alvarado, Carl Dichi, C. M. Haldmuller, Austin Trevor, Wallace Geoffrey, Lester Matthews, Esme Percy, Cecil Ramage
Director: Arthur Woods
Author: Arthur Woods
Screen Play: Arthur Woods
Cameraman: Cyril Bristow, Jack Parker
Editor: E. B. Jarvis
Reviewed: 2-11-36

STAGE STRUCK
Dist.: First National
Running Time: 86 mins.
Director: Busby Berkeley
Author: Robert Lord
Screen Play: Tom Buckingham, Pat C. Flick
Music & Lyrics: E. Y. Harburg, Harold Arlen
Music Director: Leo Forbstein
Cameraman: Byron Haskin
Editor: Tom Richards
Reviewed: 8-11-36

STAMPEDE
Dist.: Columbia
Running Time: 58 mins.
Cast: Claire Trevor, Jane Darwell, Evelyn Venable, Arline Judge, J. Edward Bromberg, Frank B. Healy, Joyce Compton, Astrid Allwyn, Dean Jagger, Adrienne Mardone, Susan Fleming, Dickie Walters, Chick Chandler, Hattie McDaniel
Producer: Sol M. Wurtzel
Director: Lewis Seiler
Author: Michaelis Stangeland
Screen Play: Frances Hyland, Saul Elkins
Musical Director: Samuel Kaylin
Music & Lyrics: Harry Akst, Sidney Clare
Dance Director: Sammy Lee
Cameraman: Ernest Palmer
Editor: Alec Troffrey
Reviewed: 8-14-36

STOLEN HOLIDAY
Dist.: Warner Bros.
Running Time: 94 mins.
Cast: Kay Francis, Claude Rains, Jan Hunter, Alison Skipworth, Ian Hunter, Claire Trevor, Betty Lawford, Walter Kingsford, Frank Reicher, Frank Conroy, Egon Brecher, Robert Strange, Kathleen Howard, Wedgewood Nowell
Producer: Hal B. Wallis
Associate Producer: Harry Joe Brown
Director: Michael Curtiz
Authors: Warren Duff, Virginia Kellogg
Screen Play: Casey Robinson
Cameraman: Sid Hickox
Editor: Ted Morse
Reviewed: 12-22-36

STORMY TRAILS
Dist.: Grand National
Running Time: 58 mins.
Cast: Rex Bell, Bob Hodges, Lois Wilde, Lane Chandler, Earl Dewire, Lloyd Ingraham, Karl Hacket, Earl Ross, Mrs. Johnnie McCurry, Jimmy Aubrey, Roger Williams

STOWAWAY
Dist.: 20th Century-Fox
Running Time: 86 mins.
Cast: Shirley Temple, Robert
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EDWARD EMERSON
ROBERT LOVE
BRUCE MITCHELL
GEORGE HACKATHORNE
CHERITA ALDEN RAY

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**1936 RELEASES**

Benita Hume, Reginald Mason, Inez Courtney, Greta Meyer, David Clyde, Chrysta Ris, George Spelvin, Una O’Connor, Charles Judels, Theodore von Eltz, Stanley Monner

Producers: Maurice Revnes
Author: George Fitzmaurice
Director: Herbert Gorman
Screen Play: Dorothy Parker, Alan Campbell, Horace Jackson, Lenore Coffee
Musical Score: Dr. William Axt
Camera: Ray June
Editor: George Boemler
Reviewed: 7-14-36

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"THE DEVIL'S FINGER"
By Zarah Tazil
An all star cast assisted by Satan's imps in this weird saga which takes place in sets built by the devil! Born with the curse of the devil's finger, he goes through life hating mankind until a woman shows him the road to love. Vital with human interest and uncanny mystery.

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By Zarah Tazil
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THREE GODFATHERS, THE
Dist.: M-G-M
Running Time: 82 mins.
Cast: Chester Morris, Lewis Stone, Walter Brennan, Irene Hervey, Sidney Tolansky, Dorothy Tree, Roger Imhof, Willard Robertson, Robert Livingston, John Sheehan, Joseph Mawarey, Victor Potel, Helen Brown, Harvey Clark, Virginia Brussac, John Kirchner
Producer: Joseph L. Mankiewicz
Director: Richard Boleslawski
Author: Peter B. Kyne
Screen Play: Edward P. Morrison, Jr., Manuel Seff
Musical Score: Dr. William Axt
Cameraman: Joseph Ruttenberg
Editor: Frank Sullivan
Reviewed: 3-7-36

THREE MARRIED MEN
Dist.: Paramount
Running Time: 66 mins.
Cast: Lynne Overman, William Frawley, Roscoe Karns, Mary Brian, George Barbier, Marjorie Gateson, Bennie Bartlett, Corea Sue Collins, Mabel Colcord, Betty Ross Clark, Gail Sheridan, Donald Meek
Producer: Arthur Hornblow, Jr.
Director: Eddie Bussell
Author: Owen Davis, Sr.
Screen Play: Dorothy Parker, Clan Campbell
Cameraman: Edward Cronjager
Reviewed: 9-25-36

THREE MEN ON A HORSE
Dist.: First National
Running Time: 88 mins.
Cast: Frank McHugh, Joan Blondell, Guy Kibbee, Carol Hughes, Allen Jenkins, Sam Levene, Teddy Hart, Edgar Kennedy, Paul Harvey, Eddie Anderson, Margaret Irving, George Chandler, Harry Davenport, Tola Maimit, Ely Malyon
Director: Merwin LeRoy
Authors: John Cecil Holm, George Abbott
Screen Play: Laird Doyle
Cameraman: Sol Polito
Editor: Ralph Dawson
Reviewed: 11-13-36

THREE MESQUIRTERS, THE
Dist.: Republic
Running Time: 61 mins.
Director: Ray Taylor
Author: Charles Condon
Screen Play: Jack Natteford
Cameraman: William P. Noble
Reviewed: 10-2-36
Dist.: 20th Century-Fox

THREE WISE GUYS, THE
Dist.: M-G-M
Running Time: 72 mins.
Cast: Robert Young, Betty Furness, Raymond Walburn, Thurston Hall, Bruce Cabot, Donald Meek, Herman Bing, Harvey Stephens, Harry Tyler
Producer: Harry Rapf
Director: George B. Seitz
Author: Damon Runyon
Screen Play: Elmer Harris
Art Director: Cedric Gibbons
Musical Score: Dr. William Axt
Cameraman: Jackson Rose
Editor: Frank E. Hull
Reviewed: 5-23-36

THREE WISE WOMEN (RUSSIAN)
Dist.: Ankinho
Produced in Russia
Cast: Janina Yezmo, Z. Fedorova, Ir. Zaburian, Boris Chikriv, Boris Babochkin, Boris Polasvsky, Vera Popo, M. Blunshtal-Tamarina
Director: L. Arnshtam
Author: L. Arnshtam
Musical Score: D. Shotakowitch
Reviewed: 2-12-36

TICKET TO PARADISE
Dist.: Republic
Running Time: 64 mins.
Producer: Nat Levine
Director: Aubrey Scott
Author: David Silverstein
Screen Play: Jack Natteford
Cameraman: Ernest Miller

1936 RELEASES

TIL WE MEET AGAIN
Dist.: Paramount
Running Time: 72 mins.
Producer: Albert Lewis
Director: Robert Florey
Author: Alfred Davis
Screen Play: Alfred Davis, Edw. Jusus Sayer, Brian Marlow, Franklin Corr
Cameraman: Victor Milner
Editor: Richard Currier
Reviewed: 4-4-36 (Reviewed as "Forgotten Faces")

TIMBER WAR
Dist.: Ambassador
Running Time: 55 mins.
Cast: Kermit Maynard, Lucille Lund, Lawrence Gray, Robert Warwick, Lloyd Ingrahan, Wheeler Oakman
Producer: Maurice Conn
Director: Sam Newfield
Author: James Oliver Curwood
Screen Play: Joseph O'Donnell
Barry Berenges
Cameraman: Jack Greenhalgh
Editor: Richard Wray
Reviewed: 3-3-36

TIMES SQUARE PLAYBOY
Dist.: Warner Bros.
Running Time: 62 mins.
Cast: Warren William, June Travis, Barton MacLane, Gene Lockhart, Kathleen Lockhart, Dick Forcell, Craig Reynolds, Granville Bates, Dorothy Vaughan
Director: William McGann
Author: George M. Cohan (from "The Home Towners")
Screen Play: Roy Chanslor
Cameraman: L. William O'Connell
Editor: Jack Killifer
Reviewed: 5-1-36

TIMOTHY'S QUEST
Dist.: Paramount
Running Time: 65 mins.
Cast: Eleanor Whitney, Tom Keene, Dickie Moore, Virginia Weidler, Elizabeth Patterson, Sally Martin, Bennie Bartlett, Samuel S. Hinds, Esther Dale, J. M. Korigan, Irene Franklin, Jack Clifford, John, Raymond Hatton
Producer: Harold Shaw
Director: Charles Barton
Author: Kate Douglas Wiggin
Screen Play: Virginia Van Upp
Dore Schary, Gilbert Pratt
Cameraman: Harry Fischbeck
Editor: Jack Dennis
Reviewed: 2-26-36
Produced and directed by BEN K. BLAKE for

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Stealing a Tombstone

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Tea Profits

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Producer-Director

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Human Mileage

Trail of the Southern Pine

Mad Money

Football Marriage

I Love a Doctor

Hostage For a Son

The Tragic Anniversary

Children of Gossip

Prize winning short of 1936

New York City
TOD UN HOMBRE (Spanish)
(A Real Man)
Produced in Mexico
Cost: Raul Taran, Alberto Marti,
Mina Luisa Zoa
Director: Ramon Peon
Reviewed: 1-7-36

TOO MANY PARENTS
Dist.: Paramount
Running Time: 73 mins.
Cast: Fraser Tolto, Farmer, Lester:
Matthews, Porter, Hall, Henry
Travers, Billy Lee, George Ernest,
Sherwood Bailey, Douglas Scott,
Colin Tapiel, Buster Phelps, Howard
C. Hickman, Sylvia Bremer, Doris
Lloyd, Lois Kent, Jonathan
Hale, Carl Atsita Switzer, Anne
Gray, Henry Roguemore, Jack Norton,
Callan Jeder
Producer: A. M. Botford
Director: Robert F. McGowan
Authors: Jesse Lynch Williams,
George Templeton
Screen Play: Virginia Van Upp,
Doris Malloy
Cameraman: Karl Struss
Editor: Edward Dmytryk
Reviewed: 3-10-36

TO MARY—WITH LOVE
Dist.: 20th Century-Fox
Running Time: 87 mins.
Cast: Warner Baxter, Myrna Loy,
Jane Hunter, Claire Trevor, Joan
Dixon, Pat Somerset, Helen Brown,
Wedgewood Novell, Harold For-
shay, Paul Hurst, Frank in Farg-
born, Tyler Brooke, Arthur Ayres-
worth, Florence Lake, Edward
Cooper, Margaret Fielding, Ruth
Clifford
Producer: Darryl F. Zanuck
Associate Producer: Kenneth
Macgowan
Director: John Cromwell
Author: Richard Sherman
Screen Play: Richard Sherman,
Howard Ellis Smith
Cameraman: Sidney Wagner
Editor: Ralph Dietrich
Reviewed: 7-21-36

TOO MUCH BEEF
Dist.: Grand National
Running Time: 60 mins.
Cast: Rex Bell, Connie Bergen,
Peggy O'Connel, Lloyd Ingraham,
Jimmy Aubrey, Forrest Taylor, Jack
Coward, Vincent Dennis, George
Ball, Fred Burns, Steve Clark,
Horace Murphy
Director: Robert Hill
Author: William Colt McDonald
Screen Play: Rock Hawkeye
Cameraman: Harry Forbes
Reviewed: 6-6-36

TOUGH GUY
Dist.: M-G-M
Running Time: 76 mins.
Cast: Jack Oak, Cooper, Joseph
Calleia, Rin Tin Tin, Jr., Harvey
Stevens, Joan Hersholt, Edward
Pawley, Mischa Auer, Robert
Warner
Producer: Harry Rapf
Director: Chester M. Franklin

Authors: Florence Ryerson, Edgar
Allen Woolf
Screen Play: Florence Ryerson,
Edgar Allen Woolf
Cameraman: Leonard Smith
Editor: James E. Newcom
Reviewed: 3-14-36

TRAIL DUST
Dist.: Paramount
Running Time: 77 mins.
Cast: W.1lam Boyd, James Ellis-
on, George Hayes, Stephen Morris,
Gwynne Shipman, Britt Wood, Dick
Dickson, A Bridge, Earl Askam,
John Beach, Ted Alams, Tom Bsi-
lipan, Emmett Day, Dan Woltem,
George Chesbros, Robert Drew,
Harold Danes, A. St. John, Ken-
eth Harlan
Producer: Harry Sherman
Associate Producer: Eugene
Strong
Director: Nite Watt
Author: Clarence E. Mulford
Screen Play: A's Martin
Musical Arrangements: Charles
Brashaw
Cameraman: Archie Stout
Editor: Robert Warwick
Reviewed: 12-19-36

TRAILIN' WEST
Dist.: First National
Running Time: 56 mins.
Cast: Dick Foran, Taula Stone,
Gordon Elliott, Addison Richards,
Robert Barrat, Joseph Crehan, Fred
Lawrence, Eddie Shubert, Henry
Orth, Stuart Holmes, Cliff Saum,
Milton Kibbee, Jim Moore, Jr.
Director: Noel Smith
Author: Anthony Coldway
Screen Play: Anthony Coldway
Cameraman: Sidney H.e.kov, Ted
McCord
Reviewed: 10-17-36

TRAIL OF THE LONESOME PINE
Dist.: Paramount
Running Time: 102 mins.
Cast: Sylvia Sidney, Fred Mac-
murray, Henry Fonda, Fred Stone,
Fuzzy Knight, Beulah Bondi,
Spanky McFarland, Nigel Bruce,
Ricca Allen, Margaret Armstrong,
Phyllis, Clayton, George Ernest,
Frank McGlynn, Jr., Samuel S.
Hinds, Alan Baxter, Ed LeSaint,
Hank Bell, Fred Burns, Richard
Carle, Bud Geary, Jim Welch,
John Beck, Bob Cortman, William
McCormick
Producer: Walter Wanger
Director: Henry Hathaway
Author: John Fox, Jr.
Screen Play: Grover Jones, Har-
vey Thew, Horace McCoy
Cameraman: Howard Green
Editor: Robert Bischoff
Reviewed: 2-20-36

TRACTOR, THE
Dist.: Puritan
Running Time: 56 mins.
Cast: Tim McCoy, Frances Grant,
Carl Hackett, Jack Rockwell, Pe-
dro Regas, Frank Melton, Dick
Curtis, Dick Bottriller, Wally Wales,
Ed Cobb, Wally West, Tina
Menard, Soledad Jimenez, Frank
Glendon

1936 RELEASES

Producers: Sig Neufeld, Leslie
Simmons
Director: Sam Newfield
Author: N.H.
Cameraman: Jack Greenhalgh
Editor: Joseph O'Donnell
Reviewed: 11-6-36

TRAPPED BY TELEVISION
Dist.: Columbia
Running Time: 63 mins.
Cast: Mary Astor, Lyle Talbot,
Nay Pridlong, Lovel Hopkins,
Thurstun Hall, Henry Mollison,
Wyrly Birch, Robert Strange, Max
Lawrence
Producer: Ben Pivar
Director: Del Lord
Authors: Sherman Lowe, Al
Martin
Screen Play: Lee Loeb, Harold
Buchman
Cameraman: Allen G. Seigler
Editor: James Sweeney
Reviewed: 6-16-36

TRAUMULUS (German)
Produced in Germany
Cast: Emil Jannings, Hilde
Weissner
Director: Carl Froehlich
Reviewed: 9-22-36

TROUBLE AHEAD
Dist.: Times
Running Time: 74 mins.
Produced in England
Cast: Charles Farrell, Margot
Graham, Gregory Ratoff, Mary
Lawson, H. F. Maltby, Diana
Napier, Catherine Nesbit, Pat
Ahearn, Sally Stewart, Monte
Banks
Director: Monte Banks
Authors: Lee Loeb, E. Bard, A.
Hyman
Screen Play: Fred Thompson,
John Paddy Carstairs
Reviewed: 9-23-36

TREACHERY RIDES THE RANGE
Dist.: Warner Bros
Running Time: 56 mins.
Cast: Dick Foran, Taula Stone,
Craig Reynolds, Monte Blue, Car-
lye Moore, Jr., Monte Montague,
Henry Otho, Lee Cooper, Ernest
Thorpe, Frank Bruno, Dick Bot-
iller, Gene Alsace, Milton Kibbee,
Tom Wilson, Bud Osborne, Nick
Copeland
Producer: Bryan Foy
Director: Frank McDonald
Author: William Jacobs
Screen Play: William Jacobs
Music and Lyrics: M. K. Jerome,
Jack Scholl
Cameraman: L. W. O'Connell
Editor: Frank McGee
Reviewed: 5-29-36

TROUBLE FOR TWO
Dist.: M-G-M
Running Time: 75 mins.
Cast: Robert Montgomery, Rosa-
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TUGBOAT PRINCESS
Dist.: Columbia
Running Time: 69 mins.
Cast: Walter C. Kelly, Valerie Thomas, Edith Fellows, Clyde Cook, Lester Mathews, Reginald Hincks
Director: David Selman
Author: Norman Dawn
Screen Play: Robert Watson
Cameraman: William Thompson
Director: William Beckway
Editor: William Austin
Reviewed: 12-16-36

TUNDRA
Dist.: Burroughs-Tarzan
Running Time: 78 mins.
Cast: Del Cambre
Producer: George W. Stout
Director: Norman Dawn
Author: Norman Dawn
Screen Play: Charles F. Royal, Norton S. Parker
Cameraman: Norman Dawn, Jacob Kull, Edward Kull
Editors: Walter Thompson, Thomas Neff
Reviewed: 8-25-36

TWO AGAINST THE WORLD
Dist.: First National
Running Time: 64 mins.
Associate Producer: Bryan Foy
Director: William McGann
Author: Louis Weitzenkorn
Screen Play: Michel Jacoby
Cameraman: Sid Hickox
Reviewed: 7-11-36

TWO-FISTED GENTLEMAN
Dist.: Columbia
Running Time: 63 mins.
Cast: James Dunn, June Clayworth, George McKay, Thurston Hall, George Morgan, Paul Guilfoyle, Harry Tyler
Director: Gordon Wiles
Screen Play: Tom Van Dyke
Cameraman: John Stumar
Editor: James Sweeney
Reviewed: 8-25-36

TWO IN A CROWD
Dist.: Universal
Running Time: 85 mins.

Cast: Joan Bennett, Joel McCrea, Elissa Cook, Jr., Allison Skipworth, Reginald Denny, Henry Armetta, Andy Clyde, Nat Pendleton, Donald Meek, Bradley Page, Barbara Rogers, Billy Burrud, John Hamilton, Tyler Brooke, Douglas Wood, Milburn Stone, Frank Layton, Robert Murphy, Matt McHugh, Ed Gargan, Jean Rogers, Paul Forcasi, Paul Fix, Billy Watson, Joe Sawyer, James Flavin
Producer: E. M. Asher
Director: Alfred E. Green
Author: Lewis R. Foster
Screen Play: Lewis R. Foster, Doris Malloy, Ernest Stahl
Cameraman: Joseph Valentine
Editor: Milton Carruth
Reviewed: 8-6-36

TWO IN REVOLT
Dist.: RKO Radio
Running Time: 65 mins.
Cast: John Arledge, Louise Latham, Moroni Olsen, Harry Jans, Willie Best, Murray Alper, Ethan Laidlaw, Emmett Vogan, Max Wagner, Lighting, Warrior
Producer: Robert Sisk
Director: Glenn Tryon
Authors: Earl Johnson, Thomas Storey
Screen Play: Frank Howard Clark, Ferdinand L. Kahn, Jerry Huntington
Musical Director: Alberto Colombo
Cameraman: Jack MacKenzie
Editor: Fred Knudston
Reviewed: 3-19-36

TWO IN THE DARK
Dist.: RKO Radio
Running Time: 74 mins.
Producer: Zion Myers
Director: Benjamin Stoloff
Author: Gelett Burgess
Screen Play: Seton I. Miller
Cameraman: Nick Musuraca
Editor: George Stone
Reviewed: 1-18-36

UNDER TWO FLAGS
Dist.: 20th-Century-Fox
Running Time: 105 mins.
Producer: Darryl F. Zanuck
Associate Producer: Raymond Griffith
Director: Frank Lloyd
Author: Ouida
Screen Play: W. P. Lipscomb, Walter Ferris, Musical Director: Louis Silvers
Cameraman: Ernest Palmer, Sidney Wagner
Editor: Ralph Dietrich
Reviewed: 4-28-36

1936 RELEASES

UNDER YOUR SPELL
Dist.: 20th-Century-Fox
Running Time: 62 mins.
Associate Producer: John Stone
Director: Otto Ludwig Preminger
Authors: Bernice Mason, S. Bartlett
Screen Play: Frances Hyland, Saul Elkins
Music & Lyrics: Arthur Schwartz, Howard Dietz
Cameraman: Sidney Wagner
Editor: Fred Allen
Reviewed: 11-4-36

UNDERWORLD TERROR
Dist.: United Picture Co.
Running Time: 57 mins.
Cast: Dick Stuart, Nina Quartaro
Reviewed: 7-18-36

UNKNOWN RANGE, THE
Dist.: Columbia
Producer: Larry Darmour
Director: Spencer Gordon Bennett
Author: Nate Gatzert
Screen Play: Nate Gatzert
Cameraman: James S. Brown, Jr.
Editor: Dwight Caldwell

UNGDOM AV I DAG
(Swedish)
(Youth of Today)
Dist.: Paramount
Produced in Sweden
Cast: Anne-Maris Brunius, Tollis Zellman
Director: Per-Axel Branner
Reviewed: 6-24-36

UNGKARLSPPAPAN
(Swedish)
(Th, Batchelor Father)
Produced in Sweden
Cast: Olof Winnerstrand, Brigit Tanlander
Director: Gustaf Molander
Reviewed: 1-6-36

UNGUARDED HOUR, THE
Dist.: M-G-M
Running Time: 90 mins.
Cast: Loretta Young, Franchot Tone, Lewis Stone, Roland Young, Jessie Ralph, Dudley Digges, Henry Daniell, Robert Greig, E. E. Clive, Wallace Clark, John Buckler, Aileen Pringle
Producer: Lawrence Weingarten
Director: Sam Wood
Author: Ladislaus Fodor
Screen Play: Howard Emmett Rogers, Leon Gordon
Musical Score: Dr. William Axt
Cameraman: James Van Trees

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WE WHO ARE ABOUT TO DIE
Dist.: RKO Radio
Running Time: 82 mins.
Producer: Edward Small
Director: Christy Cabanne
Author: David Lanson
Screen Play: John Twist
Cameraman: Robert Planck
Editor: Arthur Roberts
Reviewed: 10-23-36

WHILE LONDON SLEEPS
Dist.: Ideal Pictures
Running Time: 58 mins.
Produced in England
Cast: Victor Varconi, Joan Maude, P. A. Clarke-Smith, Herbert Leslie, Joan Matheson, John O'Rourke
Director: Adrian Brunel
Author: Victor Varconi
Screen Play: A. R. Rawlinson
Cameraman: Guy Green
Editor: Michael Hawthorn
Reviewed: 7-18-36

WHIPSAY
Dist.: M-G-M
Running Time: 78 mins.
Produced in Germany
Cast: Barrie, Ian Keith, Ferdinand Gottschalk, Teru Shimada, Ferdinand Munier, Susanne Kaaren, Lionel Pape, Rollo Lloyd, Nigel de Brulier, Robert Warwick, Jason Robards, Warner Richmond, Harry Allen, Don Barclay, Snub Pollard
Producer: Bennie F. Zeidman
Director: Karl Brown
Cameraman: Harry Jackson
Reviewed: 10-17-36

WIFE VERSUS SECRETARY
Dist.: M-G-M
Running Time: 88 mins.
Cast: Clark Gable, Jean Harlow, Myrna Loy, May Robson, George Barbier, James Stewart, Hobart Cavanaugh, Tom Dugan, Gilbert Emery
Producer: Hunt Stromberg
Director: Clarence Brown
Author: Faith Baldwin
Screen Play: Norman Krasna, Alice Duer Miller, John Lee Mahin

1936 RELEASES

CAMERAMAN: Ray June
Editor: Frank E. Hull
Reviewed: 2-19-36

WILD BRIAN KENT
Dist.: RKO Radio
Running Time: 60 mins.
Producer: Sol Lesser
Director: Howard Bretherton
Author: Harold Bell Wright
Screen Play: James Gruen, Earle Snell
Cameraman: Harry Neumann
Editor: Robert Crandall
Reviewed: 10-22-36

WILDCAT TROOPER
Dist.: Ambassador
Running Time: 60 mins.
Cast: Kermit Maynard, Hobart Bosworth, Fuzzy Knight, Lois Wilde, Jim Thorpe, Frances Caputt, Eddie Phillips, John Merton, Frank Hagney, Roger Williams
Producer: Maurice Conn
Director: Elmer Clifton
Author: James Oliver Curwood
Screen Play: Joseph O'Donnell
Songs and Lyrics: Diehard Conn
Cameraman: George Reed
Editor: Richard G. Wray
Reviewed: 7-14-36

WINDS OF THE WASTELAND
Dist.: Republic
Running Time: 57 mins.
Cast: John Wayne, Phyllis Fraser, Yakima Canutt, Douglas Cosgrove, Lane Chandler, Sam Flint, Lew Kelly, Robert Rortman, Ed Cassidy, W. C. McCormick, Charles Lorer, Jose Yrigoyen, Jack Ingraham
Producer: Nat Levine
Director: Mack Wright
Author: Joseph Poland
Screen Play: Joseph Poland
Cameraman: William Nobles
Reviewed: 7-11-36

WINTerset
Dist.: RKO Radio
Running Time: 78 mins.
Cast: Burgess Meredith, Margo, Eduardo Ciannelli, John Carradine, Edward Ellis, Paul Guilfoyle, Maurice Moscovitch, Stanley Ridges, Willard Robertson, Mischa Auer, Myron McCormick, Helen Jerome Eddy, Barbara Pepper, Alec Craig, Fernanda Eliscu, George Humber, Murray Alper, Paul Fix
Producer: Raro Berman
Director: Alfred Santell
Author: Maxwell Anderson
Screen Play: Anthony Weller
Musical Director: Nathaniel Shilkret
Musical Arrangements: Maurice De Palm
Cameraman: Peverell Marley
Editor: William Hamilton
Reviewed: 11-17-36

WHITE ANGEL THE
Dist.: First National
Running Time: 75 mins.
Cast: Mary Francis, Ian Hunter, Donald Woods, Nigel Bruce, Donald Crisp, Henry O'Neill, Billy Mauch, Georgia Caine, Charles Croker-King, Halliwell Hobbes, Ely Malory, Barbara Leonard, Vesse O'Davern, Phoebe Foster, Harry Cording, Ara Gerald, Lillian Cooper, Ferdinand Munier, Temple Pigott, Egon Brecher, George Curzon, Montagu Love
Producer: Henry Blanke
Director: William Dieterle
Author: Lynton Strachey
Screen Play: Michel Jacoby, Mordaunt Sharp
Cameraman: Tony Gaudio
Editor: Warren Low
Reviewed: 6-2-36

WHITE FANG
Dist.: 20th Century-Fox
Running Time: 70 mins.
Producer: Darryl F. Zanuck
Associate Producer: Bogart Rogers
Director: David Butler
Author: Jack London
Screen Play: Hal Long, Sam Duncan
Cameraman: Arthur Miller
Editor: Irene Morra
Reviewed: 7-9-36

WHITE HUNTER
Dist.: 20th Century Fox
Running Time: 65 mins.
Cast: Warner Baxter, June Lang, Gail Patrick, Alison Skipworth, Wilfred Lawson, George Hassell, Ernest Whitman. Forrester Harvey, Willie Fung, Olaf Hytton, Ralph Cooper, Will Stanton
Producer: Darryl F. Zanuck
Director: Irving Cummings
Author: Gene Markey
Screen Play: Sam Duncan, Kenneth Earl
Cameraman: Chester Lyons
Editor, Allen McNeil
Reviewed: 11-28-36

WHILE LEGION, THE
Dist.: Grand National
Running Time: 81 mins.
Producer: Bennie F. Zeidman
Director: Karl Brown
Cameraman: Harry Jackson
Reviewed: 10-17-36

WIFE VERSUS SECRETARY
Dist.: M-G-M
Running Time: 88 mins.
Cast: Clark Gable, Jean Harlow, Myrna Loy, May Robson, George Barbier, James Stewart, Hobart Cavanaugh, Tom Dugan, Gilbert Emery
Producer: Hunt Stromberg
Director: Clarence Brown
Author: Faith Baldwin
Screen Play: Norman Krasna, Alice Duer Miller, John Lee Mahin

WE WANT TO COLLEGE
Dist.: M-G-M
Running Time: 64 mins.
Producer: Harry Rapf
Director: Joseph Stanley
Author: George Oppenheimer, Finley P. Dunne, Jr.
Screen Play: Richard Maibaum, Maurice Rapf
Musical Score: Dr. William Axt
Art Director: Fredric Hope
Cameraman: Lester White
Editor: James E. Newcom
Reviewed: 6-23-36
MOTION PICTURES — WORLD'S FAIR

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John T. Doran, Gen. Manager

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509 West 56th Street  New York
WITH LOVE AND KISSES
Dist.: Melody Pictures
Running Time: 66 mins.
Authors: Al Martin, Sherman L. Lowe
Screen Play: Sherman L. Lowe
Musical Director: Eddie Kay
Camera: Merle Reed
Editor: Martin G. Cohn
Reviewed: 12-7-36

WITHOUT ORDERS
Dist.: RKO Radio
Running Time: 64 mins.
Cast: Sally Eilers, Robert Armstrong, Frances Sage, Charley Grapewin, Vinton Haworth, Ward Bond, Frank M. Thomas, May Bohey, Arthur Loft, Walter Miller, Associate Producer: Cliff Reid
Director: Lew Landers
Author: Peter B. Kyne
Screen Play: J. Robert Bren, Edmund L. Carlman
Cameramen: J. Roy Hunt, Vernon Walker
Editor: Desmond Marquette
Reviewed: 9-25-36

WITNESS CHAIR, THE
Dist.: RKO Radio
Running Time: 64 mins.
Producer: Cliff Reid
Director: George Nichols, Jr.
Author: Rita Weiman
Screen Play: Rian James, Gertrude Purcell
Cameraman: Robert de Grasse
Editor: William Morgan
Reviewed: 4-17-36

WIVES NEVER KNOW
Dist.: Paramount
Running Time: 75 mins.
Cast: Charlie Ruggles, Mary Boland, Adolphe Menjou, Vivienne Osborne, Claude Gillingwater, Fay Holden, Louise Beavers, Constance Bergen, Purnell Pratt
Producer: Harlan Thompson
Director: Elliott Nugent
Author: Keene Thompson
Screen Play: Frederick Hazlett Brennan
Cameraman: George Clemens
Editor: Richard Currier
Reviewed: 9-9-36

WOMAN REBELS. A
Dist.: RKO Radio
Running Time: 88 mins.
Cast: Katharine Hepburn, Herbert Marshall, Elizabeth Allan, Donald Crisp, Doris Dudley, Lucile Watson, Ely Mayon, Margaret Seddon, Van Heflin, David Manners, Lilian Kemble-Cooper, Nick Thompson, Inez Palange, Tony Romero, Joe Mack
Producer: Pandro S. Berman
Director: Mark Sandrich
Author: Netta Syrett
Screen Play: Anthony Veiller
Ernest Vajda
Cameraman: Robert De Grasse
Editor: Jane Loring
Reviewed: 10-28-36

1936 RELEASES

YELLOWSTONE
Dist.: Universal
Running Time: 63 mins.
Cast: Henry Hunter, Judith Barrett, Ralph Morgan, Alan Hale, Andy Devine, Monroe Owsley, Michael Loring, Paul Fix, Rollo Lloyd, Paul Harvey, Raymond Hatton, Diana Gibson, Mary Gordon, Claude Allister
Producer: Val Paul
Director: Arthur Lubin
Author: Arthur Phillips
Screen Play: Jefferson Parker
Cameraman: Milton Krasner
Editor: George Raft, William Wright
Reviewed: 9-19-36

YOU MAY BE NEXT
Dist.: Columbia
Running Time: 67 mins.
Cast: Ann Sothern, Lloyd Nolan, Douglas Dumbrille, Berton Church, John Arledge, Nana Bryant, Robert Middlemass, Gene Morgan, Clyde Ditson, George McKay
Director: Albert S. Rogell
Authors: Henry Walts, Ferdinand Reyher
Screen Play: Fred Niblo, Jr., Ferdinand Reyher
Cameraman: Allen G. Seigler
Editor: John Rawlins
Reviewed: 2-25-36

YOURS FOR THE ASKING
Dist.: Paramount
Running Time: 68 mins.
Producer: Lewis E. Gentler
Director: Alexander Hall
Authors: Richard R. Lipman, William H. Wright
Screen Play: Even Green, Harlan Ware, Philip MacDonald
Art Directors: Hans Dreiser, Roland Anderson
Cameraman: Theodore Sparkuhl
Reviewed: 8-20-36

ZU STRASSBURG AUF DER SCHANZ (German)
(At the Strassburg)
Produced in Germany
Cast: Anna von Palen, Hans Steuwe
Director: Franz Osten
Reviewed: 2-17-36

ZWISCHEN ZWEI HERZEN
(5k) (Between Two Hearts)
Cast: Harry Liedtke, Luise Ulrich
Director: Herbert Selpin
Reviewed: 1-29-36

237
RICHARD WALLACE
Director
"WEDDING PRESENT"
JOAN BENNETT—CARY GRANT
"JOHN MEADE'S WOMAN"
with
EDWARD ARNOLD
Francine Larrimore—George Bancroft
UNDER CONTRACT B. P. SCHULBERG PROD.

JOE MAY
DIRECTING
for
WARNER BROS.

Present Assignment
"ONE HOUR OF ROMANCE"
Starring Kay Francis
16,170 FEATURE RELEASES

TITLES OF FEATURE MOTION PICTURES RELEASED IN THIS COUNTRY SINCE 1915, INCLUDING AMERICAN AND FOREIGN-MADE FILMS.

Probably the most complete list of features, released during the past 21 years, is included herewith. Pictures, distributors and Film Daily review dates are indicated. Distributors are noted with code letters, the key to these codes starting on this page. The actual list of titles is begun on page 249.

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

Another title reference list shows ORIGINAL TITLES of books and plays made into motion pictures under titles other than the original. This compilation starts on page 446.

Complete credits on 1936 releases may be found starting on page 145.

CODE TO DISTRIBUTORS

| A | 
|---|---|
| ACA—American Committee for Relief of Armenia. | ACD—Academy Pictures. |
| ACI—American Cinema. | ACT—Action Pictures. |
| ADP—Adolph Pollak. | ADV—Advanced. |
| AE—Associated Exhibitors. | AFO—Aeolian Pictures. |
| AFP—Affiliated European Producers. | AFF—Affiliated. |
| AGF—American General Films. | AIR—Asher. |
| ALA—Atlantic. | ALD—Alder. |
| ALE—Alexander. | ALL—Alliance. |
| ALM—All Art Pictures. | ALL—All Pictures. |
| ALW—William Alexander. | AM—Amkino. |
| AMA—AmerAnglo. | AMB—Ambassador. |
| AME—American. | AMG—Amalgamated. |
| AMR—American-Romanian Film Co. | AMT—American-Tobis |
| AMU—American Mutual. | AN—Anchor. |
| ANT—Anti-Vice Motion Pictures. | AP—Allied Pictures. |
| APA—I.A. Producers and Distributors. | APD—Allied Producers and Distributors. |
| APF—Associated Plays. | APH—Associated Photoplays. |
| APQ—Approved. | ARP—American Releasing Co. |
| AR—American Releasing Co. | AR—Arla Films. |
| ARC—Arve Films. | AR—Arteclas Pictures (Weiss Bros.). |
| ARF—Ar-Films. | ARK—Ara Film Exchange. |
| ARK—Ara Film Exchange. | ARN—Arnaud. |
| ARO—Aristocrat. | ART—Artistic Pictures. |
| ARW—Arrow. | ASA—Asa. |
| ASS—Associated Cinemas. | AST—Astor. |

| AUL—Audiible Pictures. | AUI—Harold Austin. |
| AUR—Aurora Film Corp. | AUS—Australian Films. |
| ATT—Capt. Harold Auten | ATY—Ayton. |
| AYC—Ayce. | BAC—Bacchar-Hoffman. |
| BAE—Banner. | BAK—Baker-Hoffman. |
| BAN—Baneraft. | BAR—Barsky. |
| BAT—Bartlett. | BAU—Bavaria Film A-G. |
| BBF—Bacon-Baer Four-square. | BD—British & Dominions. |
| BF—Benecon. | BEB—Bebbe Reban. |
| BEH—Behrman Productions. | BEK—Keen Film Co. |
| BEL—Berlin Films. | BEN—Bennett. |
| BER—Bertad. | BES—Best Film Co. |
| BET—Bernstein. | BEU—Beaumont. |
| BEW—Wattdeiner D. Bell. |
EDWARD F. CLINE
Supervisor
"TIMOTHY'S QUEST"
"THE PREVIEW MURDER MYSTERY"
"HOLLYWOOD BOULEVARD"
"ROSE BOWL"
"MURDER WITH PICTURES"

Anatole Litvak
Director

"Escadrille"
(RKO Radio)

In Preparation
"Tovarich"
(Warner Bros.)

"Wuthering Heights"
(Walter Wanger-United Artists)
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**HAD**—Horsley-Art Dramas, Hallmark.
**HAM**—Arthur Hammerstein Enterprises.
**HAN**—Hensen-Marine.
**HAR**—High Art Pictures.
**HAR**—Harma.
**HAS**—Harris-Hanover.
**HAT**—Hatch.
**HAW**—Hall-Abrahams-Werner.
**HEA**—Headline Pictures.
**HEI**—Helber Pictures.
**HEM**—Herman.
**HEN**—Heuley-Seng.
**HEP**—Hegworth.
**HER**—Herenica Productions.
**HES**—Hesperia.
**HEW**—Herman Wohl.
**HII**—Hampton-Hodkinson.
**HIA**—H. & H.
**HIM**—Himalaya Films.
**HIN**—Historic Films.
**HIM**—Hi-Mark.
**HMC**—Horsely-Mutual.
**HNE**—Robert J. Hornor.
**HOP**—J. H. Hopfberg.
**HOC**—Hooper-Connell.
**HOD**—W. W. Hodkinson Co.
**HOF**—M. H. Hoffman.
**HOL**—Hollywood Exchange.
**HOP**—Hop Hadley.
**HOR**—Horkheimer.
**HOU**—Houdini.
**HOW**—Hagwell.
**HPI**—Hollywood Pictures.
**HRM**—Hampton-Mutual.
**HUM**—Hutton-Mutual.
**HWR**—Hugo Reisenfeld.
**HWA**—Havorth.
**HWF**—Hiller & Wilk.
**HYP**—Hyperion.

**ICE**—International Cinema Exchange.
**IDE**—Ideal Pictures.
**IFC**—Independent Film Clearing House.
**IMI**—Imperial Dist.
**IMM**—Indo-American.
**IMP**—Imported Pictures.
**INL**—In-Ee-Triangle.
**IND**—Independent.
**INE**—Inter-Continental.
**INI**—Industrial Films.
**INT**—International Stageplay Pictures.
**INT**—International.
**INV**—Invincible.
**IWT**—Interworld.
**IRG**—Iroquis.
**IRY**—Irvng Exchange.
**ITA**—Itala Films.
**IV**—Ivan.

**J**

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**KAU**—Henry Kaufman.
**KEA**—James Keane.
**KEL**—Kelly.
**KEM**—J. M. Kelley.
**KEN**—Willis Kent.
**KER**—Kerman.
**KES**—K. E. S. E.
**KEN**—Willis Keut.
**KIN**—Burton King.
**KIO**—Kinotrade.
**KIT**—Kinematrade.
**KLA**—Captain F. Kleinenschmidt.
**KLE**—George Kleine Service.
**KLU**—R. H. Klumb.
**KRE**—Kramer.
**KRR**—Sherman S. Krell.
**KRF**—Krelar.
**KUR**—F. W. Kurz.

**LM**


**M**


**MPG**—Motion Picture Guild.
**MPS**—Metropolis.
**MT**—Mutual.
**MUN**—Munnis.
**MUR**—Murray Productions.
Paramount Presents

NEW FACES

Meet the Paramount Stars of the Future
Singers...dancers...laugh makers...bringing new ideas...new blood to pictures...keeping Paramount product as modern as today...keeping a young industry young...building an ever widening circle of young fans for Paramount pictures...Watch 'em. Let us know what you think of 'em. For from their ranks come your great stars of tomorrow.

LEIF ERIKSON  FRANCES FARMER  FRANK FOREST  PORTER HALL  JOHN HOWARD

NICK LUKATS  IDA LUPINO

JUNE MARTEL  ELEANORE WHITNEY  JOHNNY DOWNS
From radio, from night clubs, from the legitimate stage, from advertising studios ... come these young hopefuls to do their stuff before the cameras ... to add their vitality, their punch to pictures ... and to build box-office for you.
B. D. Polish-American Public

SEA — Quigley-Davenport-Expedition.
SDC — Quality Distributors.
SCR — Select.
SCL — Second National.
SCI — Sable.
SCH — Schenck-Select.
SCA — Scandinavian Pictures.
SAL — Sables.
SAG — Sherrill-Art.
SAT — Sax.}

Q

QDE — Quigley-Davenport-Expedition.
QU — Quality Distributors.

R

R— Rex Film Co.
RA — Rayart Pictures.
RAD — Radin.
RAE — Raleigh Pictures.
RAK — Radio City.
RAH — Rainbown.
RAL — General.
RAO — Roma.
KAM — Krasin Productions.
RAY — Raver.
RB — Rex Beach Productions.
RBO — Rex Beach-Goldwyn.
RC — RKO.
REA — Realart.
REB — Reliable.
REC — Riteley Export Corp.
RED — Red Films.
REF — J. P. Reed.
REF — Reformation Films.
REG — Regal.
REL — Reliance.
REL — Realistic.
REM — Remington Pictures.
REN — Regent Pictures.
REF — Republic.
RES — Resolve.
RGR — Russel-Griever.
RHF — Rapf-Hoffman-Four-square.
RIA — Rialto.
RJE — Jack Rieger.
RM — Kimax Productions.
RKO — KRO Radio.
ROA — Roadshow Pictures.
ROB — Roberts & Cole.
ROG — F. B. Rogers.
ROH — Homer.
ROM — Romayne.
ROM — Clues-Rome.
ROP — H. H. Rosenfield.
ROU — Rosemary Films.
ROW — Roubert.
ROW — Rowland-Wagner.
ROY — Telephone Royer.
ROR — Roy.
RUL — Russell.
RUS — Russian Student Club of America.

S

SA — Sherrill-Art.
SAB — Sable.
SAG — S. & G. Films.
SAH — Edward Salisbury.
SAM — Samwich.
SAN — Sanford.
SAS — Sascha Films.
SCA — Scandinavian Pictures.
SCE — Schenck-Select.
SCH — B. P. Schulberg.
SCM — Schomer.
SCM — Selesinger.
SCN — George Schneider.
SCO — Lester F. Scott.
SCW — Screencraft.
SCW — Schubach.
SDC — Stanley Dist. Corp.
SE — Select.
SED — Red Seal.
SFC — Second National.
SEE — S. & E.
SEI — Joseph Seiden.
SEL — Selig-V. L. S. E.
SEV — Seventh Avenue Film Co.
SEX — Selectart.
SEZ — Selznick.
SFI — Silent Films.
SGE — Superman Golden Eagle.
SHE — Sherry.
SHI — Shipman.
SHO — Shochuchki (Japan).
SHIP — Showmen’s Pictures.
SHE — Sherman-United.
SIE — Sierra Films.
SIG — Sigmet.
SIN — Dr. Alexander Singlow.
SKT — Sennett-Keystone-Triangle.
SM — S. & L. Film Co.
SMI — Willam H. Smith.
SMO — Sidney A. Snow.
SOF — Sofar Films.
SOF — So. Feature Films.
SOL — Solitary Sin Corp.
SON — Sonora.
SOU — Southland Pictures.
SPE — Spectrum.
SR — State Rights.
SS — Stage & Screen.
STA — Stein.
STA — Star Film Co.
STB — States Cinema Corp.
STC — A. G. Stern.
STD — Steel.
STE — Sterling.
STF — M. F. Stearns.
STG — Steger.
STL — William Steiner.
STL — Stoll.
STO — Goldstone.
STP — Scandinavian Talking Pictures.
SUN — Sunset.
SUB — Sunbeam.
SUM — Supreme.
SUR — Superior.
SUP — Superlative.
SUS — Sunshine Films.
SWU — Swedish Biograph.
SWO — Shubert-World.
SJT — Swedish Talking Pictures.
SYA — Swedish Art.
SYN — Syndicate.
SYR — Syracuse.

T

TAP — John S. Taperoux; Taperoux-Metropolis.
TAR — Tarzan.
TCS — Tucker-Cosmofotofilm-Sherman.
TEN — Triumph-Equitable.
TEM — Temple.
TER — Tom Terriss.
THE — Theater Classics.
THH — T. Hayes Hunter.
THL — Thalia.
THP — Thornby Productions.
TIF — Tiffany Productions.
TIM — Times Pictures.
TOB — Tobis-Forellus.
TOD — Today Film Corp.
TOM — Tom Arnold.
TOP — Topical.
TOW — Tower.
TPC — Trinity Pictures.
TPF — Talking Picture Epics.
TRA — Transatlantic.
TRB — Tribune-United.
TRC — Trans-Atlantic.
TRF — Trans-America Films.
TRG — Trans-Life Photoplays.
TRI — Triangle.
TRL — Transcontinental Pictures.

TR— J. D. Tropp.
TRF — Otto Timpel.
TRK — True Story.
TRU — Truant.
TY — Tyrad.

U

U — Universal.
UA — United Artists.
UDE — Ufa Eastern Division.
UCO — Unique-Fotofilms.
UFA — Ufa Films.
UE — Eugene.
UNA — Unity.
UNG — Charles Unger.
UNL — United Picture Theaters.
UNP — Universal Photoplays.
UPC — United Pictures Co.
URF — Universal Red Films.
USA — U. S. Amusement Art Dramas.
USF — U.S. Film Distributors.
USL — Usla.
USP — U. S. Public Service.

V

V.M. — Bruno Valletti.
VAN — Van Dyke-Art.
VICT — Victory.
VIG — Viking Productions.
VIO — Victory.
VIT — Vitagraph.
VIT — Vitullo Films.
VLS — L. S. E.
VTL — Vital.

W

WA — Warner Bros.
WAD — Worldart.
WAF — Worldart Film Corp.
WA1 — Waldorf.
WA4 — Amon Wanderwell.
WAR — Wharton-Sherriott.
WEB — Weber-North.
WEB — Webster.
WEB — Jesse Weil Productions.
WEI — Carvey Wells.
WES — Westart.
WET — West.
WIL — W. H.
WII — J. A. Whitney.
WIB — William Berke.
WJD — Frank R. Wilson.
WLE — H. F. Wiley.
WIK — Jacob Wilk.
WIL — Wilke-Independent.
WIM — Williamson-Submarine.
WIN — Hanson Western.
WIO — J. D. Williams.
WIP — Windsor Pictures.
WIS — Wistarn.
WK — Willis Kent.
WO — World.
WOO — World’s Trade Exchange.
WOI — Worldkino.
WOO — A. H. Woods.
WWO — World Wide.
WPN — W. E. Exchange.
WR — Wright.
WSK — Western.
WTL — Wharton-International.
WW — Sono Art-World Wide.

X

XX — Distributor unknown.

Y

YAN — Yankee.
YID — Yiddish Talking Pictures.
YOU — Roberston-Young.

Z

ZAK — Zakoro.
ZBY — Zbyszko Polish-American Film Co.
ZER — Zerner.
ZIO — Zion.
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<td>Adventurer, The USA</td>
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<td>Alaskan—PAR</td>
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IF IT'S A PARAMOUNT PICTURE
IT'S THE BEST SHOW IN TOWN!

ERNST LUBITSCH

(Photo by Shalit)
BORIS MORROS
Director of Music
of
Paramount Productions
"Champagne Waltz"  "Maid of Salem"  "Souls at Sea"
"Swing High. Swing Low"  "High. Wide and Handsome"
LEWIS E. GENSLER

PRODUCING FOR
PARAMOUNT

In Preparation: 1937
ARTISTS AND MODELS
SHOW BUSINESS
ANNUAL COLLEGE MUSICAL
FOLLOW THE SUN

1936:
YOURS FOR THE ASKING
BIG BROADCAST OF 1937
WESLEY RUGGLES

PRODUCING AND DIRECTING

For

PARAMOUNT

VALIANT IS THE WORD FOR CARRIE
THE BRIDE COMES HOME

In Production
I MET HIM IN PARIS
HENRY HATHAWAY

Director

“LIVES OF A BENGAL LANCER”

“TRAIL OF THE LONESOME PINE”

“GO WEST YOUNG MAN”

“SOULS AT SEA”
VICTOR YOUNG

MUSICAL ARRANGEMENTS

"ANYTHING GOES"

"KLONDIKE ANNIE"

"BIG BROADCAST OF 1937"

"FATAL LADY"
(Original Musical Score)

"CHAMPAGNE WALTZ"
(Musical Underscoring)

"MAID OF SALEM"
(Complete Musical Score)

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- Musical Conductor
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  Tom Rockwell and Frank Orsatti

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Screen Playwright

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"PETER IBBETSON"*
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*In Collaboration.

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HARRY SHERMAN
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"THE BARRIER"
WITH
ALL STAR CAST
FOR PARAMOUNT

•

"THE LIFE OF
BUFFALO BILL"
EPIC OF THE
WESTERN PLAINS
FEATURING
JAMES ELLISON

•

SEASON 1937-38
CLAUDE BINYON

Screen Playwright

Screen Plays:

"Valiant Is The Word For Carrie"
"The Bride Comes Home"
"The Gilded Lily"
"Accent On Youth"


UNDER CONTRACT TO PARAMOUNT
HAROLD HURLEY
Producer
PARAMOUNT PICTURES, INC.

JOHN C. MOFFITT
Screenplays For Paramount®
"RHYTHM ON THE RANGE"
"MURDER WITH PICTURES"

Dramatization For The Federal Theater
"IT CAN'T HAPPEN HERE"
(In Collaboration with Sinclair Lewis)

UNDER CONTRACT TO PARAMOUNT

* In Collaboration
Circus Queen Murder (AT) — COL...5-6-33
Circus Romance —...2-15-16
Circus Rookies —...M-G-M...5-29-28
Circus Shadows (AT) —...PEE...5-13-35
Cisco Kid (AT) —...F...10-25-31
Cities and Years —AM...4-12-31
City, (CWD)...1-20-16
City —F...11-21-25
City, Girl (PT) —F...4-6-30
City Gone Wild —PAR...12-17-27
City Lights —UA...2-15-31
City Limits (AT) —MOP...3-28-34
City Park (AT) —CHE...7-6-34
City of Comrades —G...7-20-19
City of Dun Faces —PAR...7-14-19
City of Illusion —IV...4-11-16
City of Masks —PAR...7-18-29
City of Purple Dreams —FIL...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)...—
City of Song (AT)...—
City of Tears —U...6-30-18
City of Temptation —GOH...9-8-29
City Sparrow —PAR...9-12-20
City Streets (AT) —PAR...4-19-31
City That Never Sleeps —PAR...10-5-24
City Without Jewels —AT...1928
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Clancy's Kosher Wedding —
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Clear the Decks (PT & S) —U...4-7-29
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Cleaving the Trail —U...10-14-28
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Clove's Rebellion —VIT...5-24-17
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Clown —PAR...6-22-16
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Clu-Mo Maz Rebi W. Noyes —AT Polish...XX...12-2-35
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Cocktail Hour (AT)...—
Cock-Eyed World (AT & S)...—
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Code of Honor (AT) —SYN...11-16-30
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Cohens and Kellys in Africa (AT) —U...12-21-30
Cohens and Kellys in Atlantic...
FANCHON
Producer
Paramount Pictures

"Turn Off the Moon"
First 1937 Release

JACK CUNNINGHAM

Under Contract to

MANAGEMENT
ORSATTI & CO., INC.
William T. Lackey
Associate Producer

“Nevada”
“Drift Fence”
“Wanderer of the Wasteland”
“Desert Gold”
“Forgotten Faces”
“And Sudden Death”

Daniel Keefe
Assistant To
A. M. Botsford
Associate Producer
“The Arizona Raiders”
“The Accusing Finger”
“Arizona Mahoney”
for
PARAMOUNT PRODUCTIONS
EDWARD LUDWIG

Director

"Three Kids and a Queen"
"The Age of Indiscretion"
"The Man Who Reclaimed His Head"
"Friends of Mr. Sweeney"
"They Just Had to Get Married"
"Fatal Lady"
"Adventure in Manhattan"
"Her Husband Lies"

In Preparation
"THE BARRIER"

HARRY SHERMAN PRODUCTIONS — PARAMOUNT

HOWARD J. GREEN

Under Contract to Paramount

Associated with Leo McCarey
RALPH RAINGER and LEO ROBIN

Current Assignment

"Waikiki Wedding"
Starring Bing Crosby

"Sweet Is the Word for You"

"In a Little Hula Heaven"

"Blue Hawaii"

BRADLEY KING

* Author
and
Screenplay*

"MAID OF SALEM"
(Frank Lloyd-Paramount Production)

*In Collaboration
VIRGINIA VAN UPP

Writer

Under Contract to Paramount

JAMES P. HOGAN

Director

"BULLDOG DRUMMOND ESCAPES"

"DEsert GOLD"

"THE ACCUSING FINGER"

"THE ARIZONA RAIDERS"

"ARIZONA MAHONEY"
JERRY FAIRBANKS and ROBERT CARLISLE

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STUART ANTHONY

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STEPHEN MORRIS
FEATURED IN
CLARENCE E. MULFORD'S
HOPALONG CASSIDY STORIES

"HOPALONG CASSIDY RETURNS"
"TRAIL DUST"
"BORDERLAND"
"RUSTLERS VALLEY"
— In Preparation —
"COTTONWOOD GULCH"
"THE ROUND-UP"

HARRY SHERMAN PRODUCTIONS FOR PARAMOUNT

JOSEPH H. NADEL
PRODUCTION MANAGER

Mae West
in
"GO WEST YOUNG MAN"
A Paramount Picture

Charles Ruggles and Alice Brady
in
"MIND YOUR OWN BUSINESS"
A Paramount Picture

Warren William—Lewis Stone
Karen Morley
in
"OUTCAST"
A Paramount Picture

In Preparation
GARY COOPER
"WHAT HO"
A Paramount Picture

with
MAJOR PICTURES CORPORATION
1040 N, Las Palmas Ave.
Hollywood, Calif.
ROBERT NORTH

FRED WALLER

PRODUCER-DIRECTOR

Paramount Short Subjects

PARAMOUNT PICTURES

New York City
BIGGER THAN EVER!
Paul Muni in 'The Story of Emile Zola'

Dick Powell in 'The Singing Marine'

Edw. G. Robinson • Bette Davis
Humphrey Bogart in 'Kid Galahad'

Kay Francis • Errol Flynn in 'Another Dawn'
'The Prince and the Pauper' with Errol Flynn & Bobby Mauch

The King and the Chorus Girl' starring Fernand Gravet & Joan Blondell

Marion Davies & Robert Montgomery in 'Ever Since Eve'

Call It A Day with Olivia de Havilland & Anita Louise
Warner Bros. Pictures
First National Pictures
Cosmopolitan Productions
Vitaphone Shorts
MERVYN LE ROY PRODUCTIONS
1936-1937

"THE KING AND THE CHORUS GIRL"
With His New Star FERNAND GRAVET

"DEATH IN THE DEEP SOUTH"

"THE GREAT GARRICK"
With BRIAN AHERNE

A Musical With FERNAND GRAVET
By Richard Rodgers and Lorenz Hart

296
ARCHIE MAYO

Director

"THE PETRIFIED FOREST"

"I MARRIED A DOCTOR"

"GIVE ME YOUR HEART"

"BLACK LEGION"

"CALL IT A DAY"
BOBBY CONNOLLY

Dance Director

"FLIRTATION WALK"
"SWEET ADELINE"
"SWEET MUSIC"
"GO INTO YOUR DANCE"
"SHIPMATES FOREVER"
"STARS OVER BROADWAY"
"BROADWAY HOSTESS"
"COLLEEN"
"THE SINGING KID"
"SONS O' GUNS"
"CAIN AND MABEL"
"SING ME A LOVE SONG"
"READY, WILLING AND ABLE"
"THE KING AND THE CHORUS GIRL"
AL JOLSON
SAM SAX

GENERAL PRODUCTION MANAGER

WARNER BROS.
EASTERN VITAPHONE STUDIOS
304
PAUL MUNI

JOSEPH HENABERY
DIRECTOR

WARNER BROS.
BROOKLYN VITAPHONE STUDIO
306
HENRY BLANKE
Associate Producer

"THE STORY OF LOUIS PASTEUR"
"ANTHONY ADVERSE"
"GREEN PASTURES"
"A MIDSUMMER NIGHT'S DREAM"

(Four of the Ten Best Pictures of 1936 in The Film Daily's Poll of
Newspaper Critics.)

"THE PETRIFIED FOREST"
"WHITE ANGEL"

(On Honor Roll of Best Pictures of 1936 in The Film Daily Poll of
Newspaper Critics.)

NOW
"Green Light"
"Call It a Day"
"Beethoven"

"Zola"
"Robin Hood"

SAMUEL BISCHOFF
Associate Producer

WARNER BROS.-FIRST NATIONAL

"The Charge of the Light Brigade"

308
WILLIAM KEIGHLEY
Director

“GOD’S COUNTRY AND THE WOMAN”
“THE PRINCE AND THE PAUPER”
“THE GREEN PASTURES”
“BULLETS OR BALLOTS”

EARL BALDWIN
Associate Producer
Warner Bros.-First National
“GOLD DIGGERS OF 1937”
BUD BARSKY

Associate Producer

WARNER BROS.

Leon Schlesinger
PRODUCES
Looney Tunes
AND
Merrie Melodies
FOR WARNER BROS. RELEASE

Leon Schlesinger
Productions
Warner Bros. Studio
Hollywood
BEN GRAUMAN KOHN
1936-7

SCREENPLAYS

“Once a Doctor”
(Warner Bros.)

“Larger Than Life”
(Warner Bros.)

ORIGINALS

“Lady From Nowhere”
(Columbia)

“Man Must Live”
(RKO-Radio)

*In Collaboration

Management
STANLEY BERGERMAN, INC.

JOS. K. WATSON
1936 Credits

“LAND BEYOND THE LAW”

“MELODY FOR TWO”

“CHEROKEE STRIP”
(Technicolor)

“ECHO MOUNTAIN”
(Technicolor)

“CHAMPAIGN HOUR”
(Continued)

Writing for

WARNER BROS. - FIRST NATIONAL

*In Collaboration
B. REAVES EASON
Director

1936

"Give Me Liberty"
In Technicolor

"Don't Pull Your Punches"
"Land Beyond the Law"

Current Production
"Empty Holsters"

UNDER CONTRACT TO WARNER BROS.-FIRST NATIONAL

WARREN DUFF

Screen Play

"GOLD DIGGERS OF 1937"

Warner Bros.-First National
His Captive Woman (PT & S)  
His Children's Children—PAR...  
His Darker Self—PDC. 3-30-24  
His Daughter Pays—DOO 1919  
His Deb—RC... 5-25-19  
His Divorce Case—PAR... 11-19-19  
His Doc—PAT... 8-28-27  
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His Enemy, The Law—TRI 6-16-18  
His Family Tree (AT)  
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His Father's Son—AMC 3-22-17  
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His Fighting Blood (AT)  
AMB... 10-7-35  
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His Forgotten Wife—FBO 4-6-24  
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His Mother's Boy—PAR... 1-18  
His Mystery Girl—U... 12-23-23  
His Neighbor's Wife—PAR 1913  
His New York Wife—PRE 11-12-26  
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His Night Out (AT)  
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His Official Fiancee—PAR 5-10-18  
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His Own Home Town—PAR 5-19-18  
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His Temporary Wife—HOD 1-25-20  
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Hollywood Boulevard—PAR 8-4-36  
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(AT)... XX... 4-10-34  
Hollywood Hooligan (AT)—  
REG... 6-21-34  
Hollywood Party (AT)—MGM 5-25-34
CRANE WILBUR
Director-Writer

Stories

“Her Husband's Secretary”  
(Warners)

“The Black Widow”  
(Warners)

“The Love Derby”  
Screenplay*  
(Warners)

Directed

“We're In the Legion Now”  
(Grand National)

“Yellow Cargo”  
(Grand National)

“Navy Spy”  
(Grand National)

“Devil on Horseback”  
(Grand National)

“Romance of Robert Burns”  
(Warners)

*In Collaboration.

LEO F. FORBSTEIN

Musical Director

for

Warner Bros.-First National Pictures
Lloyd A. French

DIRECTOR

WARNER BROTHERS VITAPHONE STUDIO
BROOKLYN, N. Y.

HARLAND DIXON

DANCE DIRECTOR

WARNER BROS. VITAPHONE STUDIO
I can't keep quiet any longer! That M-G-M outfit is terrific!

So you won't talk eh?

Even the Sphinx is beginning to talk!

(And when a guy makes the first statement in thousands of years it's worth listening to. Listen on next page!)
“Listen folks, I’ve been around since show business started. I heard Solomon plug his own songs and I was there when Samson did his strong man act on Bank Nights and believe me—NOTHING IN ALL SHOW HISTORY EQUALS METRO-GOLDWYN-MAYER THIS WONDERFUL YEAR! I guess old attractions like me will have to step aside for that EIGHTH WONDER OF THE WORLD LEO, THE M-G-M LION!”
“Aw gee, folks, it’s nice of Sphinxy to say those things. But all I’m trying to do is to pack your theatres this year as in the past years. The 1936-37 season is still young but look at M-G-M’s hit parade, to mention just a few ‘GREAT ZIEGFELD’, ‘GORGEOUS HUSSY’, ‘LIBELED LADY’, ‘BORN TO DANCE’, ‘LOVE ON THE RUN’, ‘AFTER THE THIN MAN’, ‘CAMILLE’, ‘LAST OF MRS. CHEYNEY’ and the Spring Season will be bright with ‘MAYTIME’, ‘CAPTAINS COURAGEOUS’, ‘A DAY AT THE RACES’, ‘PARNELL’ and a flock of other Big M-G-M attractions. And imagine having two road-shows at one time! ‘ROMEO AND JULIET’ in its first 500 advanced price, twice-daily runs tops the rosy roadshow records of ‘Great Ziegfeld’ and ‘THE GOOD EARTH’ has just begun its history-making career. Confidentially its being talked about already as the Best Picture of 1937. Oh, mister exhibitor, treasure that M-G-M contract. It’s a gold mine!”

AND LEO BLUSHES!
HONORS FOR M-G-M's LEO!

TOPS FILM DAILY "10 BEST"!
"Mutiny on the Bounty" selected as Best Picture of the year by 523 American film critics. M-G-M gets 4 out of Film Daily's Annual "Ten Best" for 3rd successive year.

M. P. HERALD B. O. CHAMPS
M-G-M retains lead with nearly one-third of all hits voted by exhibitors since survey began in 1930.
(31 out of 111)

TOPS 11 YEAR SURVEY
M-G-M has one third of all hits voted in Film Daily "Ten Best" poll for eleven years.
(35 out of 110)

"NATIONS" HONOR ROLL
M-G-M only film company mentioned in honor roll of American achievements in '36, an annual feature of this magazine.

TOPS MONEY STARS
M-G-M leads exhibitor poll with 4 out of 10 in M. P. Herald's Annual Survey.

YEAR'S BEST PERFORMANCE
Luise Rainer voted best actress of year by N. Y. Critic's Guild for her work in "Great Ziegfeld"

TOPS "VARIETY" CHECK-UP

SURE HE'S THRILLED!

More M-G-M honors in the past year than ever before! But Leo is busy. No time for taking bows. Pictures talk! Sure he loves the honors and thanks his kind friends but HITS are his career! Enjoy life in 1937—another up-ROAR-iouus year with your pal Leo!
ROBERT Z. LEONARD

"MAYTIME"

"THE GREAT ZIEGFELD"

"PICCADILLY JIM"

"ESCAPADE"

"DANCING LADY"

"STRANGE INTERLUDE"
Just Imagine (AT)—F 10-19-30
Just Jim—U 1015
Just Like a Woman—HOD 3-18-23
Just Like Heaven (AT)—TIF 10-19-30
Just Married—PAR 8-19-28
Just My Luck (AT)—COR 1935
Just My Luck (AT)—COR 1-15-36
Just Off Broadway—F 2-3-24
Just Off Broadway—CHE 2-10-29
Just Out of College—G 2-13-21
Just Outside the Door—SEZ 1921
Just Pals—F 11-21-20
Just Smith (AT)—GR 4-24-34
Just Squaw—EXI 1919
Just Suppose—FN 1-24-26
Just Sylvia—W0 11-24-18
Just Tony—F 8-20-22
Just Travelin' SIE 1926
Justice of the Range (AT)—COL 6-4-35
Justice Takes a Holiday (AT)—MAP 4-19-33

K
K-The Unknown—U 8-31-24
Kadetten (AT)—FIM 12-29-33
Kaiser in Peace and War, The R 2-2-30
Kaiser, The—The Beards of Berlin—U 3-14-18
Kaiser's Finish—WA 12-15-18
Kaiser's Shadow—PAR 6-23-18
Kaiserlieben (AT-German) TOB 11-15-31
Kaiserwalzer (AT-German)—GFS 1-3-35
Kalda Ruby—SEZ—V 1926
Kameradschaft (AT-German) ASS 11-10-32
Kansas City Princess (AT)—UWA 11-3-34
Kara Slakten (AT)—XX 5-15-34
Karamazov (AT-German) TOB 9-27-31
Karneval Und Liebe (AT-German) LEN 4-7-36
Kathleen Movoureenn-F 1119
Kathleen Movoureenn (AT) TIF 7-20-30
Kazan—EPI 2-20-21
Keep 'Em Rolling (AT)—AR 1-3-34
Keep Going—SIE 1920
Keep Moving—EDR 11-25-15
Keep Gohn—SIE 1928
Keep Going—PIZ 1928
Keep Smiling—AE 7-9-25
Keeper of the Bees—FBO 11-8-25
Keeper of the Bees (AT)—MOP 6-11-35
Keepers of Youth (AT)—POP 3-13-32
Keeping Up With Lizzie—EDR 11-23-32
Keine Anstg Vor Liebe (AT-German)—XX 12-22-36
Keine Feler Ohne Meyer (AT-German)—UNG 11-22-26
Keith of the Border—TRI 3-7-18
Kelly of the Secret Service (AT) VIC 1895
Kelly of the Secret Service (AT)—TOB 7-22-36
Kelly the Second (AT)—M-G-M 4-21-36
Kennedy Square—VIT 2-17-16

16,170 Titles

Kennon Murder Case (AT) WA 10-28-33
Kentuckians—PAR 1-13-21
Kentucky Blue Streak (AT)—RKO 6-7-35
Kentucky Cinderella—BL 6-28-17
Kentucky Colonel—HOD 9-19-20
Kentucky Days—F 3-2-24
Kentucky Derby—RKO 10-22-22
Kentucky Handicap—as 12-23
Kentucky Kernels (AT)—RKO 11-30
Kentucky Pride—F 8-23-25
Kep Us Husbands (AT)—RKO 2-8-31
Key, The (AT)—WA 5-31-34
Key to Power—EDU 12-15-18
Keyhole, The (AT)—WA 3-31-33
Keys of the Righteous—PAR 1918
Kibitzer, The (AT)—PAR 12-22-29
Kick-Back—FBO 7-30-22
Kick In—PAR 10-27-23
Kick In—PAT 11-17
Kick In (AT)—PAR 5-34-31
Kick-Off—EXP 9-5-26
Kid—VIT 8-21-16
Kid—FN 1-16-20
Kid Boots—PAR 10-31-26
Kid Brother—PAR 1-30-27
Kid Courageous (AT)—STI 7-9-35
Kid From Arizona (AT) — COS 5-10-31
Kid from Spain (AT)—U 11-19-32
Kid Gloves (Pt & S)—WA 6-23-32
Kid Millions (AT)—U 4-17-34
Kid Is Clever—F 6-30-18
Kid Sister—COL 9-11-27
Kidder & Co.—PAT 6-9-18
Kid's Clever (AT)—UNI 3-20-24
Kidnapping Gorillas (AT)—KTB 12-1-34
Kif Tebbi—ATF 1929
Kif—FN 4-11-30
Kif—(AT) U 3-8-31
Killedare of Storm—M 9-29-18
Kill-Joy—KES 1917
Killer—PAT 1-4-31
Killer at Large (AT)—COL 10-27-36
Killing to Live (AT)—AM 12-20-31
Kindcain, Gambler—
Kind Lady (AT)—MG M 12-27-35
Kindled Courage—U 1923
Kindred of the Dust—FN 9-3-22
King Cowboy—FBO 1928
King Fisher's Roost—PIN 1892
King for a Night (AT)—U 12-9-33
King Kelly of the U.S.A. 9-14-24
King Kong—MG M 9-11-34
King Kong (AT)—RKO 2-25-33
King Lean—PAT 12-14-16
King Murder, The (AT)—CHE 10-10-32
King of Burlesque (AT)—F 12-26-35
King of Diamonds—W 10-13-18
King of Hockey (AT)—WA 11-3-36

329
HAL ROACH
FEATURE COMEDIES

LAUGH HITS from
"A LOT OF FUN"—
since 1914

"KELLY THE SECOND"
"MISTER CINDERELLA"
"OUR RELATIONS"

"WAY OUT WEST"
"GENERAL SPANKY"

"NOBODY'S BABY"
"PICK A STAR"

Introduced the wider scope of feature-length attractions. Hal Roach brings to the picture business the practical down-to-earth showmanship which 23 years of direct-audience contact have taught him. He is showman-producer for showmen!

Laurel and Hardy at their best!
"Spanky" McFarland—Phillips Holmes —Rosina Lawrence—Irving Pichel
Patsy Kelly & Lyda Roberti—the funny gals!
Jack Haley—Patsy Kelly—Mischa Auer —Lyda Roberti

AND

SIX SUPER MUSICAL COMEDIES

"OUR GANG"
Short subjects in their 16th year.

Bright, Popular Entertainments for 1936-37 Season
METRO-GOLDWYN-MAYER PICTURES
SIDNEY A. FRANKLIN

“THE GOOD EARTH”

CLAUDINE WEST
Lascia dietro vie grandi
Lash—PAR—U. 12-15-31
Lash—PAR—F. 12-16
Lash (AT)—F. 14-4-31
Lash of the Car—AM 12-17-29
Lash of the Whip—ARW 1924
Lash of Power—BL 11-8-17
Last Act—TRI 3-16-16
Last Alarm—RA 1926
Last Assignment, the (AT)—VIC 5-1-36
Last Card—M. 10-26-16
Last Chance—CAN 1922
Last Chance, the (AT) 1926
Last Command—PAR 2-5-28
Last Company, The (AT)—UFA 1931
Last Dance (AT)—AUD 4-6-30
Last Days of Pompeii (AT)—RKO 10-3-35
Last Door—SEZ 6-29-31
Last Edition—FBO 10-16-25
Last Flight (AT)—FN 8-23-31
Last Flight—WIK 6-29-33
Last Frontier—PDC 1936
Last Gentleman (AT)—UA 4-25-24
Last Hour—MAS 1-7-23
Last Insult, The (S)—MGM 10-26-32
Last Journey, The (AT)—ATN 4-27-36
Last Lap—DAI 1928
Last Laugh—U 1-4-25
Last Man (AT)—COL 9-17-32
Last Man—VIT 10-26-16
Last Man on Earth—F 12-28-24
Last Mile (AT)—WW 8-29-32
Last Moment—G 5-27-23
Last Moment—ZAK 3-11-28
Last of His People—SEZ 12-21-19
Last of Mrs. Cheney (PT & S)—MGM 8-18-29
Last of the Carnaby—PAT 11-15-35
Last of the Clints (AT)—UB 8-9-17
Last of the Duanes—F 10-5-19
Last of the Duanes—F 8-17-24
Last of the Duanes (AT)—F 9-14-30
Last of the Ingreens—INC 2-15-17
Last of the Lone Wolf (AT) A-ATN—COL 10-19-30
Last of the Mohicans—APR 11-28-30
Last of the Mohicans, The (AT)—UA 8-12-36
Last of the Pagan—MGM 12-11-35
Last of the Warrens (AT)—SUM 7-9-36
Last Outlaw—PAR 12-25-27
Last Outlaw, The (AT)—RKO 6-3-36
Last Outpost, The (AT)—PAR 9-27-25
Last Payment—PAR 1-22-22
Last Parade (AT)—COL 3-1-31
Last Performance (PT & S)—U 11-10-29
Last Rebel—TRI 6-9-18
Last Ride—AT 12-25-22
Last Round-Up (AT)—PAR 5-11-34
Last Roundup—SYN 8-25-29
J. WALTER RUBEN

Director

M-G-M

CAREY WILSON
EDWIN L. MARIN

Director

M-G-M

DAVE GOULD
DANCE DIRECTOR

"BROADWAY MELODY OF 1936"
"BORN TO DANCE"
"A DAY AT THE RACES"
"BROADWAY MELODY OF 1937"

Personal Management
NAT C. GOLDSTONE

Under Contract to
METRO-GOLDWYN-MAYER

336
DALE VAN EVERY

Screen Plays*

"CAPTAINS COURAGEOUS"

"KIM"

* In Collaboration

HOWARD EMMETT ROGERS

Under Contract to
Metro-Goldwyn-Mayer
SAMSON RAPHAELSON

Screenplays

"ANGEL"
(Lubitsch-Paramount)

"THE LAST OF MRS. CHEYNEY"*
(Metro-Goldwyn-Mayer)

Current Assignment
"THE GREAT GARRICK"
(Mervyn LeRoy-Warner Bros.)

* In Collaboration

DORÉ SCHARY
1937

"Mind Your Own Business"
Screen Play
Emanuel Cohen-Paramount

"Outcast"
Screen Play
with
Doris Malloy
Emanuel Cohen-Paramount

"Girl From Scotland Yard"
Screen Play
with
Doris Anderson
Emanuel Cohen-Paramount

Management
Nat Goldstone
Unquestionably Pete Smith is the greatest box office name in the shorts field and deservedly so.—Wilkerson in the Hollywood Reporter. **A Pete Smith short holds ten times the audience value of a cheap feature on a double bill.—Mark Hellinger, Hearst papers. **Time out, please, from the customary film reviews to doff our editorial chapeau to Pete Smith, who makes our favorite film shorts.—Beverly Hills in Liberty Magazine. **Pete Smith, better than anyone I know, puts over these sports reels.—Louella O. Parsons, Hearst papers. **Tremendously important are the Pete Smith-MGM Oddities.—N. Y. State Exhibitor Weekly. **Pete Smith’s monicker on the marquee means 100% entertainment.—Arthur Ungar, Variety Daily. **We’ve found nothing of abbreviated cinema nature quite so entertaining as the Pete Smith series.—Jack Alicoate, Film Daily. **Pete Smith has become famous as being one of the most truly humorous of all the group writing and speaking the incidental talk for one reellers.—Mollie Merrick. **In the national vote of exhibitors for the best shorts conducted by the Jay Emanuel Publications, Pete Smith was the only one to win awards in two classes, the best sports subject and the best novelty subject of the year.—Los Angeles Daily News. **Pete Smith is a benefactor of mankind.—Welford Beaton, Editor, Hollywood Spectator.
HARRY HAMILTON

Author

"BANJO ON MY KNEE"
(20th Century-Fox)

Novel "ALL THEIR CHILDREN WERE ACROBATS"

Current Assignment

Original Story for Hunt Stromberg

Under Contract to

METRO-GOLDWYN-MAYER

JACQUES TOURNEUR

Director

"THE JONKER DIAMOND"
"MASTER WILL SHAKESPEARE"
"KILLER-DOG"
"THE RAINBOW PASS"
"THE GRAND BOUNCE"
SLAVKO VORKAPICH
MONTAGE

"MAYTIME"
"GOOD EARTH"
"ROMEO AND JULIET"


RICHARD FLOURNOY

Writer
ARThUR VERNON JONES

"KELLY THE SECOND"
(Screenplay) *

"MISTER CINDERELLA"
(Screenplay) *

"PICK A STAR"
(Original and Screenplay) *

Radio

SHELL CHATEAU PROGRAM
KRAFT MUSIC HALL
THE PACKARD HOUR

* In Collaboration

GEORGE (SPANKY) McFARLAND

"General Spanky"

"Trail of the Lonesome Pine"

"O'Shaughnessy's Boy"

"Here Comes the Band"

"Kentucky Kernels"

"Miss Fane's Baby Is Stolen"
and
Our Gang Comedies

UNDER CONTRACT TO HAL E. ROACH STUDIOS
Mask of Fu Manchu (AT)—MGM...12-3-32
Mask of Lopez (AT)—FU...11-22-33
Mask of Riches—TRI...1918
Masked Angel—CHA...4-1-28
Masked Bride—MG...12-3-25
Masked Dancer—PRR...5-25-24
Masked Dancer—VIT...1924
Masked Emotions (S.S.E)—F...7-28-29
Masked Heart—AMU...7-19-17
Masked Lover—GSP...1928
Masked Motive—PAT...1914
Masked Rider—M...6-22-16
Masked Room—M...3-23-16
Masked Signs and Faces—WO...1918
Masked of the Devil—MGM...12-2-28
Mason of the Mounted (AT)—MOP...9-3-32
Masquerade (AT & S)—F...9-8-29
Masquerade Bandit—FBO...7-18-26
Masquerader, The (AT)—UA...3-8-33
Mass Struggle (AT) KIT...9-18-34
Massacre (AT)—FN...1-18-34
Master of Beasts—AY...1922
Master of His Home—TRI...8-23-17
Master of Men (AT)—COL...11-28-33
Master Man—PAT...5-11-19
Master Mind—PAR...1-11-14
Master Mind—FN...9-19-20
Master Passion—RES...1-11-17
Master Shakespeare, Strolling Player—MRL...4-20-16
Master Stroke—VIT...1920
Masters of Men—VIT...4-8-23
Masque of Life—FHG...11-2-16
Masquerader—FN...8-29-26
Masqueraders—PAR...11-4-15
Mata Hari (AT)—MGM...11-3-32
Mata Hari—The Red Danish Girl—BR...11-25-28
Match Breaker—M...8-14-21
Match King, The (AT)—FN...12-9-32
Mate of the Sally Ann—AMU...12-6-17
Mater Nostra (AT-Spanish)—ML...10-9-36
Maternal Spark—TRI...12-13-17
Maternity—PBW...5-24-17
Matinee Idol—COL...4-29-28
Matinee Leader—CO...4-17-27
Matinee—VIT...10-6-18
Matinee Call—PAR...10-14-28
Matina of Marcella—PAR...5-19-18
Matto-Grosso (S.S.E)—PKI...1-14-33
Matrimoniac—PAT...12-14-16
Matrimonial Martyr—PAR...6-22-16
Matrimonial Web—VIT...1922
Matrimony—INC...11-4-15
Maw—BO...11-5-25
May Blossom—PAT...3-22-17
Maybe It's Love (AT)—WA...10-19-30
Maybe It's Love (AT)—PN...9-2-35
Mayor of Filbert—TRI...1919
Mayor of Hell (AT)—WB...6-25-33
Martime—PRE...12-2-23
Me and Me Pal—RED...8-2-17
Me and Captain Kidd—WO...11-16-19
Me and My Gal—AR...1-19-22
Me and My Gal (AT)—F...12-10-32
Me, Ganster (S.S.E)—F...9-28-29
Me Me Me...16,170 TITLES
Men Must Fight (AT)—MGM...3-11-33
Men of Action (AT)—CNN...7-13-35
Men of America (AT)—RKO...3-1-33
Men of Chance (AT)—RKO...1-3-32
Men of Daring—U...1-14-27
Men of Steel—FN...7-18-26
Men of the Desert—ES...10-4-17
Men of the Hour (AT)—COL...5-9-35
Men of the Night (AT)—COL...11-28-34
Men of the Night—STE...1-15-26
Men of the North (AT)—MGM...12-14-30
Men of the Plains (AT)—GN...9-29-36
Men of the Sky (AT)—F...1927
Men of Tomorrow (AT)—F...4-16-35
Men of Zanzibar—F...5-21-22
Men on Call (AT)—F...12-14-30
Men on Wings (AT-Russian)—AM...12-15-35
Men She Married—PBW...11-23-16
Men Who Have Made Love to Me—ES...1-17-18
Men Who Forget—GEN...2-17-24
Men Without Law (AT)—COL...3-30-30
Men Without Names (AT)—PAR...6-29-35
Men Without Women (AT)—F...2-23-30
Men, Women and Money—PAR...6-22-19
Menace (AT)—PAR...11-22-34
Menace—VIT...1-24-18
Menace, The (AT)—COL...1-31-32
Menace of the Mute—PAT...11-9-15
Mensch Ohne Namen (AT—German)—UFA...1932
Melodies—GOO...1926
Melody Cruise (AT)—RKO...6-16-33
Melody in Spring (AT)—PAR...3-31-34
Melody Lane (AT & S)—U...7-21-29
Melody Lingers On, The (AT)—U...11-7-35
Melody of Love (AT)—U...10-28-28
Melody Man (AT)—COL...2-16-30
Melody Trail (AT)—REP...9-24-35
Melting Millions—F...1927
Memory Lane—FN...1-31-26
Men—PAR...5-25-24
Men—BBF...5-26-18
Men and Jobs (AT)—AM...1-6-33
Men and Women—PAR...4-5-25
Men Are Like That (AT)—PAR...12-29-29
Men Are Like That (AT)—COL...8-10-31
Men are Such Fools (AT)—RKO...3-13-33
Men Call It Love (AT)—MGM...6-21-31
Men in Her Life (AT)—COL...12-6-31
Men in the Raw—U...11-4-23
Men in White (AT)—MGM...3-28-34
Men Like These (AT)—POP...1-10-32
SIGMUND ROMBERG

CARL (ALFALFA) SWITZER

"General Spanky"
(Hal Roach—M-G-M)

"Right In Your Lap"
(Paramount)

"Too Many Parents"
(Paramount)

"Kelly the Second"
(Hal Roach—M-G-M)

Member of the "Our Gang" Comedies

UNDER CONTRACT TO
HAL E. ROACH STUDIOS
Mexican Rose

(AT)

— COL
1-12-18

—EDU. .6-23-18
6-8-24
Miami —PDC
1-13-10
Mice and Men — PAR
and Mary (AT) —
Mexico

Today

.

...

Michael

I- 10-32

Michael

O'Halleran

—-HOD

6- 17-23

—U. 10-24-16
Miehe (AT -French) — PAR
12-7-32
7-8-28
Michigan Kid — U
8-11-18
Mickey — WSR
7-20-29
Microbe — M
Microscope Mystery — FAT
2-16
Middle Watch (AT) — BI
12-14-30
9-19-20
Mid-Channel — EQU
1915
Middleman —M
1921
Midlanders — FED
3-7-34
(AT)— U
Midnight
1922
Midnight — PAR
Midnight Adventure — RA
7-1-28
Midnight Alarm — VIT... 8-5-23
(AT) — FN
Midnight
5-34
1921
—
FN
Midnight
2-1-20
—VIT
Midnight
Midnight Burglar — RAL..1918
Midnight Club (AT) — PAR
29-33
Midnight Daddies (AT) — WW
11-29
Midnight Express—CBC
11-23-24
Midnight Faces — GOO ...1926
Midnight Flower— AY ...1926
Midnight Fiyer —FBO.. 1-10-20
Midnight Gambols — PI 6-27-20
Midnight
—CHA 7-12-25
Midnight Guest— U ...3-11-23
Midnight Kiss — F .... 10-31-20
Midnight Lady (AT) —CHE
5-15-32
Midnight
— GOT 8-12-28
Midnight Limited — RA 12-20-25
Midnight Lovers —FN.. 11-7-20
Midnight Madness — BL. 0-2-18
Midnight Madness— PAT
8-19-28
Midnight Man — U
Midnight Mary (AT) —MGM
7-17-33
Midnight Message— GOO
7-20
Midnight Molly — FBO .3-15-25
Midnight Morals (AT) — MAF
9-32
Midnight Mystery (AT) —
Michael

Strogoff

.

II-

Alibi

7-

Bell

....

Bride

Midsummer
Midsummer

Dream, A
—Man
WA. 10-10-35
—FAT
Might and
5-17-17
Love—U
Might
—PAR.. 1929
Mighty (AT &
Mighty, The (AT) — PAR
Mighty Barnum (AT) — UA
11-23-34
Mighty Lak A Rose —FN
2-11-23
Mignon — XX
1-17-20
Mike— M-G-M
9-13-33
Milady (AT) — GEF

(AT)

of

S)

1-5-30

8-5-23

RKO 6-8-30
Midnight on the Barbary Coast
AI. .1929
Midnight Patrol (AT)
MOP. .5-8-32
Midnight Patrol SEL....1918
.

.

—

—
Midnight Phantom. The (AT)
REB. .11-21-35
—
Midnight Riders — PS
Midnight Romance—FN
3-16-19
1928
Midnight Rose —U
RA....1924
—(AT)
Midnight
—CHE
Midnight
7-30
Midnight Stage — PAT... 1-5-19
5-2-20
Midnight Sun — U
—WA
Midnight Taxi (PT &
11-4-28
3-14-18
—AMU..
Midnight
Midnight Warning (AT) —
MAF. .3-8-33
Midnight Watch —RA. .3-13-17
Midshipman —MG .... 10-18-25
Midshipman Jack (AT) —
Secrets
Special

1-28-23

Milady— SEZ

— PAT
—
PAR
Mile-a-Minute Kendall
5-12-18
Mile-a-Minute-Man — LUM 1920
Mile-a-Minute Morgan — SAN
13-24
Milady of the Beanstalk

11- 24-18

4-

—

Milizia Territoriale

Trail

RKO.

.11-17-33

—F..1923
9-12-20

(AT-Italian)
.4-7-30

—(AT)
NUO.
—PAR
28-30
Floss —MT
23-15
The

1-

12-

—(AT)—RKO
—WA—

Millie

...1-25-31

Million
1914
PAR
Million a Minute
M... 5-18-10
0-12-27
Million Bid
Million Dollar Baby
(AT)
MOP. 1-2-35
Million Dollar Collar (PT & S)
WA. .2-24-29
Million Dollar Dollies
1918
Million Dollar Handicap
PDC

—

.

—M—
14-20
Dollar Haul (AT) —
FD. .1935
Dollar Legs (AT) —
PAR. .7-9-32
Dollar Mystery — RA
9-25-27
2-

Million
Million

Million
Million

Dollar

Ransom (AT)
.

u
STE

9-19-34
8-19-28

—
Mary—AMU
8-17-16
Burn — U. .11-4-23
11-0-21
—(AT)
U
—WA 4-12-31
Cowboy— FBO
19-24
Kid — VIT. .4-20-10
Kid (AT) — REB
4-1-30
—BL. .2-10-19
Policeman — STE
7-18-26
Vagrant —TRI
24-17

Million
Million

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Love

Million to
Millionaire
Millionaire
Millionaire

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Millionaire
Millionaire

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Millionaire Pirate
Millionaire

Millionaire

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Millionaires— WA
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Romeo

Mile-a-Minute
Milestones
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Dream
FFS. .1928

Night's

Milky Way,

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Night's

Midsummer

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Life

—TIF
9-15-29
—
Madness PAR
12-12-20

(PT &

Midstream

7-

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Girl

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U

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5-10-17
.11-14-20

—
PAR. .12-12-35
Gods (AT) —

the

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Air

(AT)

COL.

.1-9-35

Milose Wszystko Zwycieza
(AT-Polish)
XX. .1-29-36

—
(AT) — ALL

Mimi
Min and

6-5-35

—MGM23-30
Over Motor—PRI..1923
Reader (AT) — FN
4-7-33
—11-30-19
the Paint
FN
Bill

(AT)

11-

Mind
Mind
Mind

M
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16,170 TITLES
Mind Your Own Business (AT)

—PAR.(AT).12-14-36
— DAN
10-18-34
8-12-23
Keep —AHR.
Iron Door —PRI
with

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Mine
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to

the

12-21-24

Mine With The Iron Door, The
(AT)—COL. .7-11-30

— —EXI 12-3-22
0-1-19
1928
Miracle— COQ
Miracle Baby —FBO ...8-12-23
8-31-19
Miracle Man — PAR
Miracle Man, The (AT) —
PAR. .4-24-32
1923
Miracle Makers — AE
1929
PWB
—
Miracle
11-25-15
——AMU
Miracle
AE... 7-18-20
Miracle
Love — PAR 12-28-19
Miracle
Manhattan — SEZ
Miracle
5-8-21
Money—PAT 5-2-20
Miracle
Anthony
Miracle
-SE)—VIU. .4-17-32
Wolves — HIS
Miracle
5-10-25
Miracle Woman (AT) —
Minnie FN
Mints of Hell

....

of Life
of Life
of Life
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of St.
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of

.8-2-31

COL.

(AT)—AM ... 10-23-34
3-29-24
Mirage—PDC
AUT
Mirages de Paris (AT)

Miracles

—

Mirandy Smiles

12-29-33

—PAR

—PMU
Misbehaving Ladies

Mirror

...1918
5-31-17

(AT)

—

FN. 11-8-31
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Mischief Maker— F ...11-30-lb
.

Misfit
Misfit

Earl—G
Wife—M

H'^'io

12-19-20
Misleading Lady— G
ES 1--J7-16
Misleading Lady
19-1
M
Misleading Lady
Misleading Lady (AT)—
PAR. .4-10-32

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Widow — PAR
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Misleading

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1920

Mismates—FN

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4-27-19
12-1-18
.1919
2-1-25

Miss Adventure F
Miss Ambition VIT
ARW
Miss Arizona
Miss Bluebeard PAR
PAK.
Miss Brewster's Millions—
.

3-v--io

Miss Crusoe— WO
Vli
Miss Dulcie from Dixie—

V**^

Miss Fane's Baby
.

(AT)

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Stolen
PAR.. 1-20-34
is

Washington—PAR

Miss

George

Miss
Miss

.1919
Gingersnap PAT
Hobbs— REA ••6-20-20"
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Innocence F
Miss Jackie of the

M iss

' -

Nayy—

MT.

Belt—PAR

Miss Lulu
Miss Mischief Maker

—

-1"1

Army—AMU

Miss Jackie of the

.

12-14-10
12-25-21

— RAL1918

Miss Nobody PAT
Miss Pacific Fleet ^AT)-

—
— —
Robinson Crusoe —
A. —F
U.

Miss Paul Revere CLR..1922
Miss Petticoats BRA.. 7-27-10
FN
Miss Pinkerton (AT)
Miss

Girl

351

-

Miss

S.

7- 9-32

8- 9-17

1917


1935 marked the inauguration of 20th Century-Fox. Exhibitors hailed the new company, awaiting the fulfillment of its high promise!
Nacht-Bummeter (AT-German) — CO8..3-831
Nada Mas Que Una Mujer (AT) — F...11-27-34
Nagana (AT) — U...2-16-33
Nagymama (AT-Hungarian) — XX...12-31-35
Naked Hearts — BL...5-18-16
Naked Truth (S-PE) — PW1...10-25-32
Name the Man — MG...1-20-24
Name the Woman — CO8...3-28
Name the Woman — CO8...10-16-34
Nameless Men — TIF...3-25-28
Namezheirat (AT-German) — PAF...1932
Namenheirat (AT-FM) — 1-12-33
Nan of Music Mountain — PAR...11-17
Nana — MOV...8-4-29
Nana (AT) — UA...2-23-34
Nancy Comes Home — TRI...4-4-18
Nancy from Nowhere — PAR...2-5-22
Nancy's Birthright — MT...5-25-16
Nanette of the Wilds — PAT...11-30-16
Nanook of the North — PAT...6-18-22
Napoleon — M-G-M...2-17-29
Napoleon and Josephine — FBO...5-25-24
Napoli Che Canta (AT-Italian) — CRE...1-25-31
Nar Rosorna Sia Ut (AT-Swedish) — PAR...2-15-31
Narayan — GAU...1921
Narrow Corner (AT) — WA...6-30-33
Narrow Escape — RAY...1926
Narrow Path — RED...8-31-16
Narrow Path — PAT...1918
Narrow Street — WA...1-11-25
Narrow Trail — ART...1-10-18
Natalka Poltavka (AT) — KIO...1936
Nation's Peril — VIT...4-15-17
Nature's Law — R-IN...1928
Nature and Love — UFA...1928
Nature Girl — U...1919
Nature Man — U...11-4-15
Naughty — D...1927
Naughty Baby (S-SE) — FOB...1929
Naughty But Nice — FN...6-26-27
Naughty Duchess — TIF...10-28-28
Naughty Flirt (AT) — FN...4-19-31
Naughty Marietta (AT) — MGM...2-20-35
Naughty Nannette — FBO...4-24-27
Naughty! Naughty! — PAR...4-11-18
Navalakha — PAT...2-14-18
Navigator — MG...9-7-24
Navy Blues (AT) — MGM...1-12-30
Navy Born (AT) — REP...6-2-36
Navajo Joe — REP...11-12-23
Near Lady U — U...12-2-32
Nearly a King — PAR...2-17-16
Nearly Married — GW...12-6-17
Near the Rainbow's End (AT) — TIF...7-6-30
Near the Trail's End (AT) — TIF...1931
'Neath Arizona Skies (AT) — MOP...12-11-31
'Neath Western Skies — SYN...12-15-29
Necessary Evil — FN...6-21-25
Neck and Neck (AT) — WW...11-8-31
Ned McCobb's Daughter — (S-SE) — PAT...11-14-28
Nedra — PAT...11-12-15
Ne'er Do Well — SEL...12-17-16
Ne'er Do Well — PAR...5-6-23
Neglected Wives — FBO...4-25-23
Neglected Women — FBO...8-27-24
Neighborhood House (AT) — MG...5-15-36
Neighbors — WO...8-4-18
Neighbors Wives (AT-ROY) — 9-20-33
Nella Gwyn — PAR...1-31-26
Nell Gwyn (AT) — U...1-12-34
Nellie, the Beautiful Cloak — Model — MG...4-20-24
Nem Ehlehek — Kazoeczio Nelkuel (AT-Hungarian) — XX...2-24-36
Neptune's Daughter — U...2-11-26
Nero — F...5-8-27
Nervous Wreck — PDC...10-24-36
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Net — PAR...1-30-34
Nevada — PAR...8-21-27
Nevada Buckaroo (AT) — PAR...1-29-31
Never Say Die — AE...9-8-24
Never Say Quit — F...3-23-19
Never the Twain Shall Meet — SA...8-2-25
Never the Twain Shall Meet (AT) — MGM...6-7-31
Never Too Late (AT) — MGM...11-27-35
Never Weaken — AE...11-29-35
New Adventures of Get Rich Quick Wallingford (AT) — MGM...10-11-31
New Adventures of Tarzan (AT) — BTZ...5-21-35
New Babylon — AM...1-12-25
New Brooms — PAR...11-15-25
New Champion — COL...4-4-30
New Commandment — FN...11-1-25
New Disciple — FED...12-25-21
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New Klondike — PAR...2-28-29
New Lives for Old — PAR...3-8-25
New Love for Old — BL...2-7-18
New Moon — SEL...5-18-19
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New Morals for Old (AT) — MGM...1-24-22
New Movietone Polliwogs of 1930 (AT) — F...6-29-30
New Orleans (PT & S) — TIF...11-21-29
New School Teacher — CCB...1924
New Teacher — F...8-13-22
New Toys — FN...3-1-23
New Year's Eve (S-SE) — F...14-4-29
New York — PAR...2-6-27
New York — PAR...2-10-16
New York Idea — REP...12-12-20
New York Luck — AMU...12-27-17
New York Nights (AT) — UA...5-1-30
New York Peacock — F...3-1-17
Newly Rich (AT) — PAR...7-5-31
News of the U.S.S.R. (AT-Russian) — AM...27-36
News Parade — F...6-3-28
Next Corner — PAR...3-30-24
Next Time We Love (AT) — U...3-21-36
Nice People — PAR...8-20-22
Nice Women (AT) — U...2-21-32
Nie Wieder Liebe (AT-German) — UFA...17-32
Night and Day (AT) — GB...5-23-33
Night After Night (AT) — PAR...10-29-32
Night Alarum (AT) — MG...12-11-34
Night Angel (AT) — PAR...11-14-31
Night at the Opera, A (AT) — MGM...10-17-35
Night at the Ritz, A (AT) — WA...5-15-36
Night Beat (AT) — ACT...12-27-31
Night Bird — U...10-7-28
Night Birds (AT) — BL...1-4-31
Night Bride — PDC...4-3-27
During 1936, 20th electrified the industry with its consistent record of smash attractions ... at the same time developing new personalities and further increasing the marquee value of its many established stars with hit pictures!

(Keep going for 1937)
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Starting 1937 with the most successful productions in its history, 20th as the industry’s leader becomes the “must” line-up on date books of exhibitors determined to make maximum profits!
Nymph of the Foothills—VIT
Nymph of the Woods—VIT

O
O, Henry Stories—VIT, 3-22-17
O. U. West—FBO...4-5-25
Oakdale Affair—WO...10-12-19
Oath—FN...........4-17-21
Oathbound—P.........7-30-22
Obach (AT)—ARU...2-13-35
Oben the Wanderer (AT)—PAA...5-22-34
Oberst Redl (AT-German)—CAP...1932
Oberwachtmeister Schwenke (AT-German)—XX...5-7-36
Obey the Law (AT)—COL...3-11-33
Obey the Law—COL...1-9-27
Obey Your Husband—AN..8-32-28
Object—Alimony—COL...3-3-29
Obisn' Buckaroo—PAT...10-2-27
Occasionally Yours—RC

Ocean Waif—INT........11-16-16
Odyssey of the North—PAR

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Offshore Pirate—M...2-15-21
Of Human Bondage (AT)—RKO...6-27-34
Office Girl (AT)—RKO...3-13-32
Office Scandal (PP & S)—PAT...7-21-29
Office Wife (AT)—WA...9-24-30
Office Jim—LBR...........11-12-21
Office 666—G............11-7-20
Office 13 (AT)—FD...1-27-23
Office O'Brien (AT)—PAT

Off the Highway—PDC

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Oh, Boy—PAT...........6-15-19
Oh, Doctor—U...........11-23-24
Oh, For A Man! (AT)—F...11-9-30
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Oh, Johnny!—G.........1-19-19
Oh, Kay—FN.............9-28-26
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Oh, Mabel Behave—AY...1922
Oh, Mary Be Careful—PI

9-11-21

Oh, Sailor, Behave! (AT)—WA...2-15-31
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Oh, What a Nurse—WA

3-7-26

Oh, Yeah! (AT)—PAT...1-3-30
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Oklahoma Kid—SYN...12-15-29
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Old and New—AM.........5-4-30
Old Clothes—MG........11-15-25

Old Code—AN...........11-18-28
Old Curiosity Shop (AT)—ALL...6-21-35
Old Dad—FN...............1921
Old Dark House, The (AT)—TRI
Old English (AT)—WA...8-24-30
Old Fashioned Boy—PAR...11-7-20
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Old Fashioned Young Man—PAT...9-3-17
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Old Oaken Bucket—FBO..10-23-21
Old San Francisco—WA...7-23-27
Old Shoes—HPI..........1927
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On the Stroke of Twelve—RA

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On the Threshold—PDC...1923
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360
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"Stowaway"
Otto Ludwig Preminger

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Under Contract to

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Plunger—F ...
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1922
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1921
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1928
Polly of the Storm Country—
FN ...
1920
Polly Put the Kettle On—
PAR ...
1-11-17
Polly Redhead—BL ...
3-1-17
MONTY BANKS

PRODUCING and DIRECTING

for

20th CENTURY-FOX
LEW POLLACK and SIDNEY MITCHELL

Music and Lyrics
"SING, BABY, SING"
"PIGSKIN PARADE"
"ONE IN A MILLION"
"SEVENTH HEAVEN"

THE KEYSTONE OF YOUR FUTURE
IRVING BERLIN

"ON THE AVENUE"

THE KEYSTONE OF YOUR FUTURE
ROY DEL RUTH

Director

1936-1937

Releases

"BORN TO DANCE"
Metro-Goldwyn-Mayer

"PRIVATE NUMBER"
20th Century-Fox

"ON THE AVENUE"
20th Century-Fox

UNDER CONTRACT — 20TH CENTURY-FOX

THE KEYSTONE OF YOUR FUTURE

376
GENE MARKEY

Associate Producer

"ON THE AVENUE"
(Screen Play*)

"WEE WILLIE WINKIE"

*In Collaboration

Kenneth Macgowan

Associate Producer

"LLOYDS OF LONDON"

Warner Baxter and Myrna Loy in "TO MARY-WITH LOVE"

Warner Baxter in "KING OF BURLESQUE"

Katharine Hepburn in "LITTLE WOMEN"
JOHN STONE
Associate Producer

"RAMONA"  "PEPPER"
"THE HOLY TERROR"  "UNDER YOUR SPELL"
"STEP LIVELY, JEEVES"
"CHARLIE CHAN AT THE RACE TRACK"
"CHARLIE CHAN AT THE OPERA"
"CHARLIE CHAN AT THE OLYMPICS"

LAURENCE SCHWAB

Associate Producer

THE KEYSTONE OF YOUR FUTURE
EARL CARROLL
Associate Producer

GREGORY RATOFF
Director

UNDER CONTRACT TO 20TH CENTURY-FOX
SAMUEL G. ENGEL

"CRACK-UP"
Associate Producer

"STOWAWAY"
Original Story

"SINS OF MAN"
Screenplay

ASSOCIATE PRODUCER

Under Contract

WILLIAM CONSELMAN

Screen Plays*

1936

"Private Number"  
"Pigskin Parade"  
"Stowaway"  
"On the Avenue"

20th CENTURY-FOX

* In Collaboration
MILTON H. FELD
ASSOCIATE PRODUCER

MAX GOLDEN
Associate Producer

THE JONES FAMILY
in
"EVERY SATURDAY NIGHT"
"EDUCATING FATHER"
"BACK TO NATURE"
"OFF TO THE RACES"

"LAUGHING AT TROUBLE"

THE KEYSTONE OF YOUR FUTURE
RALPH HAMMERAS

ALLAN DWAN
Director

"Black Sheep"
"Navy Wife"
"Song and Dance Man"
"Human Cargo"
"High Tension"
"15 Maiden Lane"
"Woman Wise"
(Coming)
"That I May Live"
WALTER FERRIS

"UNDER TWO FLAGS"
Screenplay*

"LLOYDS OF LONDON"
Screenplay*

"MAID OF SALEM"
Screenplay*

In Preparation
"HEIDI"

20th Century-Fox
To be Published—A Novel
"LITTLE WIDOW"

*In Collaboration

UNDER CONTRACT TO TWENTIETH CENTURY-FOX

LAMAR TROTTI

Current Screen Plays

RAMONA
THIS IS MY AFFAIR*
SLAVE SHIP*

Other Screen Plays
Judge Priest*  
Life Begins at 40 
Steamboat Round the Bend*  
Gentle Julia  
The Country Beyond  
The First Baby  
Career Woman  
Pepper

*In Collaboration

UNDER CONTRACT TO 20TH CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

390
NIVEN BUSCH

Current Original Screenplay

"THE CHICAGO FIRE"
(Tentative Title)

"DANCE, FOOL, DANCE"
For 20th Century-Fox

ROBERT ELLIS and HELEN LOGAN

Charlie Chan At The Olympics
(Screen Play)

Charlie Chan At The Race Track
(Screen Play)

Charlie Chan At The Circus
(Original Screen Play)

The Jones Family—Off To The Races
(Original Screen Play)

Laughing At Trouble
(Screen Play)

The Jones Family—Back To Nature
(Original Screen Play)

Shooting

The Jones Family—Big Business
(Screen Play)

In Preparation

Charlie Chan on Broadway
(Original Screenplay)

UNDER CONTRACT—TWENTIETH CENTURY-FOX

THE KEYSTONE OF YOUR FUTURE

392
16,170 TITLES

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Speedy Smith—ERA
Speedy Spurs—ARC... 1926
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Splendid Lie—ARW... 2-21-25
Splendid Road—FN... 12-13-25
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Sporting Chance—PAT... 7-20-19
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Spreading Dawn—G... 11-1-17
Spreading Evil—KEA...
Jerry Cady

Writer—20th Century-Fox

EDWARD CRONJAGER
A.S.C.

"THE TEXAS RANGERS"

"ONE IN A MILLION"

THE KEYSTONE OF YOUR FUTURE
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20th CENTURY-FOX

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DIRECTOR-WRITER
FOR
EDUCATIONAL
20th CENTURY-FOX
GENERAL SERVICE STUDIO
35-11 35th Ave. Astoria, L. I.

SAM CITRON
FILM EDITOR

EDUCATIONAL PICTURES
A New Kick in Kartoons

KIKO the KANGAROO in

TERRY-TOONS

by

PAUL TERRY

George GORDON   Mannie DAVIS

Scored and conducted by

PHILIP A. SCHEIB

for

Educational Pictures

20th Century-Fox
16,170 TITLES

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World for Sale — PAR ...1918
World Gone Mad (AT) — EB ...MAJ ...4-15-33
World in Revolt (AT) — MET ...6-9-34
World of Folly — F ...6-13-20
World Moves On (AT) — F ...6-30-34
World to Live In — SE ...2-23-19
World’s a Stage — PKI ...1-28-23
World’s Applause — PAR ...2-4-23
World’s Champion — PAR ...3-9-23
World’s Great Snare — PAR...7-6-16
Worldly Goods — PAR ...11-9-24
Worldly Goods (AT) — COT ...8-3-30
Worldly Madonna — EQU ...7-16-22
Worlds Apart — SEZ ...2-27-21
Worst of Friends — TRI ...1-13-16
Worst Woman in Paris? (AT) — F ...11-25-33
Would You Believe It? (AT) — BIF ...1930
Would You Forgive? — F ...4-18-20
Wreath — TRI ...3-8-17
Wreath of the Serpent, 1928 — Wreck — COL ...3-20-27
Wreck — VIT ...1917
Wreck of the Hesperus — PAT ...15-4-27
Wreckage — BAE ...8-30-25
Wrecker, The (AT) — COL ...8-5-33
Wrecker — TIF ...18-8-28
Wright Idea — FN ...8-26-28
Writing on the Wall — VLS ...2-10-16
Wrong Door — BL ...3-2-16
Wrong Mr. Wright — U ...2-27-27
Wrong Woman — GRA ...19-21
Wrongdoers — AST ...1925
Wyoming — M-G-M ...8-6-28
Wyoming Whirlwind (AT) — CAP ...10-12-32
World Wildcat — FBO ...1925
X
X Marks the Spot (AT) — TIF ...12-13-31
Y
Yankee Clipper — PDC ...5-8-27
Yankee Consul — AE ...2-24-24
Yankee Don (AT) — CAP ...5-17-31
Yankee Doodle in Berlin — LES ...4-13-19
Yankee Doodle, Jr. — BUN ...3-10-22
Yankee Girl — PAR ...10-8-25
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 Musikant (AT) — ZBY ...3-13-33
Yauki — BL ...3-30-16
Years of the Locust — PAR ...11-23-16
Yellowback — RKO ...5-12-29
Yellow Back — U ...11-7-26
Yellow Carzo (AT) — PAR ...6-6-36
Yellow Contraband — PAT ...10-14-28
Yellow Cruise (AT) — FRM ...10-30-36
Yellow Dog — U ...10-24-18
Yellow Dust (AT) — RKO ...2-25-36
Yellow Fingernails — FBO ...4-4-26
Yellow Lilly — FN ...5-27-28
Yellow Mask, The (AT) — BI ...12-7-30
Yellow Men and Gold — G ...6-11-22
Yellow Pass — AM ...5-3-13
Yellow Passport — WO ...2-24-16
Yellow Pacing — B ...11-30-16
Yellow Stain — F ...5-14-22
Yellow Streak — RA ...1927
Yellow Streak — N ...12-9-15
Yellow Ticket — AM ...12-16-28
Yellow Ticket (AT) — F ...11-3-31
Yellow Tickets (AT) — R ...1918
Yellow Typhoon — PBW ...5-16-20
Yellowstone (AT) — U ...9-19-26
Yes or No — FN ...7-11-20
Yesterday’s Wife — CBC ...1923
Yiddish King Lear (AT) — R ...11-5-35
Yoke of Goliah — RRD ...8-17-16
Yolande — MG ...2-24-24
yorck (AT-German) — UFA ...10-29-32
Yosemite Trail (F) — 9-7-22
You and I — RAP ...3-6-21
You Are Guilty — MAS ...3-25-24
You Are in Danger — BLa ...12-2-23
You Belong to Me (AT) — PAR ...9-13-34
You Can’t Beat the Law — RA ...4-1-28
You Can’t Believe Everything — TRI ...6-5-28
You Can’t Do Everything (AT) — MGM ...2-3-34
You Can’t Fool Your Wife — PAR ...4-29-23
You Can’t Get Away With It — F ...1923
You Find It Everywhere — HOW ...3-20-31
You Made Me Love You (AT) — MAJ ...5-31-34
You May Be Next (AT) — COL ...2-25-36
You Never Can Tell — REA ...10-10-20
You Never Know — VIT ...1922
You Never Know Woman — PAR ...8-1-36
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 — R ...10-3-26
Young America (AT) — F ...5-8-32
Young And Beautiful (AT) — MAP ...8-30-34
Young April — PDC ...10-17-26
Young As You Feel (AT) — F ...8-4-31
Young Blood (AT) — MOP ...1-18-33
Young Bride (AT) — RKO ...4-17-22
Young Desire (AT) — U ...7-4-30
Young Diana — PAR ...7-30-22
Young Donovan’s Kid (AT) — RKO ...5-24-31
Young Eagles (AT) — PAR ...3-23-30
Young Forest (AT-Polish) — XX ...12-3-35
Young Ideas — U ...7-9-24
Young Man of Manhattan (AT) — PAR ...4-20-30
Young Mrs. Winthrop — PAR ...3-24-20
Young Mother Hubbard — ES ...11-7-17
Young Nowhere (AT & S) — FN ...10-6-29
Young Rajah — PAR ...11-12-22
Young Sinners (AT) — F ...9-10-31
Young Whirlwind — FBO ...10-21-28
Young Woodley (AT) — BI ...9-28-30
Younger Generation (T & S) — COL ...3-17-29
Your Atray — LEE ...7-1-28
Your Best Friend — WA ...3-24-22
Your Daughter and Mine — CBP ...1921
### COMPANY RELEASES DURING 1936

#### FEATURES RELEASED BY MAJOR COMPANIES SINCE 1927

All Figures From Film Daily Year Book Records. Calendar Year, January to December is Used.

<table>
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<th>Company</th>
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**TOTALS**                  | 510  | 462  | 393  | 362  | 324  | 318  | 338  | 361  | 356  | 362  |

* Film Booking Offices taken over by RKO in 1929.
† W. B. & F. N. releases combined, in this tabulation, since 1932.
‡ Including 31 P. D. C. films.
§ Released through RKO Radio.
** Now 20th Century-Fox.

An asterisk (*) indicates that the information was made up from Film Daily records. Other data was supplied by the distributors.
DURING THE PAST FEW YEARS FOR AN OUTSTANDING PHENOMENAL PICTURES PRODUCED—IT'S ATTR ACTIONS INDICATES AN GREAT BOX-OFFICE SHOWS ANY OTHER SEASON IN ITS
RS RKO RADIO HAS ACCOUNTED
CENTAGE OF ALL THE BIG MONEY
LIST OF CURRENT AND COMING
EVEN GREATER PROPORTION OF
FOR THIS SEASON THAN FOR
HIGHLY SUCCESSFUL HISTORY.

RKO RADIO
PICTURES
RKO RADIO'S GREAT B
FACES OF 1937: SHOW OF NEW IDEAS
S. J. BRISKIN
Terry-Toons .................................................. 26 1-reelers

(*) Beginning with the 1936-1937 season, the use of the separate series names was dropped.

**EMPIRE**

FEATURE (*)
The Crime Patrol.

**EUREKA**

FEATURE (*)
Itto.

**EUROPA**

FEATURE (*)
Wenn Der Hahn Kraeht.

**FRANCO-AMERICAN FILM CORP.**

FEATURE (*)
La Marcia Nurlale, Lac Aux Dames, Le Bonheur, Les Miserables, Pension Mimosas.

**FRENCH MOTION PICTURE CORP.**

FEATURES
The Yellow Cruise, Janosik, Toni.

**GAUMONT BRITISH PICTURES**

FEATURES

**GENERAL FOREIGN SALES**

FEATURES (*)
Liebleici, The Private Life of Louis XIV.

**GERMANIANS FILMS**

FEATURE (*)
Der Wackere Schustermeister.

**GLOBE FILM EXCHANGE**

FEATURE (*)
Murder on the Set.

**GRAND NATIONAL FILMS, Inc.**

FEATURES
In His Steps, Devil on Horseback, White Legion, Yellow Cargo, Song of the Gringo, Captain Calamity, Hats Off, We're in the Legion Now, Headin' for the Rio Grande, Great Guy.

**GUARANTEED PICTURES**

FEATURE (*)
Luck of the Irish.

**J. H. HOFFBERG CO.**

FEATURES (*)

**IDEAL PICTURES**

FEATURE (*)
While London Sleeps.

**IMPERIAL**

FEATURE (*)
Forgotten Women.

**INVINCIBLE PICTURES**

FEATURES (*)
Bridge of Sighs, Brilliant Marriage, Easy Money, Hitch Hike to Heaven, It Couldn't Have Happened, Murder at Glen Athol, Tango, Three of a Kind.

**JAY DEE KAY PRODUCTIONS**

FEATURE (*)
Gambling With Souls.

**KINOTRADE**

FEATURES
Gentleman Burglar, Hoy Comienza La Vida, El Aesinato De Los Penitentes, Natafka Poltavka, I Hate War.

**LENAUER INTERNATIONAL FILMS, Inc.**

FEATURES
Pasteur, La Porteuse De Pain, The Mystic Mountain, Tanzmusk, Karnaval Und Liebe.

**SHORT SUBJECTS**

Miscellaneous .................................................. 20 1-reelers
9 2-reelers
1 3-reeler

**DOUGLAS MacLEAN**

FEATURE (*)
Song of China.

**MALVINA PICTURES**

FEATURE (*)
I Was a Captive of Nazi Germany.

**MELODY PICTURES**

FEATURE (*)
With Love and Kisses.

**METRO-GOLDWYN-MAYER**

FEATURES

**SHORT SUBJECTS**

M-G-M Musical Comedies.......................... 6 2-reelers
Crime Doesn't Pay........................................ 6 2-reelers
M-G-M Miniatures........................................ 10 1-reelers
Harman-Ising Happy Harmonies.................. 18 1-reelers
FitzPatrick Traveltalks............................. 12 1-reelers
Pete Smith Specialties.............................. 18 1-reelers
Our Gang Comedies................................. 12 1-reelers

**METROPOLIS PICTURES CORP.**

FEATURES
La Maternelle, Duel in Vienna, Avoda, La Signora Ti Tutti, Loves of Toni, Merlusse, Symphony of Young Love.

**NUOVO MONDO MOTION PICTURES, Inc.**

FEATURES
EDWARD SMALL
OLYMPIC FEATURE (*)
Murder in the Red Barn.

PACIFIC FEATURE (*)
Yellow Cargo.

PARAMOUNT PICTURES FEATURES

SHORT SUBJECTS
Popeye the Sailor Cartoons.......................12 1-reelers
Betty Boop Cartoons.............................12 1-reelers
Screen Songs ...................................6 1-reelers
Paramount Headlines............................38 1-reelers
Paramount Pictorials............................13 1-reelers
Paramount Paragraphics........................20 1-reelers
Grantland Rice Sportlights....................13 1-reelers
Musical Romances ................................6 1-reelers
Color Classics Cartoons.......................6 1-reelers

PURITAN PICTURES FEATURES (*)

RKO RADIO PICTURES FEATURES

SHORT SUBJECTS
March of Time....................................13 2-reelers
Walt Disney Cartoons............................18 1-reelers
Pathé Topics....................................7 1-reelers
Radio Musical Comedies........................6 2-reelers
Headliners Comedies............................6 2-reelers
Superba Comedies ..............................6 2-reelers
Radio Flash Comedies..........................6 2-reelers
Smart Set Comedies............................6 2-reelers
Edgar Kennedy Comedies......................6 2-reelers
Struggle to Live................................6 1-reelers
World on Parade................................13 1-reelers
Sports With Bill Corum........................13 1-reelers

REGAL FEATURE (*)
Captain Calamity.

RELIABLE PICTURES FEATURES (*)
Ambush Valley, Caryl of the Mountains, El Crimen De Media Noche, Fast Bullets, Millionaire Kid, Roamin' Wild, The Speed Reporter.

REPUBLIC PICTURES CORP. FEATURES

SERIALS
Darkest Africa, Undersea Kingdom, The Vigilantes Are Coming, Robinson Crusoe of Clipper Island.

ROWLAND-WAGNER FEATURE (*)
In Paris A. W. O. L.

SCANDINAVIAN TALKING PICTURES FEATURES (*)
Paa Solsidan, Soderkakar.

JOSEPH SEIDEN FEATURE (*)
Love and Sacrifice.

SPECTRUM PICTURES FEATURES (*)
Blazing Justice, Outlaws of the Range, Romance Rides the Range.

STAGE AND SCREEN PRODUCTIONS, Inc. SERIALS
Custer's Last Stand, The Clutching Hand, The Black Coin.
JESSE L. LASKY

Productions

RKO-Radio
SWEDISH TALKING PICTURES  
FEATURE (*)  
Raggen-Det Ar Jag Det.

THEATER CLASSICS  
FEATURE (*)  
El Diablo Del Mar.

TIMES PICTURES  
FEATURE (*)  
Falling in Love.

TRANS-OCEANIC FILM EXPORT CO.  
FEATURES  
Eine Frau Die Weiss Was Sie Will, Jana, Die Fahrt in die Jugend, Selma Velmoc, Los Heroes del Barrio.

TWENTIETH CENTURY-FOX  
FEATURES  

SHORT SUBJECTS  
In addition to the series listed below, 20th Century-Fox handles physical distribution of the Educational shorts, listed under Educational.
Along the Road to Romance.............6 1-reelers Adventures of a Cameraman...........6 1-reelers

UFA FILMS, Inc.  
FEATURES  

UNITED ARTISTS  
FEATURES  

SHORT SUBJECTS  
Mickey Mouse Cartoons.............9 1-reelers  
Silly Symphonies Cartoons.............9 1-reelers

UNITED PICTURE CO.  
FEATURE (*)  
Underworld Terror.

UNIVERSAL PICTURES CORP.  
FEATURES  

SERIALS  
Ace Drummond, Phantom Rider of Gun Creek, Flash Gordon, Adventures of Frank Merriwell.

SHORT SUBJECTS  
Oswald the Lucky Rabbit.............15 1-reelers  
Meany, Miny, Moe Cartoons...........2 1-reelers  
Stronger Than Fiction................14 1-reelers  
Going Places, with Lowell Thomas....15 1-reelers  
Specials ................................2 1-reelers  
Mentone Productions..................5 1-reelers  
Mentone Productions..................2 2-reelers

VICTORY PICTURES CORP.  
FEATURES (*)  
The Last Assignment, Prison Shadows, Rio Grande Romance.

SERIALS (*)  
Shadow of Chinatown, Blake of Scotland Yard.

WARNER BROS.-FIRST NATIONAL  
FEATURES  

VITAPHONE SHORT SUBJECTS  
Broadway Revivalts..................36 2-reelers  
Merrie Melodies.......................18 1-reelers  
Colortour Adventures................13 1-reelers  
Pictorial Revues......................13 1-reelers  
Melody Masters......................18 1-reelers  
Billy Times 11-Head of the House................13 1-reelers  
Vitaphone Novelties..................16 1-reelers  
Looney Tunes..........................16 1-reelers

WORLD PICTURES CORP.  
FEATURES  
Slalom, Tempo Massimo, The Street Without a Name, Song of Ceylon, My Song of Love, Second Bureau, La Crime E Sorrissi.
ALBERT LEWIS
Producer
RKO—Radio Pictures

★

"THE WOMAN I LOVE"
with
Paul Muni and Miriam Hopkins

★

"TAKE IT EASY"
with
Gene Raymond and Ann Sothern

★

"MISSUS AMERICA"
with
Victor Moore and Helen Broderick

★

1936

"MY AMERICAN WIFE"
(Paramount)
A KIRALYNE HUSZARJA (Hungarian), distributor unknown; produced in Hungary.

ASYNNI TIA (Russian), distributor Amkino; produced in Ethiopia.

ACCUSED, distributor United Artists; produced in England.

ALLE EN EL RANCHO GRANDE (Spanish), distributor unknown; produced in Mexico.

AMAL THE SAILOR (Hungarian), distributor unknown; produced in Hungary.

AN ALPINE LOVE (Italian), distributor Nuovo Mondo; produced in Italy.

AZ OKOS NAIMA (Hungarian), distributor unknown; produced in Hungary.

ACQUITTED, ALPINE LOVE (Italian), distributor Nuovo Mondo; produced in Italy.

AZI EN EL RANCHO GRANDE (Spanish), distributor unknown; produced in Mexico.

AHOLD THE MUND (German), distributor unknown; produced in Germany.

ANKETTE IN PARADISE (German), distributor unknown; produced in Germany.

APRIL ROMANCE, distributor M-G-M; produced in England.

AS YOU LIKE IT, distributor 20th Century-Fox; produced in England.

ASI ES LA MUJER (Spanish), distributor unknown; produced in Mexico.

AZOKOS NAIMA (Hungarian), distributor Amkino; produced in Hungary.

AZ UJ FOLDESUR (Hungarian), distributor Danubia; produced in Hungary.

BARATI JOSI ARCOT KEREK (Hungarian), distributor unknown; produced in Hungary.

BARCAROLE (German), Distributor Ufa; produced in Germany.

BEEFEHL IST BEFEHL (German), distributor unknown; produced in Germany.

BIROBIDJAN (Russian), distributor Amkino; produced in Russia.

BUILDERS OF SOCIALISM, distributor Amkino; produced in Russia.

CAMPO DE MAGGIO (Italian), distributor Nuovo Mondo; produced in Italy.

CAPPELLO A TRE PUNTE (Italian), distributor Nuovo Mondo; produced in Italy.

CELOS (Spanish), distributor unknown; produced in Mexico.

CIBOULLETTE (French), distributor unknown; produced in France.

CIECA DI SORRENTO (Italian), distributor Nuovo Mondo; produced in Italy.

CIELIOT LINDO (Spanish), distributor unknown; produced in Mexico.

CIMMERTT ISMERTTT (Hungarian), distributor unknown; produced in Hungary.

CLOISTERED, distributor Best Film Co.; produced in France.


CSAK EGY EJSZAKA (Hungarian), distributor unknown; produced in Hungary.

DAS ERBE IN PRETORIA (German), distributor Bavari; produced in Germany.

DAS SCHLOSS IN SUEDEN (German), distributor Ufa; produced in Germany.

DAS VERLORENE TAL (German), distributor unknown; produced in Germany.

DER BEFRIEDIGTE STUDENT (German), distributor Ufa; produced in Germany.

DER HOEHERE BEFEHL (German), distributor Ufa; produced in Germany.

DER JUNGE GRAF (German), distributor Ufa; produced in Germany.

DER KAMPEF (Russian), distributor Amkino; produced in Russia.

DER KLOSTERJAERGER (German), distributor Ufa; produced in Germany.

DER MUEDE THEODOR (German), distributor unknown; produced in Germany.

DER MUTIGE SEEFahrER (German), distributor unknown; produced in Germany.

DER SCHUECHTERNE CASANOVA (German), distributor unknown; produced in Germany.

DIE MARQUISE VON POMPADOUR (German), distributor unknown; produced in Germany.

DIE VETER AUS DINGSDA (German), distributor Ufa; produced in Germany.

DIE WACKER SEUSTERMEISTER (German), distributor Germany; produced in Germany.

DIE FAHRT IN DIE JUGEND (German), distributor Trans-Oceania; produced in Germany.

DIE FAHRT IN S GRENZE (German), distributor unknown; produced in Germany.

DIE FRAUEN VOM TANNHOF (German), distributor unknown; produced in Germany.

DIE GANZE WELT DREHT SICH UM LIEBE (German), distributor unknown; produced in Germany.

DIE PREISSEKRETAREIN HEIRATET (German), distributor Bavaria Film; produced in Germany.

DIE STIMME DER LIEBE (German), distributor unknown; produced in Germany.

DOEK NA FRONCIE (Polish), distributor unknown; produced in Poland.

DON BOSCO (Italian), distributor unknown; produced in Italy.

DONOGOO DUKONKA (German), distributor Ufa; produced in Germany.

DREI BALLE JUNGS—EIN BLONDEN MAEDEL (German), distributor unknown; produced in Germany.

DURBOVSKY (Russian), distributor Amkino; produced in Russia.

EAST MEETS WEST, distributor GB; produced in England.

ECSTASY OF YOUNG LOVE (Czechoslovakian), distributor Metropolis; produced in Czechoslovakia.

EIN OUTO UND KEIN GELD (German), distributor unknown; produced in Germany.

EIN GANZER KERL (German), distributor Bavaria Film; produced in Germany.

EIN JUNGEN MACHN—EIN JUNGER MAN (German), distributor Bavaria Film; produced in Germany.

EIN LIEBESROMAN IM HAUSE HABS-BURG (German), distributor Casino Film Exchange; produced in Germany.

EIN LIEF, EIN KUSS, EIN MAEDEL (German), distributor unknown; produced in Germany.
1934
"GAY DIVORCEE"

1935
"TOP HAT"

1936
"FOLLOW THE FLEET"

1937
Now in Production
"STEPPING TOES"
(Tentative Title)
With ASTAIRE and ROGERS

MARK SANDRICH
EIN LIEDE GEHT UM DIE WELT (German), distributor unknown; produced in Germany.

IN WINTER WIRD WINTER (German), distributor unknown; produced in Germany.

EINEN FREU DIEWEISS WARESIE WILL (German), distributor unknown; produced in Germany.

EINS ZU VIEL AN BORD (German), distributor Ufa; produced in Germany.

EL ASINATO DE LOS PENITENTES (Spanish), distributor KinoTrade; produced in Mexico.

EL CALVARIO DE UNA ESPOSA (Spanish), distributor unknown; produced in Mexico.

EL DESAPARICIDO (Spanish), distributor unknown; produced in Mexico.

EL PARADISO RECOBRADO (Spanish), distributor unknown; produced in Mexico.

EL RELICARIO (Spanish), distributor unknown; produced in Mexico.

EL TESORO DE PANCHO VILLA (Spanish), distributor unknown; produced in Mexico.

EVERYTHING IS THUNDER, distributor GB; produced in England.

FALLING IN LOVE, distributor Times Pictures (American), produced in England.

FIAT VOLUNTAS DEI (Italian), distributor Nuovo Mondo; produced in Italy.

FOR BLUE CAMI (Spanish), distributor unknown; produced in Argentina.

FRASQUITA (German), distributor DuWorld; produced in Germany.

FRIEDER (German), distributor unknown; produced in Germany.

GAY LOVE, distributor Marcy Exchange; produced in England.

GESTUZTE SPOSA GARIBALDINA (Italian), distributor unknown; produced in Italy.


GIRL FROM MAXIMS, distributor J. H. Hoffberg; produced in England.

GLUECKLICHE REISE (German), distributor unknown; produced in Germany.

GLUECKSPILZ (German), distributor Casino Film Exchange; produced in Germany.

GRAIN (Russian), distributor Amkino; produced in Russia.

GRUSS UND KUSS, VERONIKA (German), distributor unknown; produced in Germany.

GYPSIES (Russian), distributor unknown; produced in Russia.

HAROM SARKANY (Hungarian), distributor unknown; produced in Hungary.

HEISSES BLUT (German), distributor Ufa; produced in Germany.

HOC COMIENZA LA VIDA (Spanish), distributor unknown; produced in Mexico.

I STAND CONDEMNED, distributor United Artists; produced in England.

ICH SEHNE MICH NACH DIR (German), distributor NEU in Germany.

IL CAPPELLO A TRE PUNTE (Italian), distributor Nuovo Mondo; produced in Italy.

IL CORAGGIO DELLA DIOVENTU MUS-SALVINIANA (Italian), distributor World Pictures, produced in Italy.

IL RE BURLONE (Italian), distributor unknown; produced in Italy.

IL SERPENTE E LA SCAGLI (Italian), distributor Nuovo Mondo; produced in Italy.

INCERTIDUMBR (Spanish), distributor United Artists; produced in Mexico.

IRMA, LA MALA (Spanish), distributor unknown; produced in Mexico.

IST MEIN MANN NICHT FABELHAF (German), distributor Casino Film Exchange; produced in Germany.

IT’S LOVE AGAIN, distributor GB; produced in England.

ITTO (Polish), distributor Eureka; produced in France.

JANA, DAS MÄDCHEN AUS DEM BOHE- MERWALD (German), distributor Trans-Ocean; produced in Germany.

JANOSIK (Czechoslovakian), distributor French Motion Picture Corp.; produced in Czechoslovakia.

JEGO ZIELKA MIŁOSC (Polish), distributor unknown; produced in Poland.

KARNEVAL UND LIEBE (German), distributor Lenauer International; produced in Germany.

KEINE ANDEN WÖLFE (German), distributor unknown; produced in Germany.


Koenigin der Liebe (German), distributor Ufa; produced in Germany.

LA CALANDRIA (Spanish), distributor unknown; produced in Mexico.

LA CIECA DI SORRENTO (Italian), distributor Nuovo Mondo; produced in Italy.

LA CONZIONE DEL SOLE (Italian), distributor Nuovo Mondo; produced in Italy.

LA CRIME E SORRISI (Italian), distributor World; produced in Italy.

LA KERMESSE HEROIQUE (French), distributor General; produced in France.

LA MARCIA NUZIALE (Italian), distributor Franco-American; produced in Italy.

LA MUJER DEL PUERTO (Spanish), distributor unknown; produced in Mexico.

LA PALOMA (German), distributor Casino Film Exchange; produced in Germany.

LA PORTEUSE DE PAIN (French), distributor Lenauer International; produced in France.

LA SIGNORA DI TUTTI (Italian), distributor unknown; produced in Italy.

LAC AUX DAMES (French), distributor Franco-American; produced in France.


LE BARON DE SEVILLE (French), distributor unknown; produced in France.

LE BONHEUR (French), distributor Franco-American; produced in France.

LE PRINCE JÉAN (French), distributor unknown; produced in France.

LE SCARPE AL SOLE (Italian), distributor Nuovo Mondo; produced in Italy.

LEY JO MINDHALALIG (Hungarian), distributor unknown; produced in Hungary.

LEICHTE KAVALLERIE (German), distributor Ufa; produced in Germany.

LES AMOURS DE TONI (French), distributor unknown; produced in France.

LES MISERABLES (French), distributor Franco-American; produced in France.

LETZTE ROSE (German), distributor unknown; produced in Germany.

LIEBE UND TROMPETERKLAGE (German), distributor unknown; produced in Germany.

LIEBELEI (German), distributor General Foreign Sales; produced in Germany.

LIEBESTEUTE (German), distributor unknown; produced in Germany.

LIFE OF EDWARD, VII, distributor GB; produced in England.

LIVING NOT GINGERLY, distributor GB; produced in England.

LORDAGSKVALLAR (Swedish), distributor unknown; produced in Sweden.

LUCI COME MUERTE (Italian), distributor Nuovo Mondo; produced in Italy.

LOS DESHEREDADOS (Spanish), distributor unknown; produced in Mexico.

LOS HEROES DEL BARJO (Spanish), distributor unknown; produced in Spain.

LUCCI SOMMERSE (Italian), distributor Nuovo Mondo; produced in Italy.

MADONNA, WHO ARE YOU? (German), distributor Paramount; produced in Germany.

MADRES DEL MONDO (Spanish), distributor unknown; produced in Mexico.

MAECHENRAEFTER (German), distributor unknown; produced in Germany.

MALDITAS SEAN LA MUJERES (Spanish), distributor unknown; produced in Mexico.


MANEYRY MILOSNE (Polish), distributor unknown; produced in Poland.

MARIA ELENA (Spanish), distributor Columbia; produced in Mexico.

MAS ALA DE LA MUERTA (Spanish), distributor unknown; produced in Mexico.

MATER NOSTRA (Spanish), distributor unknown; produced in Mexico.

MEIN LIEBESTE EIN JAGGERMANN (German), distributor unknown; produced in Austria.
LEE MARCUS
FRANK WEAD

“Ceiling Zero”
(Stage and Screenplay)
National Board of Review Best Ten
Film Daily Honor Roll of 1936

“China Clipper”
(Original Screenplay)
Film Daily Honor Roll of 1936
Ready for Release

“Sea Devils”
(Original Screenplay)*
In Preparation

“Test Pilot”
(Original Story)*
Sold to M-G-M

UNDER CONTRACT TO RKO-RADIO

*In Collaboration

HARRY SEGALL

Screen Plays

“FATAL LADY”
(Walter Wanger-Paramount)

“DON’T TURN ’EM LOOSE”
(RKO-Radio)

“OUTGASTS OF POKER FLAT”
(RKO-Radio)

“WOMEN ARE POISON”
(RKO-Radio)

Stage Play

“LOST HORIZONS”
Symbols following titles indicate: (AT)—All-talking; (PT)—Part-talking; (S-SE)—Synchronized effects and (S)—Silent.

ACE DRUMMOND (AT)
Distributor—Universal
Stars—John King, Jean Rogers, Noah Beery, Jr.
Director—Ford Beebe, Cliff Smith
Released—1936

ACE OF SCOTLAND YARD (PT & S)
Distributor—Universal
Star—Crawford Kent
Director—Ray Taylor
Released—1929

ACE OF SPADES (S)
Distributor—Universal
Star—William Desmond
Director—Francis Ford
Released—1925

ACROSS THE WORLD WITH MR. & MRS. MARTIN JOHNSON (AT)
Distributor—Principal
Director—Martin Johnson
Released—1930

ADVENTURES OF RUTH (S)
Distributor—Pathé
Stars—Ruth Roland
Director—Ruth Roland
Released—1919

ADVENTURES OF FRANK BRIEWEILL (AT)
Distributor—Universal
Stars—Don Briggs, Jean Rogers
Director—Cliff Smith
Released—1936

ADVENTURES OF REX AND RINTY (AT)
Distributor—Universal
Stars—Rex, Rin-Tin-Tin, Jr.
Director—Ford Beebe, Reeves Eason
Released—1935

ADVENTURES OF TARZAN (S)
Distributor—Artclass
Stars—Emo Lincoln, Louise Lorraine
Director—Robert Hill
Released—1928

AIRMAIL MYSTERY (AT)
Distributor—Universal
Star—James Flavin
Director—Ray Taylor
Released—1932

AFTER THE FOG (S)
Distributor—Beacon
Star—George Terwilliger
Director—Arthur Statter
Released—1929

AROUND THE WORLD (S)
Distributor—Universal
Star—William Desmond
Director—Reeves Eason
Released—1923

AVENGING ARROW (S)
Distributor—Pathé
Star—Ruth Roland
Director—William Bowman, W. S. Van Dyke
Released—1921

BAK-C MYSTERY (S)
Distributor—Pathé
Stars—Dorothy Phillips, Wallace MacDonald
Director—Robert F. Hill
Released—1926

BATTLING BREWSTER (S)
Distributor—Rayart
Stars—Franklyn Farnum, Helen Holmes
Director—Delt Henderson

BATTING WITH BULLFALO BILL (AT)
Distributor—Universal
Featured—Rex Bell
Director—Ray Taylor
Released—1931

BEASTS OF PARADISE (S)
Distributor—Universal
Star—William Desmond
Director—William Craft
Released—1923

BLACK COIN, THE (AT)
Distributor—Stage & Screen
Stars—Rex Lease, Jack Mulhall
Director—Elmer Clifton
Released—1936

BLACK BOOK (S)
Distributor—Pathé
Stars—Allene Ray, Walter Miller
Directors—Spencer Gordon Bennet, Tom Storey
Released—1929

BLAKE OF SCOTLAND YARD (AT)
Distributor—Victory
Released—1936

BLAKE OF SCOTLAND YARD (S)
Distributor—Universal
Star—Hayden Stevenson
Director—Robert Hill
Released—1927

BRIDE 13 (S)
Distributor—Fox
Director—Richard Stanton
Released—1920

BURN 'EM UP BARNES (AT)
Distributor—Mascot
Stars—Jack Mulhall, Frankie Darro
Directors—Colbert Clark, Arm- and Schaefer
Released—1934

CALL OF THE SAVAGE (AT)
Distributor—Universal
Stars—Noah Beery, Jr., Walter Miller
Director—Louis Friedlander
Released—1935

CASEY OF THE COAST GUARD (S)
Distributor—Pathé
Stars—George O'Hara, Wallace MacDonald
Director—Robert F. Hill
Released—1928

CHINATOWN APART (S)
Distributor—Syndicate
Star—Joe Bonomo
Director—J. F. McGowan
Released—1928

CLANCY OF THE MOUNTED (AT)
Distributor—Universal
Stars—Tom Tyler, Jacqueline Wells
Director—Ray Taylor
Released—1933

CLUTCHING HAND, THE (AT)
Distributor—Stage & Screen
Stars—Jack Mulhall, William Farnum
Director—Albert Herman
Released—1936

CRIMSON FLASH (S)
Distributor—Pathé
Stars—Cullen Landis, Eugenia Gilbert
Director—Arch Heath
Released—1931

CUSTER'S LAST STAND (AT)
Distributor—Stage & Screen
Stars—Rex Lease, Jack Mulhall
Director—Elmer Clifton
Released—1936

DANGER ISLAND (AT)
Distributor—Universal
Featured—Kenneth Harlan
Director—Ray Taylor
Released—1931

DAREDEVIL JACK (S)
Distributor—Pathé
Star—Jack Dempsey
Director—W. S. Van Dyke
Released—1920

DARKEST AFRICA (AT)
Distributor—Republic
Stars—Clyde Beatty, Manuel King
Director—Reeves Eason, Joseph Kane
Released—1936

DAYS OF BUFFALO BILL (S)
Distributor—Universal
Star—Art Acord
Director—Edward Laemmle
Released—1922
LEIGH JASON

Director

"That Girl From Paris"
"The Bride Walks Out"
"Love On A Bet"

EDWARD KILLY

Director
WALLACE FOX

Director

“RACING LADY”
(Ann Dvorak, Harry Carey and Smith Ballew)

Associate Director
“LAST OF THE MOHICANS”
(United Artists)

“YELLOW DUST”
(Richard Dix)

BEN HOLMES

Director

“The Farmer in the Dell”
(Fred Stone)

“The Plot Thickens”
(ZaSu Pitts-James Gleason)

“We’re On the Jury”
(Helen Broderick-Victor Moore)

RKO
Stays—Edna Murphy, Jack Mulhall
Director—George B. Seitz
Released—1924

ISLAND OF THUNDER (S)
Distributor—Universal
Star—Loretta Young
Released—1943

ISLE OF SUNKEN GOLD (S)
Distributor—Mascot
Star—Anita Stewart
Released—1927

JADE BOX
Distributor—Universal
Stars—Lousie Lorraine, Jack Perrin
Director—Ray Taylor
Released—1920

JUNGLE MYSTERY (AT)
Distributor—Universal
Star—Tom Tyler
Director—Ray Taylor
Released—1924

KING OF THE CIRCUS (S)
Distributor—Universal
Star—Eddie Polo
Director—J. P. McGowan
Released—1920

KING OF THE KONG
Distributor—Mascot
Stars—Jacqueline Logan, Walter Miller, Richard Tucker
Director—Richard Thorpe
Released—1929

KING OF THE JUNGLE (S)
Distributor—Rayart
Star—Sally Long, Elmo Lincoln
Director—Webster Cullison
Released—1927

KING OF THE WILD
Distributor—Mascot Pictures
Star—Boris Karloff, Walter Miller
Director—Breezy Eason
Released—1931

LAST FRONTIER, THE (AT)
Distributor—RKO
Star—Lon Chaney, Jr.
Director—Spencer G. Bennet
Released—1932

LAST OF THE MOHICANS, THE (AT)
Distributor—Mascot
Star—Harry Carey
Director—B. Reeves Eason and Ford Beebe
Released—1932

LAW OF THE WILD (AT)
Distributor—Mascot
Stars—Rex, Rin-Tin-Tin, Jr.
Ben Turpin
Director—Armand Schaefer, Reeves Eason
Released—1934

LEATHERSTOCKING (S)
Distributor—Pathé
Stars—Walter Miller, Edna Murphy
Director—George B. Seitz
Released—1924

LIGHTNING EXPRESS
Distributor—Universal
Star—Louise Lorraine
Director—Henry MacRae
Released—1927

LIGHTNING WARRIOR
Distributor—Mascot Pictures
Stars—Rin-Tin-Tin, Frankie Darro, George Brent

Directors—Armand Schaefer, Ben Kline
Released—1931

LONE DEFENDER (AT)
Distributor—Mascot Pictures
Stars—Rin-Tin-Tin, Walter Miller
Director—Richard Thorpe
Released—1930

LUST JUNGLE (AT)
Distributor—Mascot
Star—Clayde Beatty
Directors—Armand Schaefer, David Howard
Released—1934

LUST SPECIAL, THE (AT)
Distributor—Universal
Star—Ernie Nevers
Director—Henry MacRae
Released—1932

MAN WITHOUT A FACE (S)
Distributor—Pathé
Stars—Allene Ray, Walter Miller
Director—Spencer G. Bennet
Released—1928

MANSION OF MYSTERY (S)
Distributor—Mascot
Stars—Teddy Reaves, William Barrymore
Director—Robert Horner
Released—1927

MARK OF THE FROG (S)
Distributor—Pathé
Stars—Donald Reed, Margaret Morris
Director—Arch Heath
Released—1928

MASKED MENACE (S)
Distributor—Pathé
Stars—Larry Kent, Kent Arthur
Director—Arch Heath
Released—1927

MIRACLE RIDER, THE (AT)
Distributor—Mascot
Stars—Tom Mix
Directors—Armand Schaefer, Reeves Eason
Released—1935

MOON RIDERS (S)
Distributor—Universal
Star—Art Acord
Director—Reeves Eason
Released—1920

MYSTERIOUS AIRMAN (S)
Distributor—Artclass
Stars—Walter Miller, Eugenia Gilbert
Director—Harry Revier
Released—1928

MYSTERY BOX (S)
Distributor—Davies
Released—1926

MYSTERY MOUNTAIN (AT)
Distributor—Mascot
Star—Ken Maynard
Director—Otto Brower, Reeves Eason
Released—1934

MYSTERY PILOT (S)
Distributor—Rayart
Stars—John Lease, Katherine McGuire
Director—Harry Moody

MYSTERY RIDER (S)
Distributor—Universal
Stars—William Desmond, Derlys Perdue
Director—Jack Nelson
Released—1928

MYSTERY SQUADRON
Distributor—Mascot
Star—Bob Steele
Directors—Colbert Clark, David Howard
Released—1933

NEW ADVENTURES OF TARZAN (AT)
Distributor—Burroughs-Tarzan
Star—Herman Brix
Director—Edward Kull
Released—1925

ON GUARD (S)
Distributor—Pathé
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 Darro
Directors—Otto Brower, Reeves Eason
Released—1935

PHANTOM EMPIRE, THE (AT)
Distributor—Mascot
Stars—Gene Autrey, Frankie Darro
Directors—Otto Brower, Reeves Eason
Released—1932

PHANTOM OF THE AIR (AT)
Distributor—Universal
Star—Tom Tyler
Director—Ray Taylor
Released—1933

PHANTOM POLICE (S)
Distributor—Pathé
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 WEST (AT)
Distributor—Mascot Pictures
Star—Tom Tyler
Director—Ross Lederman
Released—1931

PIRATE GOLD (S)
Distributor—Pathé
EDWARD GROSS
Associate Producer

"Rainbow on the River"
"Let's Sing Again"
"Border Patrolman"
"Whispering Smith Speaks"
"O'Malley of the Mounted"

JOSEPH SANTLEY
Director
<table>
<thead>
<tr>
<th>Title</th>
<th>Distributor</th>
<th>Director</th>
<th>Star</th>
<th>Released</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PIRATE OF PANAMA (S)</strong></td>
<td>Universal</td>
<td>Robert Hill</td>
<td>Johnny Mack Brown,</td>
<td>1922</td>
</tr>
<tr>
<td><strong>PIRATE TREASURE (AT)</strong></td>
<td>Universal</td>
<td>Ray Taylor</td>
<td>Mamo Clark</td>
<td>1936</td>
</tr>
<tr>
<td><strong>PIRATES OF THE PINES (S)</strong></td>
<td>Goodart</td>
<td>J. C. Cook</td>
<td>Allene Ray, Walter</td>
<td>1925</td>
</tr>
<tr>
<td><strong>PLAY BALL (S)</strong></td>
<td>Pathe</td>
<td>Spencer G. Benet</td>
<td>Walter Miller</td>
<td>1928</td>
</tr>
<tr>
<td><strong>PLUNDER (S)</strong></td>
<td>Pathe</td>
<td>George B. Seitz</td>
<td>Ethylne Clair</td>
<td>1926</td>
</tr>
<tr>
<td><strong>POLICE REPORTER (S)</strong></td>
<td>Artclass</td>
<td>William Miller, Eugenia Hill</td>
<td>Tom Storey</td>
<td>1929</td>
</tr>
<tr>
<td><strong>POWER GOD (S)</strong></td>
<td>Davis</td>
<td>Jack Nelson</td>
<td>Allene Ray, Walter</td>
<td>1926</td>
</tr>
<tr>
<td><strong>QUEEN OF THE NORTH WOODS (S)</strong></td>
<td>Pathe</td>
<td>Walter Miller, Ethylne Clair</td>
<td>Spencer G. Benet</td>
<td>1929</td>
</tr>
<tr>
<td><strong>RADIO DETECTIVE (S)</strong></td>
<td>Universal</td>
<td>James Crinley</td>
<td>William Crinley</td>
<td>1926</td>
</tr>
<tr>
<td><strong>RADIO KING (S)</strong></td>
<td>Universal</td>
<td>Robert Hill</td>
<td>Arthur Statter</td>
<td>1922</td>
</tr>
<tr>
<td><strong>RED RIDER (AT)</strong></td>
<td>Universal</td>
<td>Robert Hill</td>
<td>Jack Daugherty</td>
<td>1923</td>
</tr>
<tr>
<td><strong>REDOEN OF CLIPPER ISLAND (AT)</strong></td>
<td>Republic</td>
<td>Mack Taylor</td>
<td>Mamo Clark</td>
<td>1936</td>
</tr>
<tr>
<td><strong>RUSSLEOS OF RED DOG (AT)</strong></td>
<td>Universal</td>
<td>Ray Taylor</td>
<td>Richard Holt, Ann</td>
<td>1925</td>
</tr>
<tr>
<td><strong>SCOTTY OF THE SCOUTS (S)</strong></td>
<td>Universal</td>
<td>Ben Alexander</td>
<td>Duke Worne</td>
<td>1926</td>
</tr>
<tr>
<td><strong>SECRET FOUR (S)</strong></td>
<td>Universal</td>
<td>Eddie Polo</td>
<td>Al Russell</td>
<td>1921</td>
</tr>
<tr>
<td><strong>SECRET SERVICE SANDERS (S)</strong></td>
<td>Universal</td>
<td>Rayart</td>
<td>Richard Holt, Ann</td>
<td>1927</td>
</tr>
<tr>
<td><strong>RETURN OF CHANDU (AT)</strong></td>
<td>Principal</td>
<td>Buster Crabbe</td>
<td>Robert F. Hill</td>
<td>1933</td>
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<tr>
<td><strong>RETURN OF THE RIDDLE RIDER (S)</strong></td>
<td>Universal</td>
<td>William Desmond</td>
<td>Robert Hill</td>
<td>1927</td>
</tr>
<tr>
<td><strong>ROARING WEST, THE (AT)</strong></td>
<td>Universal</td>
<td>William Desmond</td>
<td>William Craft</td>
<td>1924</td>
</tr>
<tr>
<td><strong>ROBINSON CRUSOE (S)</strong></td>
<td>Universal</td>
<td>Harry Myers</td>
<td>Robert Hill</td>
<td>1922</td>
</tr>
<tr>
<td><strong>ROBINSON CRUSOE OF CLIPPER ISLAND (AT)</strong></td>
<td>Republic</td>
<td>Arthur Statter</td>
<td>Mack Taylor</td>
<td>1936</td>
</tr>
<tr>
<td><strong>RUTH OF THE ROCKIES (S)</strong></td>
<td>Pathe</td>
<td>Ernest C. Warde</td>
<td>Ray Taylor</td>
<td>1923</td>
</tr>
<tr>
<td><strong>SAILORS OF THE SEVEN SEAS</strong></td>
<td>Trinity</td>
<td>Harry Revier</td>
<td>Ray Taylor</td>
<td>1928</td>
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<tr>
<td><strong>SCARLET ARROW (S)</strong></td>
<td>Universal</td>
<td>Ray Taylor</td>
<td>Jack Daugherty</td>
<td>1925</td>
</tr>
<tr>
<td><strong>SCARLET BRAND (S)</strong></td>
<td>Universal</td>
<td>Ray Taylor</td>
<td>Ray Taylor</td>
<td>1927</td>
</tr>
<tr>
<td><strong>SCARLET STREAK (S)</strong></td>
<td>Universal</td>
<td>Ray Taylor</td>
<td>Henry MacRae</td>
<td>1925</td>
</tr>
<tr>
<td><strong>SCOTTY OF THE SCOUTS (S)</strong></td>
<td>Universal</td>
<td>Ben Alexander</td>
<td>Duke Worne</td>
<td>1926</td>
</tr>
<tr>
<td><strong>SENTINEL LIGHT (S)</strong></td>
<td>Universal</td>
<td>George Terwilliger</td>
<td>Ray Taylor</td>
<td>1929</td>
</tr>
<tr>
<td><strong>SHADOW OF CHINATOWN (AT)</strong></td>
<td>Victory</td>
<td>Jack Nelson</td>
<td>Ray Taylor</td>
<td>1936</td>
</tr>
<tr>
<td><strong>SHADOW OF THE EAGLE (AT)</strong></td>
<td>Universal</td>
<td>Ford Beebe</td>
<td>William Craft</td>
<td>1927</td>
</tr>
<tr>
<td><strong>SKY RANGER (S)</strong></td>
<td>Universal</td>
<td>Robert Hill</td>
<td>Robert Hill</td>
<td>1923</td>
</tr>
<tr>
<td><strong>SNOVED IN (S)</strong></td>
<td>Universal</td>
<td>Allene Ray</td>
<td>William Parke</td>
<td>1924</td>
</tr>
<tr>
<td><strong>SOCIAL BUCCANEER (S)</strong></td>
<td>Universal</td>
<td>Jack Mulhall</td>
<td>Robert Hill</td>
<td>1923</td>
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<tr>
<td><strong>SPeed (S)</strong></td>
<td>Pathe</td>
<td>Charles Hutchinson</td>
<td>George B. Seitz</td>
<td>1922</td>
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<tr>
<td><strong>SPELL OF THE CIRCUS (AT)</strong></td>
<td>Universal</td>
<td>Francis X. Bushman</td>
<td>Robert Hill</td>
<td>1921</td>
</tr>
<tr>
<td><strong>STANLEY IN AFRICA (S)</strong></td>
<td>Universal</td>
<td>Eddie Polo, George Walsh</td>
<td>Edwards Kull</td>
<td>1926</td>
</tr>
<tr>
<td><strong>STEEL TRAIL (S)</strong></td>
<td>Universal</td>
<td>William Duncan</td>
<td>William Duncan</td>
<td>1923</td>
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<tr>
<td><strong>STRINGS OF STEEL (S)</strong></td>
<td>Universal</td>
<td>Henry MacRae</td>
<td>William Desmond</td>
<td>1926</td>
</tr>
<tr>
<td><strong>SUNKEN SILVER (S)</strong></td>
<td>Pathe</td>
<td>Allene Ray, Walter Miller</td>
<td>George B. Seitz</td>
<td>1925</td>
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<tr>
<td><strong>TAILSPIN TOMMY (AT)</strong></td>
<td>Universal</td>
<td>Maurice Murphy, Noah Beery, Jr., Walter Miller</td>
<td>Louis Friedlander</td>
<td>1934</td>
</tr>
<tr>
<td><strong>TAILSPIN TOMMY IN THE GREAT AIR MYSTERY (AT)</strong></td>
<td>Universal</td>
<td>Clark Williams, Noah Beery Jr., Ray Taylor</td>
<td>Robert Hill</td>
<td>1935</td>
</tr>
<tr>
<td><strong>TARZAN THE FEARLESS (AT)</strong></td>
<td>Universal</td>
<td>Principal</td>
<td>Buster Crabbe</td>
<td>1933</td>
</tr>
<tr>
<td><strong>TARZAN THE MIGHTY (S)</strong></td>
<td>Universal</td>
<td>Frank Merrill</td>
<td>Jack Nelson</td>
<td>1928</td>
</tr>
<tr>
<td><strong>TARZAN OF THE TIGER (S-SE &amp; S)</strong></td>
<td>Universal</td>
<td>Frank Merrill</td>
<td>Harry MacRae</td>
<td>1929</td>
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<td>Al mantle Ray, Jack Mower</td>
<td>William Parke</td>
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WILLIAM SISTROM

Producer

RKO-RADIO PICTURES

MAURY M. COHEN

Producer

RKO-RADIO PICTURES
Short Subject Series
Producers and Distributors

"P" indicates Producer; "D" Distributor

Adventures of a Newsreel Cameraman
P—Fox Movietone; D—20th Century-Fox
All Star Junior Features (Technicolor)
P—Louis Lewyn; D—M-G-M

Animated Cartoons
P—"Ub" Iwerks; D—M-G-M
Barney Google (Technicolor)
P—Charles Mintz; D—Columbia

443
LEONARD GOLDSTEIN
Associate Producer

"DANIEL BOONE"
"PARK AVENUE LOGGER"
Starring George O'Brien

In Preparation
Four George O'Brien Starring Productions
For George Hirliman—RKO Radio Release

WARD WING
PRODUCER and DIRECTOR

"Tea Leaves in the Wind"

Written by
LORI BARA

WARD WING FILMS, LTD.
33 Chancery Lane, London W.C.2
Benchley, Robert, Shorts
P—Jack Chertok; D—M-G-M
Betty Boop Cartoons
P—Max Fleisch; D—Paramount
Big V" Comedies
P—Vitaphone; D—Warner Bros.
Bowes, Major, Amateur Series
P—John Auer; D—RKO
Broadway Melodies
P—Vitaphone; D—Warner Bros.
Clyde, Andy, Comedies
P—Columbia; D—Columbia
Color Classics (Vericolor)
P—Palmer Miller & Curtis Nagel; D—Imperial
Color Rhapsodies (Technicolor)
P—Charles Mintz; D—Columbia
Columbia Tours
P—Screen Classics, Inc.; D—Columbia
Columbia Varieties
P—Columbia; D—Columbia
Comi-Color Cartoons
P—Animated Pictures; D—Celebrity
Coronet Comedies
P—Educational; D—20th Century-Fox
Crime Doesn't Pay
P—Jack Chertok; D—M-G-M
Dumbell Letters
P—Van Beuren Corp.; D—RKO
Easy Aces
P—Van Beuren Corp.; D—RKO
FitzPatrick Traveltalks (Technicolor)
P—FitzPatrick Pictures; D—M-G-M
Frolics of Youth
P—Educational; D—20th Century-Fox
Gems from the Treasure Chest
P—Educational; D—20th Century-Fox
Going Places With Lowell Thomas
P—Universal; D—Universal
Happy Harmonies (Technicolor)
P—Harman-Issing; D—M-G-M
Headline Series
P—Bert Gilroy; D—RKO
Edgar A. Guest Poetic Gems
P—Imperial; D—Imperial
Human Side of the News
P—Master Art; D—Master Art
Kennedy, Edgar, Comedies
P—Bert Gilroy; D—RKO
Krazy Kat Cartoons
P—Charles Mintz; D—Columbia
Living Book of Knowledge
P—Vitaphone; D—Warner Bros.
Loney Tunes Cartoons
P—Leon Schlesinger; D—Warner Bros.
M-G-M Miniatures
P—Jack Chertok; D—M-G-M
M-G-M Musicals
P—Jack Chertok; D—M-G-M
Magic Carpet of Movieline
P—Fox Movieline; D—20th Century-Fox
March of Time
P—March of Time; D—RKO
Mentone Musicals
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Mermaid Comedies
P—Educational; D—20th Century-Fox
Merrie Melodies Cartoons
P—Leon Schlesinger; D—Warner Bros.
Mickey Mouse Cartoons (Technicolor)
P—Walt Disney; D—United Artists
(Movie to be distributed by RKO)
Melody Masters
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Mirthquake Comedies
P—Educational; D—20th Century-Fox
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Musical Romances (Technicolor)
P—Robert C. Bruce; D—Paramount
Musical World Journeys
P—Vitaphone; D—Warner Bros.
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Names of books and plays made into motion pictures under titles different than the original are listed below. Data includes the original title, release title, and author.

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<td>(F. Hugh Herbert).</td>
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<td>COUNTRY LOVE—Youth to Youth (Hubert Footner).</td>
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<td>COUNTERFEIT SIRLING—With Love (LeRoy Scott).</td>
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<td>COUNT PETE—Walking on Air (Francis M. Cockrell).</td>
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<td>COURAGE OF SATAN—And the Woman</td>
<td>(Mary L. Johnson).</td>
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<td>COUSIN KATE—Strictly Modern (Hubert Henry Davies).</td>
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<td>COWBOY AND THE KING—Lightning Lariats (George Yates, Jr.).</td>
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<td>COWPUNCHING FOR LOVE—</td>
<td>(F. A. Mindlin).</td>
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<td>CRIME OF SYLVESTRE BONNARD—Chasing Yesterday (Anatole France).</td>
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<td>CRITICS IN THE ARMCHAIR CLUB—-Mystery Club</td>
<td>(Arthur Somers Roche).</td>
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<td>CRITICAL YEAR—For Wives Only (Rudolph Lothar and Hans Backwitz).</td>
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<td>CROSSROADS—Age of Consent (Martin Flavin).</td>
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<td>CURSE OF CAPISTRANO—The Mark of Zorro (Johnston McCulley).</td>
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<td>CURTAIN AT EIGHT—Backstage Mystery (Octavius Roy Cohen).</td>
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<td>CUTTLE'S HIRED MAN—</td>
<td>Against All Odds (Max Brand).</td>
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<td>CYCLONE HICKY—</td>
<td>Swellhead (A. P. Younger).</td>
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<td>CYPRIENNE—Don't Tell the Wife (Victorien Sardou).</td>
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<td>CZARINA—Forbidden Paradise (Larioso Bir and Meynert Lenzel).</td>
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<td>DADDY AND I—Make Way for a Lady (Elizabeth Jordan).</td>
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<td>DALLA, THE LION CUB—Female Chino. (E. M. Hulbert).</td>
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<td>DANGEROUS MAID—</td>
<td>Poor Schmaltz (Sydney Rosenthal).</td>
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<td>DANGEROUS SET, A—Two Against the World (Marion Dix, Jerry Horwin).</td>
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<td>DARK SWAN, THE—Wedding Rings (Ernest Pintoff).</td>
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<td>DARK TOWER—Man With Two Faces (George S. Kaufman, Alexander Woolcott).</td>
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<td>DASHING SHOOTIN' ROMANCE—</td>
<td>Ruth Comfort Mitchell).</td>
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<td>DAS HOHE LIED (Song of Songs)—Lily of the Dust Suddermand, Zorick, Edward Sheldon, play).</td>
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<td>GREAT DIVIDE—Woman Hungry (William Vaughn Moody)</td>
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<td>GREAT GOD FOURFLUSH—Woman's Man</td>
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<td>GREAT MUSIC—Soul Fire (Martin Brown)</td>
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<td>GREAT MIST—Neglected Women (Alfred Sutro)</td>
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<td>GREEK POROPULOS, THE—Born to Gamble (Edgar Wallace)</td>
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<td>GREEN DICE—Mr. Skitch (Anne Cameron)</td>
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<td>GREEN HAT—Woman of Affairs (Michael Arlen)</td>
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<td>GREEN THIEVES—Miss 'Em Up (James Edward Grant)</td>
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<td>GREEN STOCKINGS—The Flirting Widow (A. E. W. Mason)</td>
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<td>GRIFTERS, THE—Little Irish Girl (C. D. Landcaster)</td>
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<td>GROOM OF CRIME—Crime of the Century (Walter Maria Espe)</td>
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<td>GROUND BAG—Not Quite Detectives (Palace Smith)</td>
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<td>GUYS AND DOLLS—A Very Honorable Guy (Damon Runyon)</td>
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<td>GYPSY MELODY—Caravan (Melchor Lengyl)</td>
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<td>GYPSY LOVE—Rogue Song (Franz Lheár)</td>
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<td>HADŚCHI MURAT—White Devil (Leo Tolstoi)</td>
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<td>HALF AN HOUR—Doctor's Secret (James M. Barrie)</td>
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<td>HAIL AND FAREWELL—Heart of a Siren (Wm. Hurlbut)</td>
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<td>HAND 'EM OVER—Trailing Trouble (Arthur Roscon)</td>
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<td>HANDFUL OF CLOUDS—Doorway to Hell (Row'and Brown)</td>
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<td>HANGOVER MURDERS—Remember Last Night (Adam Hobhouse)</td>
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<td>HAPPINESS INSURANCE—Cock 'O the Walk (Arturo S. Momma)</td>
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<td>HARBOR BAR—Loving Lies Peter R. Kyne)</td>
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<td>HARBOUR, THE—Only 8 Hoos (Theodore Reeves)</td>
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<td>HASSAN—Lady of the Harem (Jas. Elroy Flecker)</td>
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<td>HAUNTED LADY—Scandal (Adela Rogers St. John)</td>
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<td>HAWK ISLAND—Midnight Mystery (Howard Irving Young)</td>
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<td>HEARTS AND SHOULDERS—Chorus Girl's Romance (Charles F. Fitzgerald)</td>
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<td>HEART IS YOUNG—The False Madonna (May Edgin)</td>
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<td>HEART OF A THIEF—Paths to Paradise (Paul Armstrong)</td>
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<td>HEART OF SALLY TEMPLE—Winning of Sally Temple (Rupert Holland)</td>
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CHARLES KENYON

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"THE MAN I MARRY"
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ARTHUR LUBIN

Director
"Yellowstone"
"Mysterious Crossing"
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<td>LADY WHO PLAYED FI-DDELE—Scarlet Saint (Gerald Beaumont)</td>
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<td>LA FEMME NUE—Model</td>
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<td>From Montmartre (Henri Bar-</td>
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<td>LA GRINGA—South Sea Rose</td>
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<td>(Tom Cushing)</td>
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<td>LAME DOG INN—Roadhouse Murder (Lasso Bus Fekets.)</td>
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<td>LAND OF PROMISE—The Canadian (W. Somerset Marsh)</td>
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<td>LA PAIVA—Lady of the Pave-</td>
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<td>ments (Karl Vollmoller)</td>
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<td>LA PASSEarella—Marriage of Kitty (De Gresac &amp; De Croisette)</td>
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<td>LA PEAU DE CHAGRIN— Slave of Desire (Honore de Balzac)</td>
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<td>LA RUBIA—Wife's Romance (H. W. Roberts)</td>
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<td>LAST ADAM—Doctor Bull (James Gould Cozzens)</td>
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<td>LATE CHRISTOPHER BEAN— Her Sweetheart (Sidney Howard, Ren Fauchois)</td>
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<td>L'ATLANTIDE—Missing Husbands (Pierre Benoit)</td>
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<td>LAUGHING LADY—Society Scandal (Alfred Sutro)</td>
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<td>LAURELS AND THE LADY—Magnificent Lie (Leonard Merrick)</td>
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<td>LAW-BRINGERS—Eternal Struggle (G. B. Lancaster)</td>
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<td>LAWLESS HONEYMOON—Perfect Clue (Lolita Ann Westman)</td>
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<td>L'ÈQUIPAGE— Last Flight (J. R. Reechel)</td>
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<td>LE ROSIER DE MADAME HUSSON—He (Guy de Mau-</td>
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<td>LEA LYON—Surrender (Alexander Brody)</td>
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<td>LEAH KLESCHNA—Girl Who Came Back (C. M. S McLellan)</td>
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<td>LEAH KLESCHNA—Moral Sinner (C. M. S. McLellan)</td>
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<td>LEANDER CLICKS—Hot Tip (William Slavens McNutt)</td>
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<td>LEATHERFACE—Two Lovers (Baroness Orczy)</td>
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<td>LEGEND OF SLEEPY HCL-LOW— Headless Horseman (Washington Irving)</td>
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<td>LES MAINS D'ORLAC—Mad Love (Maurice Renard)</td>
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<td>LES RENEGATS — Renegades (Andre Armandy)</td>
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<td>LET'S GET TOGETHER— Every Saturday Night (Katharine Kavanau)</td>
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<td>LET'S GO—Fast Life (E. J. Rath)</td>
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<td>LET'S PLAY KING—Newly Rich (Sinclair Lewis)</td>
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<td>LIFE IN THE LATIN QUARTER—La Boheme (Henri Murger)</td>
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<td>LIGHTNING EXPRESS— Rich Men's Sons (Unknown)</td>
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<td>LILIE, THE—Three Women (Yolande Marees)</td>
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<td>LILLIOM—Trip to Paradise (Benjamin Glazer)</td>
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<td>LIMEHOUSE NIGHTS— Broken Blossoms (Thos. Burke)</td>
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<td>LIMEHOUSE POLLY— Shanghaied (Edw. J. Montagne)</td>
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<td>LIMPY—When a Fellow Needs a Friend (William Johnston)</td>
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<td>LION'S TRAP—Midnight Madness (Daniel Rubin)</td>
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<td>LIPS OF STEEL— Prestige (LeRoy Scott)</td>
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<td>LITTLE BIT OF FLUFF— Skirts (Walter W. Ellis)</td>
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<td>LITTLE CAPE— Playboy of Paris (Tristan Bernard)</td>
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<td>LITTLE LADY OF THE BIG HOUSE—Little Fool (Jack London)</td>
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<td>LITTLE LENA — Big Time (Wallace Smith)</td>
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<td>LITTLE MISS BLUEBEARD—Miss Bluebeard (Gabriel Dregely)</td>
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<td>LITTLE MISS BLUEBEARD— Her Wedding Night (Avery Hopwood)</td>
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<td>LITTLE MORE—Gilded Highway (W. B. Maxwell)</td>
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<td>LIVING CORPSE, THE—Redemption (Lee Tolstoi)</td>
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<td>LIVING UP TO LIZZIE— Personal Maid's Secret (Arthur G. Collins)</td>
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<td>LODGER, THE—The Phantom Fiend (Mrs. Belloc Lowndes)</td>
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<td>LOKIS—Legend of the Bears' Wedding (Prosper Merimee)</td>
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<td>LOLA MONTEZ—Palace of Pleasure (Adolf Paul)</td>
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<td>LOST GOD—Sea God (John Russell)</td>
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<td>LOST HOUSE—Kid Sister (Unknown)</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>MADAME BOVARY—Unholy Love (Gustave Flaubert)</td>
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<td>MALEFACTOR, THE—Test of Honor (E. Phillips Oppen-heim)</td>
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<td>MALIBU— Sequoia (Vance Joseph Hoyt)</td>
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<td>MAM’SELLE JOE— Silent Years (Harriet T. Comstock)</td>
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<td>MAN AND THE MOMENT— Mad Hour (Elilor Glyn)</td>
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JACK OTTERTSON

Art Director
for
Universal

"Three Smart Girls"
"Wings Over Honolulu"
"Magnificent Brute"
"When Love Is Young"
"The Luckiest Girl in the World"
"Flying Hostess"
"We Have Our Moments"

"Thanks a Million"
(20th Century-Fox)

"Curly Top"
(20th Century-Fox)

MISCHA AUER

"The Gay Desperado"
"My Man Godfrey"
"Three Smart Girls"
"That Girl From Paris"
"Pick a Star"

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<td>(Henry Payson Dowst)</td>
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<td>MANHATTAN MARY—Follow the Leader</td>
<td>(William K. Wells, George White, DeSylva, H. A. Du Souchet and Henderson)</td>
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<td>MAN I KILLED—Broken Lullaby</td>
<td>(Maurice Rostand)</td>
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<td>MAN IN DRESS CLOTHES—Evening Clothes</td>
<td>(Andre Picard &amp; Yves Mirande)</td>
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<td>MAN PROPOSES—The Daring Young Man</td>
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<td>MAN WHO BROKE HIS HEART—What's Angel</td>
<td>(Frederick Schlick)</td>
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<td>MANON LESCAUT—When a Man Loves (Abbe Prevost)</td>
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The whole show!

REPUBLIC PICTURES

FEATURES - WESTERNS - SERIALS
OLSEN & JOHNSON
"COUNTRY GENTLEMEN"

Daily Variety . . .
An excellent transformation of typical Olsen and Johnson stage comedy to the screen. Olsen and Johnson definitely good screen material.

Reporter . . .
It is the first picture work this comedy pair has ever done and will probably lead them into a fine film future as the industry could well use another reliable laugh team.

Under Direction
JOHN SCHULTZ, NEW YORK
Hawks & Volek, Hollywood

Gene Autry
starring in
"Musical Westerns"
for
Republic Pictures

"THE WHOLE SHOW"
COLBERT CLARK
Associate Producer

In Preparation
"THE HIT PARADE"
"ARMY GIRL"

SMILEY BURNETTE

Featured Comedian

Under Contract to Republic Studios

"THE WHOLE SHOW"
HARRY GREY
Musical Director

REPUBLIC PRODUCTIONS

"DANCING FEET"
"LAUGHING IRISH EYES"
"FOLLOW YOUR HEART"
"SITTING ON THE MOON"
"HAPPY GO LUCKY"

BURT KELLY
Associate Producer

REPUBLIC PRODUCTIONS

"THE PRESIDENT'S MYSTERY"
"NAVY BORN"

"THE WHOLE SHOW"
AL WILSON

Studio Production Manager

HERMAN SCHLOM

ASSOCIATE PRODUCER

"THE WHOLE SHOW"
j o h n h. a u e r

director

1937

A MAN BETRAYED

CIRCUS GIRL

under contract

REPUBLIC PICTURES

WM. BERKE

Associate Producer

"THE WHOLE SHOW"
VICTOR ZOBEL

Associate Producer

"HITCH HIKE LADY"
"THE HARVESTER"
"GIRL FROM MANDALAY"
"RETURN OF JIMMY VALENTINE"
"TICKET TO PARADISE"

☆

In Preparation

"ROMANCE ON THE RUN"
"STEAMBOAT NAVY"
"THE RELUCTANT BACHELOR"
(Tentative Titles)

J. LAURENCE WICKLAND

Associate Producer

"The Vigilantes Are Coming"
"Robinson Crusoe of Clipper Island"
"Dick Tracy"

☆

In Preparation

"The Painted Stallion"

"THE WHOLE SHOW"
The entries in the list not marked (b), (c), or (d) are names of processes, concerns, individuals, etc., in the color film industry identified with the actual or proposed production of ready-to-project color motion picture positives which can be screened without changing everyday projection conditions, and as such do not fall into the three following groups of processes (all of which are additive and, as a rule, consume upwards of two and a half times the normal amount of current in projection):

(b) Processes using lenticulated film, analogous to the late Kodacolor. While these films can also be projected minus all coloring, as black and white films, they nevertheless retain their inseparable linear screen structure, similar in appearance to television lines.

(c) Additive (superimposed projection) systems requiring unusual projector mechanisms and/or attachments, together with their special color value positives, which type of film cannot readily be projected in black and white. The colors, as also in Kodacolor, et al., appear only upon screening and not directly in the positives which may be of abnormal dimensions in either width or length, or both, and are often of increased frame frequency in taking and projection.

(d) Screen-plate processes operating on the juxtaposed additive color mixture principal which requires that the primary color values in the form of a microscopic mosaic pattern be carried directly in the virgin raw stock, and, per se, in the finished films, both direct positives and printed positives.

American Natural Color Films, Inc. (e)
James W. Gerard President: 220 W. 42nd St., New York, N. Y. (Herbert Berlitz process).

Audio Color Motion Pictures Corp. (e)
22 E. 40th St., New York, N. Y. (F. T. O’Grady process).


Bruck, Gustav
Hand-coloring of release prints. 528 Riverside Drive, U. Niversity 4-4228, New York, N. Y.

C. M. C. Corp. (e), see Crosse

Crosene Color, Inc.
Laboratory: 291 N. Occidental Blvd., Los Angeles, Calif.

Cobb, C. Lams
522 Fifth Ave., New York, N. Y.

Color Projection Laboratories, Inc. (e)
(Edmund H. Lysle). Experimental machine shop: 305 E. 46th St., New York, N. Y.

Colorways of America (e)
844 Sunset Blvd., Hollywood, Calif.

Consolidated Film Industries, Inc., see: Magnacolor

Cumnock and Wescott, Inc.
179 Fifth Ave., Boston, Mass.

Crescens Corp. (c)
53 Vanderbilt Ave., New York, N. Y. Ross M. Craig, President.

Dufaycolor, Inc. (d)

Dunningcolor

Dupuc Special negative raw stock for bi-pack color cinematography. Also cut film for color stills. Dupont Film Mfg. Corp. 35 W. 45th St., New York, N. Y. Hollywood depot: Smith & Alter, 6056 Santa Monica Blvd.

Eastman Process, see Kodachrome

Eastman Sonochrome Tinted Positive Films Ready-tinted positive raw stock, in a variety of colors, adjusted so as not to interfere with normal film projection.

Gillow, Otto C.
12725 Sunset Blvd., Brentwood Heights, Los Angeles, Calif.

Harrisolor Films, Inc.
(Joseph E. Harris, Jr.) 906 N. Olive St., Burbank, Calif.

Harrison & Harrison Optical engineers, manufacturers of Multichrome optical units for color motion picture cameras. 8351 Santa Monica Blvd., Hollywood, Calif.

Keller-Dorian Colorfilm Corp. of America (b)
(Lawrence Brown, William E. Celestine). 522 Fifth Ave., New York, N. Y.

Kodachrome (Mannes-Godowsky Process)
Eastman Kodak Co., Kodak Park Works, Rochester, N. Y. (16 and 8 mm. for motion pictures: 35 mm. cartridges for stills only).

Kodachrome Duplicates
(Color prints in Kodachrome from 16 mm. Kodachrome Home reductions to Kodachrome from 35 mm. color positives, with or without sound track). Sth-Noble Corp., Ltd., 645 N. Martel Ave., Hollywood, Calif.; Victor Anima tor Co. Film Division, 242 W. 55th St., New York, N. Y.

Kromocolor, Inc.

Magnacolor
Division of Consolidated Film Industries, Inc., 1776 Broadway, New York, N. Y.; 933 Seward St., Hollywood, Calif.

Natural Color, Inc. (e)
120 W. 41st St., New York, N. Y. (Alfred L. Juettner, President).

O’Grady Corp. (e)
35-04 164th St., Flushing, N. Y.

Opticolor, Inc. (e)
120 W. 41st St., New York, N. Y. E. N. Chilson, President.

Plahn, Gus (e)
439 78th St., Brooklyn, N. Y.

Prizma-Coloritone Process (a and d)
Charles W. Biura, 730 Park Ave., Weehawken, N. J.; Henry Kohlbacher, 49 Read St., Newark, N. J.

Rohach, Michael
Technician, specialist in chemical and dye coloring of color film positives. c/o Film Daily, 1501 Broadway, New York, N. Y.

Technicolor Motion Picture Corp.

Vicericolor
Kay Dee Film Lab., Inc., 1040 N. McCadden Place, Hollywood, Calif.
BRADFORD ROPES

"Forty Second Street"
(Original Story)

"Stage Mother"
(Original Story—Screenplay*)

"Go Into Your Dance"
(Original Story)
In Preparation

"The Hit Parade"
(Original Story—Screenplay*)
For Publication This Fall

"Preview"
A Novel About Hollywood

Under Contract to Republic Studios

OLIVE COOPER

"JOIN THE MARINES"
(Screenplay)*

"HAPPY GO LUCKY"
(Screenplay)*

"DANCING FEET"
(Screenplay)*

"LAUGHING IRISH EYES"
(Screenplay)*

"HEARTS IN BONDAGE"
(Screenplay)*

UNDER CONTRACT TO REPUBLIC

"THE WHOLE SHOW"

476
ADELE BUFFINGTON

In Preparation

“She Didn’t Want a Sheik”
Original Story

“Michael O’Halloran”
Screenplay*

Current Release

“Circus Girl”
Adaptation-Screenplay*

*Screenplay in Collaboration

GORDON RIGBY

WRITING and PRODUCING

for

REPUBLIC

Management
EDINGTON, VINCENT, STEWART, INC.
Hollywood

"THE WHOLE SHOW"
PLAYERS
DIRECTORS
WRITERS

AND THEIR AGENTS’ TELEPHONE NUMBERS

Following are lists of Players, Directors and Writers with their agents’ telephone numbers. A key list of telephone numbers, showing which agent each represents, precedes the list.
Players start on page 482, Directors on page 509 and Writers on page 517.

KEY TO TELEPHONE NUMBERS

Addresses are Hollywood, unless otherwise noted.

Burbank 2927—Richard B. Gump, 4061 S. Magnolia Blvd.
Crestview 6193—Bachman-Herzbrun, 9000 Sunset Blvd.
Crestview 6193—Frances Bailey, 9122 Sunset Blvd.
Crestview 12303—Rudolph Berliner, 8904 Sunset Blvd.

Crestview 6108—Irman Bernie, Inc., 9132 Sunset Blvd.
Crestview 4139—John Colombo, 9126 Sunset Blvd.
Crestview 6161—Illam Cooley-George S. Ullman, 911 Sunset Blvd.
Crestview 0155—Lewis Cooper & Co., 9000 Sunset Blvd.
Crestview 12161—Gus Dembling, 9129 Sunset Blvd.
Crestview 5185—Dolan & Dooane, 8904 Sunset Blvd.
Crestview 0194—Dolge & Corder, 9538 Brighton Way, Beverly Hills.
Crestview 9170—Murray Ellman & Jack Steinberg, 8818 Sunset Blvd.
Crestview 0155—C. M. Flashnick, 9000 Sunset Blvd.
Crestview 6111—Freddie Fralich, 9016 Sunset Blvd.
Crestview 6193—Lew Goldie and Howard Lang, 9122 Sunset Blvd.
Crestview 7802—Sherman Grancell-Harry Stern, 9000 Sunset Blvd.
Crestview 5171—Leland Hayward, 9441 Wilshire Blvd.
Crestview 12141—Hoffman-Schager, Inc., 8776 Sunset Blvd.
Crestview 12141—Milton E. Hollman, 8776 Sunset Blvd.
Crestview 0121—Ben Jackson and Harold Leyton, 9172 Sunset Blvd.

Crestview 0146—Menifee L. Johnston, 9439 Santa Monica Blvd.
Crestview 5191—Harry Jolson, 9168 Sunset Blvd.
Crestview 5191—Ivan Kahn & Green, Inc., 9125 Sunset Blvd.
Crestview 4161—Al Kingston & Walter Meger, 9122 Sunset Blvd.
Crestview 4159—Abraham Lehr, Inc., California Bank Bldg.
Crestview 0181—Jack Leightcr, 9123 Sunset Blvd.
Crestview 11135—Gene Man, 8951 Sunset Blvd.
Crestview 6127—Milo Marchetti, 8780 Sunset Blvd.
Crestview 14141—Marbet Agency, 9507 Santa Monica Blvd.
Crestview 1211—William Merkeljohn, Inc., 8494 Sunset Blvd.
Crestview 4197—Wallace Middleton and Moe Sackin, 9538 Brighton Way.
Crestview 4128—Percival Montague, Beverly Professional Bldg.
Crestview 11211—Elinor O’Reilly and Larry Smith, 8905 Sunset Blvd.
Crestview 4128—Fred Robinson, 9619 Brighton Way.
Crestview 5171—Myron Selznick & Co., Inc., 9450 Wilshire Blvd.
Crestview 4181—Selwyn, Ltd., Arch, 8732 Sunset Blvd.
Crestview 7803—Sherman Stern, 9000 Sunset Blvd.
Crestview 4185—Sherril & Falkin, 9441 Wilshire Blvd.
Crestview 8558—Frank Stempel, 9470 Santa Monica Blvd.
Crestview 9830—Doug Tauszig and Sol. Solinger, 8822 Sunset Blvd.
Crestview 4064—Jessie Wadsworth, 9000 Sunset Blvd.
ERIC TAYLOR

“Happy Go Lucky”
(Original Story)

“Special Orders”
(Adaptation)

“Navy Blues”
(Original Story and Screenplay)

† In Collaboration

"THE WHOLE SHOW"
PLAYERS
AND THEIR AGENTS’ TELEPHONE NUMBERS

See page 479 for key to telephone numbers.

A

Abarbanel, Judith .......................... Hillside 5162
Abbott, Richard ......................... Crestview 12161
Abbott, Ruth ............................... Crestview 8161
Abdiz, Iya ................................ Oxford 1116
Abee, Four Sisters ....................... Hollywood 1945
Abee, Aleene ............................... Hollywood 1945
Abee, Fern ................................. Hollywood 1945
Abee, Harriet .............................. Hollywood 1945
Abee, Lauraine ............................ Hollywood 1945
Abel, Walter ................................ Crestview 5171
Aber, Nestor ................................ Crestview 1461
Aber, Arline ................................ Hillside 1101
Aber Twins ................................... G.Ladstone 3161

(Archine & Eileen)

Acuff, Eddie ............................... Crestview 6193
Adair, Jack ................................. Crestview 8558
Adair, Jean ................................. Hillside 7461
Adair, Rhoda ............................... Crestview 4151
Adair, Robert .............................. Oxford 6141
Adaire, Jack ................................ Oxford 7071
Adams, Leslie ............................. Woodbury 63121
Adams, Claire .............................. Crestview 0121
Adams, Dorothy ........................... Hollywood 5858
Adams, Eadie ............................... Hollywood 3677
Adams, Earnie ............................. Hollywood 3677
Adams, Ellen, John ....................... Crestview 0120
Adams, Ernie ............................... Hillside 5128
Adams, Eustace L ......................... Hollywood 1648
Adams, Fritz ............................... Hollywood 1405
Adams, Maude ............................. Crestview 6161
Adams, Paul ................................. Crestview 4151
Adams, Sam ................................. Hillside 5128
Adams, Victor ............................. Crestview 4197
Adlon, Estelle ............................. Oxford 1116
Adler, Ray ................................. Hollywood 3341
Adler, Felix ................................. Crestview 0121
Adler, Felice ............................... Hollywood 1405
Adler, Larry ................................. Hollywood 3517
Adler, Luther ............................... Oxford 1116
Adler, Mary ................................. G.Ladstone 3088
Adler, Stella ............................... Oxford 1116
Adrian, Iris ................................. G.Ladstone 3797

TRinity 3076—Lucile Webster, 9470 Santa Monica Blvd.
TUcker 3086—Roy H. McCloy, 411 W. 7th St.
VAndike 3234—Sadie Halperin Theatricals, 411 W. 7th.
VAndike 7111—Thomas S. Lee Artists Bureau, 1076 W. Seventh Street.
W.Oodbury 6317—William Morris, 8511 Sunset Blvd.

Aton, Ebbie .................................. Hillside 3188
Aton, Effe .................................. Hillside 3188
Agnew, Robert ............................. Oxford 7873
Agugulia, Mimi ........................... Hollywood 1405
Akern, Gladys ............................. Crestview 9830
Akern, Will .................................. Granite 5171
Aherne, Brian .............................. Oxford 3121
A’Hernie, Patrick ......................... G.Ladstone 3134
Ainsley, Norman ........................... Granite 4347
Alba, Maria ................................. Granite 2188
Albani, Olga ............................... Hollywood 3517
Alderson, Eyrve ........................... Crestview 0146
Alberts, Frank ............................. Hollywood 3588
Alberni, Lois ............................... Granite 5171
Albert, Jean ............................... Crestview 1414
Albright, Hardie ........................... Crestview 9170
Albright, Wally, Jr ....................... Oxford 7107
Alcaniz, Luana ............................. Hemstead 5177
Alda, John ................................. Crestview 6186
Alden, Betty ............................... Oxford 6141
Alden, Eric ................................. Crestview 9320
Alden, Jacqueline .......................... G.Ladstone 3797
Alden, Joyce ............................... Crestview 6127
Alden, Judith ............................... Hemstead 2177
Alden, Scott ............................... Crestview 8930
Alderson, Eyrve ........................... Crestview 0146
Aldex, Louis ............................... Granite 5347
Aldrich, David C. ........................ Granite 5347
Aldrich, Marsha ........................... Hollywood 1078
Alena, Carola .............................. Crestview 0121
Alexander, Alfred ......................... Hollywood 1405
Alexander, Ben ............................ Oxford 6109
Alexander, Ernie .......................... Crestview 1214
Alexander, Frank ........................ Hollywood 3588
Alexander, John ........................... Granite 0711
Alexander, Katherine ................... Hollywood 2722
Alexander, Richard ....................... Oxford 0711
Alexander, Ross ........................... Hollywood 2722
Alexander, Ted ........................... Hollywood 3588
Alexus, Demetrios ........................ Crestview 9320
Allzaar ...................................... Hollywood 1405
Allan, Elizabeth ........................... Oxford 3121
Allan, Marguerite N ....................... Woodbury 63121
Allen, Adrienne ........................... Crestview 5171
Allen, Ariane ............................... Oxford 7107
Allen, Barbara, Jo. ....................... Hillside 7353

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Players' Agents

Arnold, Jessie ........................................... Crestdview 4128
Arnold, Julian B. ........................................... Hollywood 1405
Arnold, William .......................................... Crestdview 9170
Arnot, Charles ........................................ Crestdview 4937
Arnt, Charles E. ........................................ OXford 7061
Arriga, Carmen Teresa ................................... Hollywood 1405
Arthur, Betty ........................................... Granite 2194
Arthur, Jean ............................................... Oxford 1116
Arthur, Johnny ........................................ Hillside 7353
Ash, Paul ................................................ OXford 4542
Ashley, Harold ........................................... Granite 5171
Ashworth, Jean Muriel ................................. Oxford 6169
Askam, Perry ........................................... Hillside 1101
Astaire, Fred .............................................. Crestdview 5171
Asthier, Nils ............................................... Gladstone 6134
Astor, Gertrude .......................................... Crestdview 9170
Astor, Mary ............................................... Crestdview 5171
Atchley, Hooper ......................................... Crestdview 11135
Ates, Dorothy ............................................. Crestdview 9830
Ates, Rose ............................................... Oxford 2722
Atwater, Edith .......................................... Oxford 2722
Atwell, Roy .............................................. Oxford 4153
Atwill, Lionel ........................................... Oxford 6121
Aubert, Jeanne .......................................... Crestdview 6153
Aubrey, Jimmy ........................................... Hillside 5128
Aubrey, Will ........................................... Granite 5171
Auer, Mischa ........................................ Crestdview 1211
Aunt Jemima ............................................... Woodbury 63121
Austey, Gertie ........................................ Crestdview 1117
Austin, Gene ........................................ Crestdview 8558
Austin, Margaret ...................................... Crestdview 9170
Austin, William ........................................... Crestdview 5171
Autry, Gene ............................................... North Hollywood 1173
Axlesworth, Arthur .................................. H. Empstead 2177
Ayres, Agnes ........................................ Crestdview 0155
Ayres, Lew ........................................ Crestdview 5191

B

Baby Rose Marie ......................................... Crestdview 4181
Bach, Rudolph .......................................... Hollywood 1405
Bacharca, Ann ........................................... ROchester 2472
Baeker, Benny ........................................... Crestdview 6188
Bachanova, Olga ....................................... Crestdview 9176
Bacon, Irving ........................................ Crestdview 4606
Baer, Max ................................................... Gladstone 3161
Baffot, Al ...................................................... Oxford 1405
Baggiore, Attilio ......................................... Hollywood 3631
Baikey, Edwin ........................................... Crestdview 2727
Baine, Stella ........................................... Gladstone 3797
Baintner, Fay ........................................ Crestdview 4151
Baist, Curt ............................................... Crestdview 8621
Baker, Belle .............................................. Woodbury 63121
Baker, Benny ................................................. Hillside 7461
Baker, Frank ........................................ Crestdview 8558
Baker, Kenny ........................................ Crestdview 6193
Baker, Lee ............................................... Hillside 3188
Baker, Phil ............................................... Hillside 7461
Bakewell, William ...................................... Hollywood 2722
Balfour, Betty ........................................... Hillside 7363
Balfieff, Nikita .......................................... Hollywood 3517
Ball, George ............................................... Oxford 737
Ball, Lucille ........................................... Hillside 7461
Ballard, Elmer ........................................ Crestdview 9170
Ballew, Smith .......................................... Hollywood 2722
Ballou, Marion ...................................... Crestdview 9830
Bampton, Robert ....................................... Crestdview 8710
Banks, Howard .......................................... OXford 9044
Bancroft, Charles ..................................... Granite 7566
Bancroft, George ......................................... Oxford 6121
Bankehead, Tillie ...................................... Oxford 2722
Banky, Vilma .............................................. Hillside 1121
Bannerman, Margaret ................................ Hillside 7353
Barbee, Richard ........................................ Crestdview 12161
Barber, George .......................................... Hollywood 2722
Barbour, Oliver ......................................... Crestdview 8621

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Vaughn, Alberta .................................. Crestdview 11123
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Viertel, Salka ................................ Crestdview 4151
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Walters, Charles ................................ Gladstone 3161
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Walters, Lulu ................................ Crestdview 6176
Walters, Polly ................................ Crestdview 6151
Walton, Douglas ................................ Hollywood 2722
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Weston, Ruth ............................ Woodbury 63121
Whalen, Harold ......................... Hollywood 5579
Wheat, Lawrence (Larry) .......... Crestview 0531
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White, Alice ............................. Crestview 5191
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Wilburn, Elizabeth ..................... Crestview 4128
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William, Warren ....................... Gladstone 3117
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Willis, Norman ........................... Oxford 4153
Willow, Eric ............................. Crestview 0146
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Wills, Walter ............................. Hillside 1101
Wilson, Charles C. ........................ Crestview 4161
Wilson, Clarence ........................ Granite 1592
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Wilson, Howard ............................ Gladstone 3134
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Worth, Harry ..................CREstview 6161
Worth, Lillian ..................GRanite 4347
Wray, John ..................CREstview 4161
Wren, Sam ..................OXford 7107
Wright, Armand "Curley" .......Hillside 5162
Wright, Elizabeth ..............OXford 4473
Wright, Gary ..................OXford 3101
Wright, Helen ..................GRanite 8157
Wu, Honorable .................OXford 4153
Wyatt, Jane ..................OXford 3121
Wycheley, Margaret ..........OXford 1116
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Wyndam, Bruce .................Hillside 1101
Wynn, Helen ..................HOLlywood 2722
Wynne, Peggy ..................GRanite 7566
Wynters, Charlotte ..........Hillside 7353
Wynnard, Diana .................OXford 1008
Wysor, Elizabeth ..............GLadstone 6134

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Yacht Club Boys ...............OXford 1116
Yacouelli, Frank ..............CREstview 9904
Yamaoka, Iris .................OXford 4508
Yamooka, Mrs Josephine .......OXford 4508
Yamooka, Otto ..................OXford 4508
Yong Soo ......................CREstview 4197
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Young, Clara Kimball ........OXford 6224
Young, Elizabeth ..............OXford 6121
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Young, Loretta ..............HOLlywood 3591-Hillside 7353
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Young, Robert .................HOLlywood 3588
Young, Roland ..................OXford 3131
Yurka, Blanche ...............HOLlywood 2722

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Zamboni, Eunid .................Hillside 5162
Zbyaszko, Wladek ..............HOLlywood 1405
Zelaya, Don ..................CREstview 6158
Zell, Edwin .................ROchester 2472
Zoeller, Janet .................GRanite 1592
Zoeller, Lou ..................GRanite 1592
Zucco, George .................OXford 1116

DIREC T O R S

AND THEIR AGENTS' TELEPHONE NUMBERS

See page 479 for key to telephone numbers.

— A —

Abbott, George .................Hillside 7461
Anderson, John Murray ........OXford 4542
Anderson, Marjorie ...........CREstview 5319
Archainbaud, George ..........OXford 3121
Arozomena, Eduardo ..........HOLlywood 1405
Arzner, Dorothy ..............HOLlywood 2722
Arthur, Kay ..................MAdison 8548
Asquith, Anthony .............OXford 3121
Atkins, Tommy ..................CREstview 6161
AUER, JOHN H. .................OXford 6286
Auerbach, George .............HOLlywood 3517
AYRES, LEW ..................CREstview 5191

— Y —

Auerbach, George .............HOLlywood 3517

— Z —

Zamboni, Eunid .................Hillside 5162
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Zelaya, Don ..................CREstview 6158
Zell, Edwin .................ROchester 2472
Zoeller, Janet .................GRanite 1592
Zoeller, Lou ..................GRanite 1592
Zucco, George .................OXford 1116

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<td>Booth, Charles G.</td>
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<td>Borden, Ethel</td>
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<td>Boyd, R. W.</td>
<td>Rochester</td>
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<td>Boyer, John</td>
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<td>Bozian, Malcolm Stuart</td>
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<td>Oxford</td>
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<td>Brant, Neil</td>
<td>Oxford</td>
<td>1116</td>
<td>Brees, Annie Laurie</td>
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Carr, John
Carre, Robert
Carse, Robert
Carstairs, John
Carvalho, Claire
Carroll, Richard
Caspari, Vera
Castle, Everett Rhodes
Cavett, Frank
Cedler, Reb
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Chandee, Harry
Chandler, John
Chapin, Anne Morrison
Chapin, Robert
Chaplin, Prescot
Chase, Charley
Chester, Edna Frederick
Chodorov, Edward
Chodorov, Jerome
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Clarke, Donald
Clegh, Sophia
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Day, Lilian
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OXford 1101
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Nugent, J. C. ................................................. Gladstone 6134

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Oakland, Ben .............................................. Crestview 14141
O'Brien, Edward .......................................... Oxford 12141
O'Connor, Edwin II ..................................... Granite 2188
O'Connor, Frank ........................................... Crestview 0121
O'Donnell, Jack ........................................... Oxford 4153
O'Flaherty, Liam .......................................... Hillside 1451
Ogden, George W. ......................................... Hempstead 2561
O'Malley, Brian Piets .................................. Oxford 1081
O'Malley, Desmond ........................................ Oxford 1176
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Ruthven, Madeline ....................... Oxford 1116
Ryan, Don ...................................... Oxford 1116
Ryan, Granville C. ............................. Hillside 1101
Ryan, W. Lawrence ......................... Oxford 1116
Ryan, Ksudnick, Morrie ................. Hillside 7461

St. Clair, Robert Ray ........................................... CRestview 6193
St. John, Adele Rogers .................. Oxford 1116
St. John, Theodore ......................... Hollywood 1405
St. Patrick, George ......................... Oxford 1185
Sabato, Alfredo .................................. Hollywood 1405
Sackett, Jerome .............................. CRestview 4151
Sale, Richard B. ............................... Hillside 1101
Sarnoff, Maxwell ............................. Glendale 2472
Samuel, Louis ................................ Rochester 4151
Samuels, Maurice V. ........................ Glendale 3797
Samuels, Charles .................................. Hollywood 5301

SANTLEY, JOSEPH ........................................ Oxford 1311
Sarecky, Lou .............................. CRestview 6151
Saranan, Walton .......................... CRestview 6600
Sauber, Harry ................................. GRanite 5171
Saunders, Lawrence ........................... Glendale 3616
Savage, Grace .................................. CRestview 6011
Sayre, Joel ...................................... Oxford 1116
Scarberry, Alma Sioux .................... CRestview 9320

SCHARY, DORE ........................................ Oxford 1311
Schayer, Richard ................................ Hillside 7461
Schneider, John ................................ Hollywood 5001
Schofield, Paul ................................. CRestview 4181
Schrock, Raymond .............................. Hillside 1101
Schorer, Doris ................................ Oxford 6141
Schubert, Bernard .............................. Oxford 1116
Schumann-Heink, Ferdinand .............. CRestview 12141
Schulz, Franz .................................. Oxford 3131
Schumann, Mary ................................ Hollywood 5301
Seabury, Katherine .......................... Hollywood 1405
Scifo, Thomas .................................. Oxford 6141
Scott, Ewing ...................................... Oxford 7061
Seaton, George ................................ Oxford 6121
Seif, Matz (Manly) ............................. Oxford 1211

SEGGAL, HARRY ........................................ Oxford 6121
Seiler, Conrad ............................. CRestview 12141
Seitz, George B. ................................ Oxford 1008
Selwyn, Edgar ................................ Oxford 4151
Seward, Edmond ................................. Oxford 5191
Seumour, John ................................. Oxford 4151
Shane, Maxwell ................................ Oxford 1116
Shannon, Robert J. ......................... CRestview 6186
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Shapton, Charles M. .............................. CRestview 6141
Shaw, Irwin ...................................... Hollywood 2722
Sheehan, Perley Pooe'' .................. Glendale 3797
Sheekman, Arthur ................................ CRestview 4151
Shenkin, Edward .............................. Oxford 6141
Sherman, Richard ............................... Oxford 1176
Sheriff, R. C. ................................ CRestview 5171
Sherwood, Robert ................................ Oxford 3121
Shipman, Barry .................................. Oxford 4141
Shipman, Samuel .............................. CRestview 14141
Shore, Jane .................................. Oxford 7071
Shore, Viola Brothers ....................... Glendale 3117
Skimmer, Walter ............................... Oxford 4141
Sitton, Claire Paul ............................ Oxford 1176
Silvers, Sid ...................................... CRestview 6151
Silverstone, David ............................ CRestview 12141
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Smith, A Barr ................................ GRanite 0711
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Smith, Paul Gerard ........................... Oxford 6121
Smith, Vernon B. ............................... Oxford 3196
Smith, Wallace ................................ Oxford 6121

SNEILL, EARLE ........................................ Hillside 7353
Sneill, Howard ................................. CRestview 6161
Sobel, Bernard .......................... Oxford 1116

W R I T E R S ' A G E N T S

Sobel, Jack ....................................... HEmpstead 2177
Sobol, Louis ................................ Oxford 1176
Solow, Eugene ................................ CRestview 4151
Solkov, Sidney ............................. Oxford 1371
Spelling, Norma .......................... Glendale 3759
Spence, Ralph ................................ CRestview 4181
Spencer, Sheila ................................ Hollywood 5301
Spewack, Bella ................................ Hillside 7461
Spevak, Sally .................................. Oxford 7461
Spiegelgass, Leonard ...................... Oxford 1008
Stamper, Dave .............................. CRestview 14141
Stange, Hugh S. ............................. CRestview 14131
Stark, Manny .................................. Hollywood 3797
Starling, Lynn .............................. CRestview 4151
Steble, Wilbur Daniel ....................... Hillside 7353
Stein, Gertrude .............................. Hollywood 1648
Steinidorf, Ulrich ............................. Hollywood 1361
Stephanii, Frederich ....................... Oxford 6121
Stern, G. B. .................................. Hillside 7553
Stern, G. B. .................................. Oxford 1116
Stevens, Louis ................................ Oxford 1116
Stevenson, George Louis ..................... Oxford 7144
Stewart, Donald Ogden ..................... CRestview 5171
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Strom, Joan ................................ CRestview 14141
Strawn, Arthur ................................ Oxford 6121
Street, Julian ................................ Oxford 1116
Stribling, J. S. ................................ WWoodbury 63121
Street, Austen .................................. Oxford 1361
Strong, John Mikel ............................. CRestview 6161
Sucher, Henry ................................ CRestview 0121
Sullivian, C. Gardner ......................... Oxford 7107
Sullivian, Ed ................................ CRestview 14141
Sullivian, Edward Dean ...................... Hollywood 2722

SULLIVAN, WALLACE ................................ CRestview 5191
Surred, Georges ................................ Hollywood 5301
Suttlander, Sidney .............................. Glendale 6134
Swabacker, Leslie ......................... HEmpstead 5177
Swanson, Arthur .............................. CRestview 0121
Sweets, William M. ......................... Oxford 3196
Symonds, Henry R. .......................... CRestview 12141
Szekely, Hanns ................................. CRestview 6186

T

Tallman, Robert .............................. Oxford 3196
Tarkington, Booth ......................... Oxford 6169
Tasker, Robert .............................. Hillside 7461
Taylor, Deems ............................... Hillside 7461

TAYLOR, DWIGHT ........................................ Hillside 7353
Taylor, Marguerite ........................... Glendale 6134
Taylor, Matt ...................................... Federal 9912
Taylor, Ray ...................................... Oxford 6186
Taylor, Rex ................................ CRestview 12141
Taylor, Sam ................................ CRestview 6186
Telliet, Darwin ................................ Oxford 7061
Teichert, Courtney ......................... Oxford 6121
Terry, Frank ................................ GRanite 7566
Thackrey, Gene (Eugene P.) ............. CRestview 6600
Thalberg, Sylvia .......................... CRestview 12141
Thayer, Tiffany .............................. Oxford 3131
Thew, Harvey .............................. Hillside 7461-Oxford 6121
Thiery, Jacques .............................. CRestview 4151
Thomas, A. E. ................................ Oxford 1116
Thomas, Faith ............................... CRestview 6193
Thompson, Keene ........................... Oxford 1008
Thurber, James ................................ Oxford 6121
Timberg, Herman ............................. CRestview 4161
Timkin, Duane ................................. Oxford 1231
Tolstoi, Dan ................................ CRestview 4151
Tomsen, Wally ............................... Hillside 1101
Toohey, John Peter ......................... Oxford 1116

TOWNIE, GENE ........................................ Oxford 1008
Townley, John ................................. Oxford 1573
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Van Druten, John

VAN EVERY, DALE
Van Loan, H. H.
Van Rensselaer, William

VAN UPP, VIRGINIA
Veile, Anthony
Veillier, Bayard
Veesey, D. J.

Vernon, Henry
Viertel, Salka (Mrs)
Visaroff, Michael S

Vollmer, Lulu

Volsmoeller, Karl

Von Koehan, Elke

Von Rhue, Henry

Von Sternberg, Joseph

Von Stroheim, Erich

Von Tempsky, Arminie

W

Waggener, George
Wagner, John (Jack)

Wald, Evans

Wahl, Jerry

Wales, Gil

Wales, Henry

Walker, H. M.

Walker, Stanley

Wallace, Frances

Wallace, Dan Joseph

Wallace, David

Walsh, Thomas

Walser, Eugenie

WARD, LUCI

Warden, Clyde A

Ware, Darrell

Ware, Harlan

Ware, Jack

Warren, Charles

Warren, Harry

Warren, Herbert

Warwick, James

WATSON, K.

Watson, Robert

WATSON, WILLIAM

Waugh, Alec

Waugh, Evelyn

WEAD, FRANK B.

Weaver, Augusta

Weaver, John V.

Webb, Jean Frances

Webb, Norma

Webster, M. Coate

Websteele, S. D.

Weems, Walter

Weil, Richard

Weiman, Rita

Weiner, Gladstone

Weitzenkorn, Louis

Wells, Linton

Wells, William K.

Welshimer, Helen

WOFIELD, FRANK

Wolfe, William

Wolff, Frank E.

Woolf, Edgar Allen

Woolfeitt, Alexander

Woodrich, Cornell

Wood, Dayton

Wood, Elizabeth

Wood, William

Wood, William

Wright, John, Sr.

Wright, William Lord

Wylie, Philip

X

Y

Yardley, Major H. O

Yates, Hal

Yazshin, Paul

Yeats-Brown, Major Francis

Yellin, Jack

Yohalem, George

Yost, Dorothy

Yost, Robert

Young, Edward

Young, Howard

Young, Hugh

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1935: What Price Crime? Too Much Beef, Restless Guns,
Stampede, Singing Scorpion, Idaho, Men of the Plains, Lion
Man, Half-Way House, Suppressed.
1936: Men of the Plains.

ASHER, E. M.
1935: Imitation of Life, Magnificent Obsession, Mister
Dynamite.
1936: Dracula's Daughter, Two in a Crowd, Service De
Luxe, Reno in the Fall, Case of the Constant God, Blonde
Dynamite, Love Letters of a Star.

BACHMAN, J. G.
1935: Eight Bells.

Baldwin, Earl
1935: Miss Pacific Fleet.
1936: Gold Diggers of 1937
Ever Since Eve, Men Are Such Fools, Slight Case of
Murder.

Banks, Monty
1935: Queen of Hearts, Church Mouse.
1936: No Limits, Keep Your Seats Please.

Batcheller, George R.
Producer
1935: A Shot in the Dark, Circumstantial Evidence, Happi-
1936: Ring Around the Moon, Little Red School House, Be-
low the Deadline, The Dark Hour, August Week-End,
Missing Girls, Lady Luck.

Bell, Monta
Producer
1935: West Point of the Air.

Bergerman, Stanley
1935: Chinatown Squad, Werewolf of London, Manhat-
tan Moon.

Berke, WM.
Producer
1935: Roaring Roads, Rust-
ers' Paradise, Corruption,
Death Fingers, Woman Who
Dared, Wild Waters, Crack-
Up, Toll of the Desert, Wild

Mustang, Last of the Clint-
tons, Wagon Trails, Social
Error, Acres Wild, Ghost Town,
Golden Bullets, Hair-Trigger
Casey, The Pecos Kid, Wild
Cat Saunders, Adventurous
Knights, Hair-Trigger Casey.
Associate Producer
1936: Doughnuts and Society, Man Betrayed.
Supervisor
1936: Ghost Town Gold, Bull-
dog Edition.

Bermann, Pandro S.
Producer
1935: Roberta, Break of
Hearts, Alice Adams, Top
Hat, Freebirds, In Person, I
Dream Too Much, Sylvia
Scarlett.
1936: Miss 'Em Up, Follow
the Fleet, Mary of Scotland,
Swing Time, The Big Game,
A Woman Rebels, Winterset,
That Girl from Paris.

Bernheim, Julius
Associate Producer
1935: Transient Lady, King
Solomon of Broadway.
1936: Crash Donovan.

Bischoff, Samuel
Associate Producer
1935: Murder in the Clouds,
Red Hot Tires, Sweet Music,
Go Into Your Dance, A
Night at the Ritz, Traveling
Saleslady, Dinky, Broadway
Gondolier, The Irish In Us,
Front Page Woman, Stranded,
Little Big Shot, Going High-
brow, Crashing Society, Frisco
Kid, Special Agent, Don't Bet
on Blondes, Stars Over Broad-
way, Racing Luck, Case of
the Lucky Legs.
1936: Earthworm Tractors,
Boulder Dam, Snowed Under,
Golden Arrow, Public En-
emy's Wife, China Clipper,
Cain and Mabel, The Charge
of the Light Brigade, Three
Men on a Horse, Let's Pre-
tend, Ready, Willing and Able,
San Quentin, Slim the Go-
getter.

Blanke, Henry
Producer
1935: I Am a Thief, Secret
Bride, White Cockatoa, The
Firebird, A Midsummer Night's
Dream, Girl From 10th Ave-
nue.
1936: The Green Pastures, An-
thony Adverse, The Story of
Louis Pasteur, The Petrified
Forest, Satan Met a Lady,
The White Angel, The Green
Light, Beethoven, Robin Hood,
The Case of the Velvet Claw,
Call It a Day, Zola.

Botsford, A. M.
1936: Too Many Parents,
Forgotten Faces, Border
Flight, And Sudden Death,
Girl of the Ozarks, Return
of Sophie Lang, Three Cheers
for Love, Hell Ship Morgan.

Briskin, Samuel J.
1935: Carnival, Best Man

Brock, Lou
1936: Top of the Town.

Brod, Sidney
1936: Straight from the Shoul-
der.

Brown, Harry Joe
Producer
1935: While the Patient Slept,
Woman in Red, Florentine
Dagger, Case of the Curious
Bride, We're in the Money,
Bright Lights, I Found Stella
Parish, Dangerous, Captain
Blood, Ceiling Zero.
1936: I Married a Doctor,
Sons O' Guns, Hearts Divided,
Stolen Holiday.

Buell, Jed
1936: Romance Rides the
Range.

Burr, C. C.
1935: Hollywood Mystery,
Gorilla Murders, Say Young
Pella, Arizonian Revenge
Streak, Rip Roaring Riley.
1936: Sky Bound, Suicide
Squad, I'll Name the Mur-
derer, The Reckless Way,
Special Agent K-7.

Butcher, Edward
1935: It's a Small World,
Our Little Girl, In Old Ken-
tucky, Bad Boy.
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CALLAGHAN, GEORGE H. 1936: Romance Rides the Range.

CAPRA, FRANK 1936: Mr. Deeds Goes to Town, The Lost Horizon.

CARR, TREM 1935: Sing Sing Nights, Million Dollar Baby, The Nut Farm, Mystery Man, Great God Gold, Keeper of the Bees, Cheers of the Crowd, Make a Million, Two Sinners, Cappy Ricks Returns, Frisco Waterfront. 1936: Conflict, Sea Spoppers, Adventure's End, Short Haul.


CHAPLIN, CHARLIE 1936: Modern Times.

CHODOROV, EDWARD 1935: Sweet Adeline, Living on Velvet, Alibi Ike.

CLARK, COLBERT Associate Producer 1935: Harmony Lane, Behind the Green Lights, Waterfront Lady, $1,000 a Minute, Dancing Feet. 1936: Laughing Irish Eyes, Hearts in Bondage, The Gentleman from Louisiana, Happy Go Lucky.


COHEN, EMANUEL 1936: Pennies from Heaven, Go West Young Man, Mind Your Own Business, Outcast, Girl from Scotland Yard.


COHEN, RALPH 1936: Panic on the Air.


DAVIS, FRANK 1936: Petticoat Fever, The Devil is a Sissy.


DIAMOND, DAVID Associate Producer 1935: The Raven, She Gets Her Man, Lonesome Bluebeard, Merrily We Live, Affair of Susan. EDELMAN, LOU 1935: Devil Dogs of the Air. 1936: Bullets or Ballets, God's Country and the Woman.

PRODUCERS' WORK

EMERSON, JOHN 1936: San Francisco.

ENGEL, JOSEPH Producer 1935: $10 Raise, Silk Hat Kid, This Is the Life.

ENGEL, SAMUEL G. Associate producer 1936: Crack-Up.

ESTABROOK, HOWARD 1936: Maid of Salem.


FELD, MILTON H. 1936: Career Woman, Time Out for Romance.

FANCHON 1936: Turn Off the Moon.

FESSER, MICHAEL 1936: Women Are Trouble, All American Chump.


FRIEDGEN, RAYMOND Producer 1936: Just My Luck, Killers of the Sea.


GARNETT, TAY 1936: World Cruise, Trade Winds, Singapore Bound.

GENSLER, LEWIS E. 1936: Big Broadcast of 1937, Yours for the Asking.

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GOLDSTEIN, LEONARD Associate Producer 1936: Daniel Boone, Park Avenue Logger.


GOLDWYN, SAMUEL Producer 1935: The Wedding Night, Dark Angel, Barbary Coast, Splendor. 1936: Strike Me Pink, These Three, Dodsworth, Come and Get Your Beloved Enemy.


GREEN, GEORGE Associate Producer 1935: Hop-a-Long Cassidy, Call of the Prairie, Eagle's Brood, Bar 20 Riders Again. 1936: Three on the Trail, Heart of the West.

GREEN, HOWARD J. 1936: They Met in a Taxi.


HAIGHT, GEORGE 1936: Beloved Enemy.

HALPERIN, VICTOR 1936: T Conquer the Sea.


HIRLIMAN, GEORGE Producer 1935: Running Gold, Racing Luck, De La Sarten al Fregio. 1936: Captain Calamity, Yellow Cargo, We're in the Legion Now, Devil on Horseback, Go Get 'Em Iffanes, Daniel Boone.


HORNBELOW, ARTHUR, JR. Producer 1935: Wings in the Dark, Ruggles of Red Gap, Mississippi, Four Hours to Kill. 1936: Princess Comes Across, Three Married Men.

HUBBARD, LUCIEN Associate Producer 1935: Society Doctor, Shadow of Doubt, Casino Murder Case, Times Square Lady, Murder in the Fleet, Diddle Here Number One, Calm Yourself, Here Comes the Band, Pursuit, Kind Lady. 1936: Garden Murder Case, Moonlight Murder, Speed. Women Are Trouble, All American Chump, The Longest Night, Sworn Enemy, Sin nery's Tail, Taming, Man with the Iron Door, King of the Royal Mounted, Wild Brian Kent.

HULBURG, MERRITT 1936: Dodsworth, Come and Get It.

HUNT, CHARLES 1936: Captain Calamity.


KANE, ROBERT T. Producer 1935: Darling Young Man, Orchids to You, Spring Tonic, Dressed to Thrill.


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LENOY, ALBERT, E. 1936; Follow Your Heart, The President's Mystery.

LEV, ALBERT 1935; China Seas, Mutiny on the Bounty. 1936; The Good Earth.

LEWIS, ALBERT 1935; Gilded Lily, Stolen Harmony, College Scandal, Men Without Noses. 1926; Till We Meet Again, Florida Special, My American Wife, A Son Comes Home, The Woman I Love, Take It Easy, Missus Americana.

LIGHTON, LOUIS D. 1935; Lives of a Bengali Lancer, Peter Ibbetson, Annanapolis Farewell. 1936; Collegiate, Trouble for Two.

LLOYD, FRANK 1936; Maid of Salem.

LOEW, DAVID L. 1936; When's Your Birthday.

LORD, ROBERT 1935; Oil for the Lamps of China, Black Fury, Gold Diggers of 1935, Flirtation Walk, Page Miss Glory, Dr. Socrates, Happy Family.

PRODUCERS' WORK

1936; Give Me Your Heart.

LOWE, EDWARD T. Associate Producer 1935; Ladies Love Danger, Charlie Chan in Egypt, Charlie Chan in Shanghai, Your Uncle Dudley. 1936; Champagne Charlie.

LUBITSCH, ERNST 1936; Desire.

MacARTHUR, CHARLES 1935; Once in a Blue Moon, The Scoundrel. 1934; Soak the Rich.

MacLEAN, DOUGLAS Associate Producer 1935; People Will Talk, Accent on Youth, Two for Tonight, So Red the Rose. 1936; Great Guy.

MACGOWAN, KENNETH Producer 1935; Murder on a Honey-moon, Becky Sharp, Return of Peter Gunn, Jilma, King of Burlesque. 1936; Sins of Man, To Mary—With Love, Lollies of London.


MANNIX, E. J. 1936; It's in the Air.

MANNON, AL 1935; Fighting Pioneers, Sadle Aces.


MARIN, NED 1935; Pursuit. 1936; The Garden Murder Case, Murder, Murder.

MARKEY, ALEXANDER 1935; Hei Tiki.

MARKEY, GENE 1936; White Hunter, On the Avenue, Wee Willie Winkie.
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1936: The Longest Night. Anchor Man, Sinner Take All.

MELFORD, FRANK
Supervisor
1915: Cowboy Millionaire. Return of Charley Chan, Dude Ranger. When a Man's a Man, Peck's Bad Boy.
1936: Glory Trail, Rebellion, Battle of Greed.

MEYER, FRED S.
1935: Fighting Youth.

MORTARITY, BERNARD

MYERS, ZION
Associate Producer
1935: Roberta.

NEUFELD, SIG
1935: Old Man Rhythm. To Beat the Band.
1946: Two in the Dark.

NEUFELD, SAM
1936: Aces and Eights.

NORTHERN, ROBERT
1936: Devil's Squadron.

OSTROW, LOU

PARSONS, LINSDLEY
1936: Song of the Gringo.

PAUL, VAL

PERLMER, WILLIAM
1936: The King Steps Out.

PICKFORD, MARY

PIVAR, BEN
1936: Trapped by Television.

PIVAR, MAURICE
Associate Producer

POE, COY
1936: With Love and Kisses.

PRESSNELL, ROBERT

RANTZ, LOUIS
1936: Capt'n Calamity.

RAPP, HARRY

RAY, BERNARD B.

REED, CLIFF
Associate Producer

REED, MRS. WALLACE
1935: Honeymoon United.

REINHARDT, MAX

REYNES, MAURICE
1936: Suzy.

RIESNER, CHARLES

RINGO, EVERETT J.
1936: More Than a Secretary. Theodora Goes Wild.

ROACH, HAL
1935: Bonnie Scotland.

ROGELL, SID
1936: Re-arming Lady.

ROGERS BOGART

ROGERS, CHARLES R.
Producer

ROSS, NAT
Producer

ROWLAND, RICHARD A.

ROYER, FANCHON
1935: Fighting Lady.
1936: Pilot X. A Million to One. Ten Laps to Go.

PRODUCERS' WORK

RUGGLES, WESLEY
1936: The Bride Comes Home.

SACKHEIM, JERRY

SANFORD, LILIAN
1935: Manhattan Butterfly.

SARECKY, BARNEY

SCHAEFER, ARMAND

SCHLÖMM, HERMAN
Associate Producer

SCHULBERG, B. P.

SCHULZEN, EDGAR
1935: Baby Face Harrington.

SELZNICK, DAVID O.
Producer

SEYMOUR, JAMES

SHAFER, MEL
1936: Three Cheers for Love. This Way Please. It's All Free. Shadow of Glory.

SHIHEHAN, WINFIELD R.
Producer

SHELDON, E. L.
1935: The Glass Key. The Last Longpost. Hands Across the Table.

SHAW, ROBERT

SHERMAN, HARRY

543
PRODUCING
TWO SERIES OF SHORT SUBJECTS
FOR
COLUMBIA PICTURES CORP.

Strange as It Seems By John Hix
Based on the famous newspaper feature

COLUMBIA TOURS
(In Color)
Travelogues that are different
SKILL, ROBERT  1936: Chatterbox. Two in Revolt, The Last Outlaw, M’iss, Don’t Turn ’Em Loose, The Plough and the Stars.


SPIEGELGASS, LEONARD  1935: Princess O’Hara.
STARR, IRVING  Associate Producer  1935: Rocky Rhodes, When a Man Sees Red, Crimson Trail, Stone of Silver Creek, Border Brigands, Outlawed Guns, His Night Out, Nobody’s Fool.
STEEL, JOSEPH H.  1936: Night Waitress.
STERNBACH, BERT  1935: Captured in Chinatown.

STROMBERG, HUNT  Producer  1935: Naughty Marietta, Ah Wilderness.

Strong, Eugene  1936: Hapalong Cassidy Returns, Trail Dust.
TAYLOR, SAM  1936: Va’gandob Lady.
THALBERG, IrvIng G.  (Deceased)  1935: Biography of a Bachel or Girl, No More Ladies, A Night at the Opera, Rifraff.
THOMAS, DAVID M.  1935: Convention Girl.
TOLNAY, AKOS  Associate Producer  1936: Thunders in the City.

VIDOR, KING  1936: The Texas Rangers.

WANGER, WALTER  Producer  1935: Private Worlds, Shanghai, Every Night at Eight, Smart Girl, Mary Burns—Fugitive.
WEBB, HARRY S.  Associate Producer  1935: Now or Never, Midnight Phantom, Never Too Late, Skull and Crown, Fast Bullets, Trigger Tom, Millionaire Kid, Court of the Mountains.
WEBB, EDWARD  1936: Rendezvous, The Bishop Misbelieves.
WEINGARTEN, LAURENCE  1935: The Unguarded Hour, His Brother’s Wife, Libeled Lady.

WICKLAND, J. LAURENCE  1936: The Vigilantes are Com ing, Robinson Crusoe of Clipper Island, The Painted Stallion.
WILSON, HAROLD  1936: Stowaway.
WURTZEL, SOL M.  Producer  1935: Charlie Chan in Paris, Mystery Blonde, Dante’s Inferno, Life Begins at 40, Gin

YOUNG, FELIX  1935: Hourray for Love.
ZANUCK, DARRYL F.  Producer  1935: The Mighty Barnum, Clive of India, Foiles Bergere, Cardinal Richelieu, Les Mis erables, Call of the Wild, Metropolitan, Thanks a Million, Professional Soldier.
ZEIDMAN, B. F.  1936: I’ve Been Around, Straight from the Heart.

ZIMBALIST, SAM  1936: Tarzan Escapes.
ZOBEL, VICTOR  Supervisor  1935: In Old Santa Fe, Head line Woman, Hitch Hike Lady, Confidential.

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JAMES FLOOD
DIRECTOR

Current Assignment
MAJOR PICTURES—PARAMOUNT

CHARLES F. RIESNER
Director

1936
Gaumont-British, London
“EVERYBODY DANCE”
With Cicely Courtneidge, Ernest Truex, and Dink Dean Riesner

“ROB ROY”
Story and Preparation, Shooting Set Back to 1937 account weather conditions

1937
JANUARY—“MURDER GOES TO COLLEGE”
Paramount

PREPARING
FEBRUARY—“MOUNTAIN MUSIC”
With
Bob Burns and Martha Raye
Paramount

MARCH ?—APRIL ?—MAY ?—JUNE ?—JULY ?—AUGUST ?—SEPT. ?—ETC.
ARCHAINBAUD, GEORGE  
1935: Thunder in the Night, My Marriage.  
1936: Return of Sophie Lang.

ARZNER, DOROTHY  
1936: Craig's Wife.

ATKINS, TOMMY  
1936: Hi Gaucho.

AUER, JOHN H.  
1935: Frankie and Johnnie, Crime of Dr. Crespi.  

AYRES, LEW  
1936: Hearts in Bondage.

BACON, LLOYD  
1936: Sons O' Guns, Cain and Mabel, Gold Diggers of 1937.

BANKS, MONTY  
1935: Queen of Hearts, Church Mouse.  
1936: No Limits, Keep Your Seats Please.

BARKER, REGINALD  
1936: Forbidden Heaven.

BARTON, CHARLES  
1936: Timothy's Quest, Nevada, And Sudden Death, Rose Bowl, Murther With Pictures.

BEAL, SCOTT R.  
1935: Straight from the Heart.

BEAUMONT, HARRY  
1935: Enchanted April.  

BEEBE, FORD  
1935: Law Beyond the Range, Man from Guntown.  
1936: Stampede.

BENNED, SPENCER G.  
1935: Calling All Cars, Rescue Squad, Get That Man, Heir to Trouble.  

BERKELEY, BUSBY  
1936: Stage Struck.

BIBERMAN, HERBERT  
1935: One Way Ticket.  
1936: Meet Nero Wolfe.

BLYSTONE, JOHN G.  
1935: County Chairman, Bad Boy.  
1936: Gentle Julia, Little Miss Nobody, The Magnificent Brute, Great Guy, 23½ Hours Leave.

BOLESIAWSKI, RICHARD  
(Deceased)  
1935: Clive of India, Des Miserables, O'Shaughnessy's Boy, Metropolitan.  

BOROCOSQUE, CARLOS  
1935: Fighting Lady.

BORZAGE, FRANK  
1935: Living on Velvet, Stranded, Shyangates Forever.  
1936: Desire, Hearts Divided.

BRADBURY, ROBERT N.  

BREHTHORN, HOWARD  
1935: Dinky, Hop-a-long Cassidy, Eagle's Brood, Bar 20 Rides Again.  
1936: Call of the Prairie, The Leathernecks Have Landed, Girl from Mandalay, Three on the Trail, Heart of the West, Wild Brian Kent, King of the Royal Mounted, Secret Valley.

BRICE, MONTY  
1935: Sweet Surrender.

BRODER, OTTO  
1935: Outlaw Deputy.  
1936: Sins of Man, Postal Inspector.

BROWN, CLARENCE  
1935: Anna Karenina, Ah Wilderness.  
1936: Wife Versus Secretary, The Gorgeous Hussy.

BROWN, KARL  
1936: The White Legion, In His Steps.

BROWN, MELVILLE  
1935: The Nut Farm, Champagne for Breakfast, Forced Landing.

BROWNING, TOD  
1935: Mark of the Vampire.  
1936: The Devil-Doll.

BRUCKMAN, CLYDE  
1935: The Man on the Flying Trapeze.

BUCK, FRANK  

BULGAKOV, LEQ  
1935: I'll Love You Always, After the Dance.

BUTCH, DAVID  
1935: Little Colonel, Doubting Thomas, The Littlest Rebel.  
1936: Captain January, White Fang, Pigsink Parade.

BUZZELL, EDWARD  

CABANE, CHRISTY  
1935: Behind the Green Lights, Rendezvous at Midnight, One Frightened Night, Keeper of the Bees, Storm Over the Andes, Another Face.

CANNON, EDWARD L.  
1935: Confidential.

CAHN, PHIL  
1935: I've Been Around.

CALLAHAN, JERRY  
1935: Gunners and Guns.

CAPRA, FRANK  
1936: Mr. Deeds Goes to Town, Lost Horizon.

CARRUTH, MILTON  

CHAPLIN, CHARLIE  
1936: Modern Times.

CLARK, COLBERT  
1935: Burn 'Em Up Barnes.
MAURICE ELVEY
Director of Productions Julius Hagen Studios
Elstree, London

* Personally Directed

1936
"WIDOWS ISLAND"
"MAN IN THE MIRROR"
"SPY OF NAPOLEON"

1935
"TRANSATLANTIC TUNNEL"
"THE CLAIRVOYANT"
"LOST CHORD"
"PRINCESS CHARMING"

KARL GRUNE

Director of
"ABDUL THE DAMNED"
"THE MARRIAGE OF CORBAL"
"PAGLIACCI"

In Preparation
"THE STARS LOOK DOWN"
CLEMENS, WILLIAM
1926: Man Hunt, The Law in Her Hands. Case of the Velvet Claws, Down the Stretch. Here Comes Carter!

CLAYTON, ELMER

CLEVELAND, CLINTON
1935: When a Man's a Man, Cowboy Millionaire. 1936: It's a Great Life, F-Man.

COLEMAN, C. C.
1936: Legion of Terror.

COLLINS, ARTHUR G.

COLLINS, LEWIS D.

CONNELLY, MARC

CONWAY, JACK

CARRIGAN, LLOYD

CROMWELL, JOHN

CROSCHILD, ALAN (Deceased)

CRUZE, JAMES

CURTIS, GEORGE

CUMMINGS, EUGENE

CUMMINGS, IRVING

CURTIZ, MICHAEL
1936: Tundra, de la FALAISE, HENRI
1935: Legong.

DEL RUTH, ROY
1935: Folies Bergere, Broadway Melody of 1936, Thanks a Million. 1936: It Had to Happen, Private Number, Born to Dance, On the Avenue.

DeMILLE, CECIL B.

DIETERLE, WILLIAM

DYMYTRYK, EDWARD
1935: The Hawk. DOUGLAS, GORDON
1936: General Spanky.

DU PONT, E. A.

DWN, ALLAN

EASON, REEVES B.
1936: Darkest Africa, Give Me Liberty, Don't Pull Your Punches, Land Beyond the Law.

ELVEY, MAURICE

ENGLISH, JACK

ENRIGHT, RAY
1935: Traveling Saleslady, While the Patient Slept, Alibi Ike, We're in the Money, Miss Pacific Fleet. 1936: South Under, Earthworm Tractors, China Clipper, Sing Me a Love Song.

FEYDER, JACQUES
1936: La Kermesse Héroïque.

FIELDS, LEONARD
1935: Streamline Express.

FITZMAURICE, GEORGE

DIRECTORS' WORK

FLEMING, VICTOR

FLOOD, JAMES
1935: Wings in the Dark, Shanghai. 1936: Everybody's Old Man, We're Only Human.

FLOYD, ROBERT

FORD, JOHN

FORD, WESLEY
1935: $20 a Week.

FORDE, EUGENE
1935: Mystery Woman, Great Hotel Murder, Your Uncle Dudley. 1936: The Country Beyond, 36 Hours to Kill.

FORDE, WALTER

FOSTER, LEWIS R.
1936: Love Letters of a Star, She's Dangerous.

FOSTER, NORMAN
1936: I Cover Chinatown.

FOX, WALLACE

FRANKLIN, CHESTER M.
1936: Tough Guy.

FRANKLIN, SIDNEY A.

FRASER, HARRY

FRENKE, EUGEN
1935: Life Returns.

FRED, CARL
1935: Mad Love.
BEN STOLOFF
Directed
1936

"Two In the Dark"

"Don't Turn 'Em Loose"

"Sea Devils"

KURT NEUMANN
Director

"RAINBOW ON THE RIVER"
(Sol Lesser—RKO)

"ESPIONAGE"
(M-G-M)
FRIEDLANDER, LOUIS
1935: The Raven, Stormy.
1936: Parole!

GARNETT, TAY
1935: China Seas, She Couldn't Take It, Professional Soldier.

GERING, MARION
1935: Rumba.
1936: Lady of Secrets, Rose of the Range.

GLEASON, JAMES
1935: Hot Tip.
1936: With Love and Kisses.

GOULDING, EDMUND
1935: The Flame Within.

GREEN, ALFRED E.

GRIFFITH, EDWARD H.
1936: Next Time We Love, Ladies in Love.

GRINDE, NICK
1935: Stone of Silver Creek, Border Brigands, Ladies Crave Excitement.

GRUNE, KARL
1936: The Stars Look Down, Pagliacci.

GUJOL, FRED
1935: The Rainmakers.
1936: Silly Billies, Mummy's Boys.

HALE, ALAN
1936: Neighborhood House.

HALE, REX
1936: Racing Blood.

HALL, ALEXANDER
1935: Goin' to Town, Annapolis Farewell.
1936: Give Us This Night, Yours for the Asking.

HALPERIN, VICTOR
1936: I Conquer the Sea, Revolt of the Zombies.

HAMILTON, WILLIAM
1935: Freckles, Seven Keys to Baldpate.
1936: Murder on a Bridge Path, Bunker Bean.

HATHAWAY, HENRY
1936: The Trail of the Lonesome Pine, Go West Young Man, Souls At Sea.

HAWKS, HOWARD
1935: Barbary Coast, Ceiling Zero.
1936: The Road to Glory, Come and Get It.

HECHT, BEN
1936: So This Is Rich.

HEINZ, RUSSELL RAY
1936: Just My Luck.

HEISLER, STUART
1936: Straight from the Shoulder.

HENABERY, RALPH
1935: Speed Devils.

HERMAN, ALBERT
1936: Blazing Justice, Outlaws of the Range.

HERRICK, F. HERRICK
1935: Black Hell.

HILL, ROBERT F.
1935: Cyclone Rider, Texas Rambler, Vanishing Riders.

HILLYER, LAMBERT
1935: Meal of the Night, Behind the Evidence, In Spite of Danger, Men of the Hour, Awakening of Jim Burke, Super Speed, Guard That Girl.
1936: Dangerous Waters, The Invisible Ray, D r a c u l a's Daughter.

HOGAN, JAMES B.

HOLDEN, LANSING C.
1935: She.

HOLMES, BEN
1935: Lightning Strikes Twice, To Beat the Band.
1936: The Farmer in the Dell, The Plot Thickens, We're on the Jury.

HOPPER, E. MASON
1935: Hong Kong Nights.

HOPTON, RUSSELL
1936: King of the Trail.

HORNE, JAMES W.
1935: Bonnie Scotland.
1936: The Bohemian Girl, Way Out West.

HORNER, ROBERT J.
1936: Innocence on the Manhunt, Vice Bondage, Midnight Secrets.

HUMBERSTONE, H. BRUCE
1936: Charlie Chan at the Race Track, Charlie Chan at the Opera.

HUTCHISON, CHARLES
1936: Desert Guns, Night Cargo, Born to Fight.

JAMES, ALAN
1936: Swifty.

JASON, LEIGH

JOHNSON, RAYMOND K.
1935: Kentucky Blue Streak, Skybound.

JONES, BUCK
1936: For the Service.

KANE, JOSEPH
1935: Melody Trail, Tumbling tumbleweeds, Sagebrush Troubadour.

KEIGHLEY, WILLIAM

KENTON, ERLE C.
1936: Devil's Squadron, Counterfeit, End of the Trail.

KILLY, EDWARD
1935: Freckles, Seven Keys to Baldpate.

KING, HENRY

DIRECTORS' WORK

HOWARD, WILLIAM K.
1935: Vanessa — Her Love Story, Rendezvous, Mary Burns—Fugitive.

HUMBERSTONE, H. BRUCE
1936: Charlie Chan at the Race Track, Charlie Chan at the Opera.

JAMES, ALAN
1936: Swifty.

JASON, LEIGH

JOHNSON, RAYMOND K.
1935: Kentucky Blue Streak, Skybound.

JONES, BUCK
1936: For the Service.

KANE, JOSEPH
1935: Melody Trail, Tumbling tumbleweeds, Sagebrush Troubadour.

KEIGHLEY, WILLIAM

KENTON, ERLE C.
1936: Devil's Squadron, Counterfeit, End of the Trail.

KILLY, EDWARD
1935: Freckles, Seven Keys to Baldpate.

KING, HENRY
LEWIS SEILER
Director

"CAREER WOMAN"
"STAR FOR A NIGHT"
"THE FIRST BABY"

LEWIS R. FOSTER
1936

"Two In a Crowd"
(UNIVERSAL)
Original Story and Screenplay

"Magnificent Brute"
(UNIVERSAL)
Screenplay

"Love Letters of a Star"
(UNIVERSAL)
Direction* and Screenplay

"She's Dangerous"
(UNIVERSAL)
Direction* and Screenplay

"Too Young to Die"
(PARAMOUNT)
Original Story

Present Assignment
"Armored Car"
Screenplay and Direction
(Universal)

* In Collaboration.
GUS MEINS

Director

"Nobody's Baby"
(M-G-M—Hal Roach)

★

"Kelly the Second"
(M-G-M—Hal Roach)

★

IN PRODUCTION

"The Hit Parade"
(Republic Special)

FRED GUIOL

Director

"Silly Billies"
"The Rainmakers"
"Mummy’s Boys"
(Wheeler and Woolsey)

Screen Plays*

"Kentucky Kernels"
"The Nitwits"

*In Collaboration
WILLIAM NIGH

LYNN SHORES

Director

1936

"THE GLORY TRAIL"

"REBELLION"

"MILLION TO ONE"

"WOMEN IN DISTRESS"

(Columbia)
SEILER, LEWIS
1936: Here Comes Trouble, The First Baby, Star for a Night, Career Woman.

SEITER, WILLIAM A.
1935: Roberta, The Daring Young Man, Orchids to You
In Person, If You Could Only Cook.

SEITZ, GEORGE B.
1935: Shadow of Doubt, Only 8 Hours, Times Square Lady, Calm, Yourself, Woman Wanted, Kind Lady.
1935: Exclusive Story, Three Wise Guys, The Last of the Mohicans, Mad Holiday.

SELANDER, LES
1936: Ride 'Em Cowboy, Empty Saddles, The Boss Rider of Gun Creek.

SELMAN, DAVID

SEVILLA, RAFAEL
1936: She-Devil Island.

SHAW, RICHARD.
1935: Never Too Late.
1935: Ambush Valley.

SHEA, WILLIAM
1936: Girl of the Ozarks.

SHELDON FORREST
1935: Wilderness Mail.

SHERMAN, LOWELL
(Deceased.

SHORES, LYNN
1936: The Glory Trail, Rebellion, Million to One, Women in Distress.

SLOANE, PAUL
1935: Comes the Band.

SLOMAN, EDWARD
1935: A Dog of Flanders.

SMITH, NOEL
1936: Trailin' West, King of Hockey.

SPENCER, NORMAN
1935: Rainbow's End.

STAHL, JOHN M.
1935: Magnificent Obsession.
1936: Parnell.

STAUB, RALPH

STEVE'S, GEORGE
1935: Laddie, Nitewit, Alice Adams, Annie Oakley.
1935: Swing Time, Quality Street.

STOLOFF, BEN.
1935: Swell Head, To Beat the Band.
1936: Two in the Dark, Don't Turn 'Em Loose, Sea Devils.

STONE, ANDREW L.

STRAYER, FRANK
1936: Murder at Glen Athol, Hitch Hike to Heaven, Sea Spoilers.

SUTHERLAND, EDWARD
1935: Mississippi, Diamond Jim.
1936: Poppy.

TADGART, EARROL
1936: Women Are Trouble, The Longest Night, Sinner Take All.

TAUROG, NORMAN
1935: Big Broadcast of 1936.
1936: Strike Me Pink, Rhythm on the Range, Reunion.

TAYLOR, BLAY

TAYLOR, SAM
1935: Vagabond Lady.
1936: The Jungle Princess.

THEILE, WILLIAM
1935: Lottery Lover.
1936: The Jungle Princess.

THORPE, RICHARD
1936: The Voice of Bugle Ann, Tarzan Escapes.

TINLING, JAMES

TOURNEUR, JACQUES
1936: Vieux Gargou Toto, Pour Etre Aime, Filles de Conciere.

TRYON, GLENN
1936: Two in Revolt, Easy to Take.

TUTTLE, FRANK
1935: At the King's Horses, Glass Key, Two for Tonight.
1936: College Holiday.

VAN DYKE, WILLIAM S.
1935: Forsaking All Others, Naughty Marietta, I Love My Life.

VARNELL, MARCEL
1935: Dance Band, Girls Will Be Boys.
1936: The DuBarry, I Give My Heart, Public Nuisance No. 1, No Monkey Business, All In.

VIDOR, CHARLES
1935: Strangers All, The Arizona, His Family Tree.
1936: Mutt 'Em Up.

DIRECTORS' WORK

VIDOR, KING
1936: The Texas Rangers.

von STERNBERG, JOSEF
1935: The Devil Is a Woman, Crime and Punishment.
1936: The King Steps Out.

WALKE, STUART
1935: Mystery of Edwin Drood, Werewolf of London, Manhattan Moon, Her Excellency the Governor.

WALLACE, RICHARD

WALSH, RAOUL
1935: Under Pressure, Baby Face Harrington, Every Night at Eight.
1936: Klondike Annie, Big Brown Eyes, Spenderthrift.

WATT, NATE

WELLMAN, WILLIAM
1935: Call of the Wild.
1936: Small Town Girl, Robin Hood of El Dorado.

WHALE, JAMES
1935: Bride of Frankenstein, Remember Last Night.
1936: Showboat.

WHELAN, TIM

WHITE, GEORGE

WILBUR, CRANE
1936: Yellow Cargo, We're in the Leg, Now, Devil on Horseback, Navy Spy, Romance of Robert Burns.

WILES, GORDON
1936: Charlie Chan's Secret, Blackmailer, Two-Fisted Gentleman, Lady from Nowhere.

WILLIAMS, LESTER
1936: Desert Justice.

WOOD, SAM
1935: Let 'Em Have It, Night at the Opera.
1936: Whipsaw, The Unguarded Hour, A Day at the Races.

WRIGHT, MACK V.
1935: Cappy Ricks Returns.

WYLER, WILLIAM
1936: Three These, Dodsworth, Come and Settle.

YOUNG, HAROLD M.
1936: Woman Trap, My American Wife.
W. P. LIPSCOMB
1936
SCREEN PLAYS

“PHANTOM OF THE OPERA” (Universal)
“NATIONAL VELVET” (Paramount)
“THE GARDEN OF ALLAH”* (Selznick-International)
“UNDER TWO FLAGS”* (20th Century-Fox)

*In Collaboration

WILLIAM SLAVENS McNUTT

He Writes
W R I T E R S
S E C T I O N

Writers of original stories and screenplays for features released during 1935
and 1936 are included in the following pages with pictures credited to each.

A U T H O R S
T H E I R W O R K I N 1935 AND 1936

Credits on pictures released prior to 1935 may be had from previous
editions of the Year Book or from the Film Daily information service.

ABBOTT, ANTHONY
1936: The President's Mystery.

ABBOTT, GEORGE
1936: Three Men on a Horse.

ADAMS, EUSTACE L.
1936: Down to the Sea.

ADAMS, FRANK R.
1935: Love in Bloom.

ADAMS, SAMUEL HOPKINS
1935: In Person.

ADAMSON, EWART
1935: Girl Who Came Back, Annie Oakley.

ADDINGTON, SARAH
1936: And So They Were Married.

ADE, GEORGE
1935: County Chairman.
1936: Freshman Love.

ADLER, FELIX
1936: Way Out West.

ADLER, HANS

ALLEN, HERVEY
1936: Anthony Adverse.

ALMOND, ROGER
1935: Hong Kong Nights.

ALTUS, HENRY

ANDERSON, DORIS
1935: Straight from the Heart.

ANDERSON, FREDERICK L.
1936: The Return of Sophie Lang.

ANDERSON, MAXWELL
1935: Maybe It's Love.
1936: Mary of Scotland, Winterset.

ANDREWS, ROBERT
1935: Drum Beats, I Live for Love.

ANTHONY, EMMETT
1935: Make a Million.

ANTHONY, STUART
1935: Motive for Revenge, Border Brigands.
1936: Burning Gold.

ARLEN, MICHAEL

ARMSTRONG, PAUL, JR.

ARTHUR, CHARLOTTE
1935: Rescue Squad.

ATKINS, TOMMY
1936: Hi Gaucho.

AUER, JOHN
1935: Crime of Dr. Crespi.

AUERBACH, GEORGE
1936: His Brother's Wife.

AUSTIN, F. BRITTEN
1935: The Last Outpost.

AVERY, STEPHEN

BABE, MAURINE
1936: Girl of the Ozarks.

BACHMAN, LARRY
1936: Speed.

BACHRACH, JACQUES
1936: Give Us This Night.

BAKER, GRAHAM
1935: Every Night at Eight, Girl Friend, Grand Exit, Rich Men's Daughters, Shanghai, This Is the Life, She Couldn't Take It, Mary Burns—Fugitive.
1936: History Is Made at Night, You Only Live Once.

BAKER, MELVILLE

BALDERSTON, JOHN L.
1935: Bride of Frankenstein.
1936: Beloved Enemy.

BALKIN, FAITH
1936: Love Before Breakfast, Wife Versus Secretary, The Moon's Our Home, August Week-End.

BALFE, WALTER
1936: The Bohemian Girl.

BANKSON, RUSSELL A.
1936: Feud of the West.

BARNES, CHARLES E.

BARRINGER, BARRY
1936: Federal Agent.

BART, JEAN
1935: Man Who Reclaimed His Head.

BARTLETT, CY
1935: Backfire.
1936: Under Your Spell.

BASSETT, SARAH W.
1935: Captain Hurricane.

BAUM, VICKI
1935: The Night Is Young.
LILLIE HAYWARD

Screen Plays

"Penrod and Sam"*
(Warner Bros.)

"That Man's Here Again"
(Warner Bros.)

"Ever Since Eve"*
(Warner Bros.)

FREE-LANCING

Current Assignment

"June Moon"
(Paramount)

In Collaboration

Management
Lyons, McCormick, Lyons

GENE TOWNE and GRAHAM BAKER

Under exclusive contract to

WALTER WANGER PRODUCTIONS

United Artists

BENEFIELD, BARRY 1936: Valiant is the Word for Carrie.


BERCOVICI, MARIE M. 1935: Strangers All.

BERKE, WILLIAM 1936: Timbersogue.

BERNSTEIN, ISADORE 1936: For the Service, Tugboat Princess.

BIGGERS, EARL DERR 1935: Seven Keys to Baldpate.

BILSON, GEORGE 1935: We're In the Money.

BINYON, CLAUDE 1935: The Daring Young Man.

BIRINSKI, LEO 1936: The Gay Desperado.


BLOCK, LIBBIE 1935: One Hour Late.

BLOCK, RALPH 1935: I Am a Thief, In Caliente.

BOASBERG, AL 1935: The Nitwits, Let 'Em Have It.


BOGLE, CHARLES 1935: Man on the Flying Trapeze.

BOHEM, ENDRE 1936: Happy Go Lucky, Two Wise Maids.

BOLTON, GUY 1935: Murder Man, The Dark Angel.


BOTTMNE, PHYLIS 1935: Private Worlds.

BOURBON, DIANA 1935: Atlantic Adventure.

BOYLAN, MALCOLM STUART 1935: O'Shaughnessy's Boy.

BOyle, GEORGE 1935: Convention Girl.

BRACKETT, CHARLES 1936: Woman From Woman.


BRANCH, HOUSTON 1935: North of Nome.

BREN, J. ROBERT 1936: High Tension.

BRENNAN, FREDERICK H. 1935: Miss Pacific Fleet.


BREDDLOW, LOU 1935: This Is the Life, Paddy O'Day.

BRENNER, RALPH 1936: Charlie Chan at the Race Track.

BRICKER, GEORGE 1935: The Payoff, Broadway Hostess, Romance in the Air. 1936: The Law in Her Hands, King of Hockey.

BRIDGEWOOD, ROBERT 1935: Get That Man.

BRIGHT, JOHN 1936: Here Comes Trouble, Girl of the Ozarks.

BROD, SYD 1935: This Is the Life.

BRODIE, JULIAN 1936: Love on the Run.

BROWN, KARL 1936: The White Legion.

BROWN, ROLAND 1935: The Devil Is a Sissy.

BROWN, SAMUEL G. 1935: Dinky.


BROWNELL, JOHN 1935: The Nut Farm.

BRYAN, JAY J. 1936: Fast Bullets.


BUCHMAN, HAROLD 1935: Case of the Missing Man, Smart Sister. 1936: Don't Gamble With Love.

BUCKLEY, HAROLD 1935: Road Gang.


BULL, LOIS 1935: Manhattan Butterfly.


AUTHORS' WORK


BURGER, PAUL 1936: 15 Maiden Lane.

BURGESS, GELETT 1936: Two in the Dark.

BURMAN, BEN LUCIEN 1935: Steamboat 'Round the Bend.

BURNET, DANA 1936: Follow Your Heart.

BURNETT, FRANCES H. 1936: Little Lord Fauntleroy.

BURNETT, W. R. 1935: The Whole Town's Talking, Dr. Socrates.


BUS, NIVEN 1926: Chicago Fire, Dance, Fool, Dance.

BUS-FEKETE, LADISLAUS 1936: Ladies in Love.

BUSH, KATHERINE 1936: Lady of Secrets.

BUTLER, FRANK 1935: Bonnie Scotland.

CAMPBELL, E. MURRAY 1936: The Last Outlaw.

CAMPBELL, KANE 1935: Enchanted April.

CAMPBELL, REGINALD 1936: Girl from Mandalay.

CARB, DAVID 1936: Chatterbox.


CARROLL, RICHARD 1936: I Conquer the Sea.

CARR, ZELMA 1935: The Circus City.

CARY, LUCIAN 1936: Straight from the Shoulder.


CAVETT, FRANK M. 1935: Forsaking All Others.

CENDRARS, BLAISE 1936: Sutter's Gold.

CHAMBERS, WHITMAN 1936: Sinner Take All.


CHAPLIN, CHARLIE 1936: Modern Times.

CHASE, BORDEN 1935: Under Pressure.

CHEDDON, C. C. 1935: Circus Shadows.


CHILD, RICHARD W. 1936: Forgotten Faces.
CHARLES S. BELDEN

For 1936

"GODS COUNTRY AND THE WOMAN" (WARNER BROS.)
(Screen Play*)

"WE'VE HAD OUR MOMENTS" (UNIVERSAL)
(Original* and Screen Play)

"ALL HIS GEESE ARE SWANS" (COLUMBIA)
(Original*)

"HEART-FLUSH" (COLUMBIA)
(Screen Play)

"CAFE METROPOLE" (20TH CENTURY-FOX)
(Original*)

"CHARLIE CHAN AT THE OPERA" (20TH CENTURY-FOX)
(Screen Play*)

"WIDOW FROM MONTE CARLO" (WARNER BROS.)
(Dialogue)

*In Collaboration

John Francis Larkin

In Preparation

THE PIRATE'S LADY
Original and Screenplay
for Samuel Goldwyn

MIND YOUR OWN BUSINESS

MANDARIN MYSTERY

Representative
John McCormick, Inc.
His

DR. JIMMY

Captured

Escape

Heads

Moonlight

Lightning

the

New

A.

Magnificent

Goin’

Now

Love

The

The

Hands

Last

She

Under

Cyclone

Another

Jalna.

CHODOROV, CLARK, CLAUSEN, CLARK, CHURCH, CHURCH, CHURCH, COCKRELL, CHODOROV, COHAN, COBURN, WALT, COLLINS, CLARKE, COHEN, COHEN, BENNETT, COHEN, LESTER, COFFEE, LENORE, COHAN, GEORGE M., CROMHOUT, AND COINER, COHEN, ALBERT J., 1936: Times Square Playboy.

COHEN, ALBERT J., 1936: Times Square Playboy.


COHEN, BENNETT, 1936: Never Too Late.

COLEMAN, COLIN, 1936: A Notorious Gentleman.

COCKRELL, FRANCIS M., 1935: Wildfire Man on Air.

CLARK, HARRY, 1936: The Milky Way.


COFFEE, LENORE, 1935: The Age of Indiscretion.


COHEN, ALBERT J., 1936: Times Square Playboy.

COHEN, OCTAVUS ROY, 1935: Transient Lady, The Virginia Judge.

COLEMAN, COLIN, 1936: They Met in a Taxi.

COLDEWAY, ANTHONY, 1935: In Spite of Danger, Mean and the Hour.


CONDON, CHARLES, 1936: The Three Mesquites.

CONNELL, RICHARD, 1936: F-Man.

CONNELLY, MARC, 1936: The Farmer Takes a Wife.

CONNELLY, MARC, 1936: The Farmer Takes a Wife.

CONNOLLY, MYLES, 1936: Palm Springs.

CONNORS, BARRY, 1936: Hires Are Like That.

COOPER, J. FENIMORE, 1936: The Last of the Mohicans.


CROUSE, RUSSELL, 1936: Anything Goes.

CROY, HOMER, 1935: Lady Tubbs.


CURWOOD, JAMES OLIVER, 1935: The Last Outlaw.

CURWOOD, JAMES OLIVER, 1935: Squelourd.

CURWOOD, JAMES OLIVER, 1935: Squelourd.

CURWOOD, JAMES OLIVER, 1935: Squelourd.


DE WOLF KAREN, 1936: Doughnuts and Society, Ride Ranger Ride.

DIAMOND, DAVID, 1935: She Gets Her Man.

DICKENS, CHARLES, 1935: David Copperfield, Mystery of Edwin Drood, A Tale of Two Cities.

DILLON, ROBERT, 1935: The Last City, Orchids to You.

DIX, BEULAH MARIE, 1935: College Scandal.

DIX, MARION, 1935: Lightning Strikes Twice.

DODD, LEE WILSON, 1936: Bunker Bean.


DONAHUE, JACK, 1936: Sons O’ Guns.

DONN-BYRNE, DOROTHEA, 1935: Enter Madame.

DANNELLY, DOROTHY, 1936: Poppy.


DOUGLAS, LLOYD, 1935: Maniac, Obsession.

DOWELL, GEORGE, 1935: Goin’ to Town.

DOYLE, LAIRD, 1935: Woman from Yesterday, Dangerous.


DRAKE, OLIVER, 1936: Comin’ ‘Round the Mountain.

DUFF, WARREN, 1935: In Caliente, Frisco Kid.


DUGAN, THOMAS, 1935: Another Face.


DUMAS, ALEXANDER, JR., 1936: Camille.

du MAURIER, GEORGE, 1935: Peter Ibbetson.

DUNNE, FINLEY P., JR., 1936: We Went to College.

DUNNE, PHILIP, 1936: Breezing Home.

DUNNING, PHILIP, 1935: Page Miss Glory.

DURHAM, ARTHUR, 1935: Captured in Chinatown.


DWN, ALLAN, 1935: Black Sheep.

EARL, KENNETH, 1936: Loves a Bet.


IIP, ROB, 1935: $20 a Week.

IIP, ROB, 1936: Dancing Feet.
JAMES EDWARD GRANT

STEPHEN MOREHOUSE AVERY

The Gay Deception*
One Rainy Afternoon
The Gorgeous Hussy**
etc.

Writer-Producer
Under Contract to Columbia

* With Don Hartmen
** With Ainsworth Morgan
EDMONDS, WALTER

EDWARDS, WESTON
1935: Last of the Clintons.

EGGLESTON, EDWARD
1935: Hoosier Schoolmaster.

ELSICU, EDWARD
1935: Pappy O’Day.

ELIZABETH
1935: Enchanted April.

ELKINS, SAUL
1936: The Crime of Dr. Forbes, Charlie Chan at the Race Track.

ELLIS, ROBERT

ELSER, FRANK

EMMETT, ROBERT
1936: The Oregon Trail, Men of the Plains, Song of the Gringo.

ENDORE, GUY
1935: Mark of the Vampire, Rumba.

ENGEL, SAMUEL G
1936: Stowaway.

ENGLISH, RICHARD

EPSTEIN, JULIUS
1935: Living on Velvet, I Live for Love.

ERSKINE, JOHN
1936: The President’s Mystery.

FAIRLIE, GERARD
1935: Charlie Chan in Shanghai.
1936: Bulldog Drummond Again.

FANGER, JOHN
1935: Dinky.

FARNWORTH, FRANK
1935: Women Must Dress.

FARRIS, CLIFF
1935: Outlawed Guns.

FARROW, JOHN
1935: Men of the World, Coast Guard, Lost of the Pagans.

FAZIO, GAETANO
1935: Rendezvous at Midnight.

FELTON, EARL

FENTON, FRANK
1935: Dinky.

FERGUSSON, EDNA
1936: Showboat, Come and Get It.

FERRIS, WALTER
1936: Little Widow.

FIELD, JULIAN
1936: Sitting on the Moon.

FIELDS, HERBERT
1935: Ship Cafe, Sweet Surrender.

FIELDS, JOSEPH A.
1935: Annie Oakley.
1936: The Walking Dead.

FIELDS, LEONARD
1935: Steamline Express.

FINKEL, ABEM
1936: Road Gang.

FINN, ELSIE
1935: I Dream Too Much.

FINN, JONATHAN
1936: Jailbreak.

FINN, TATE
1935: Mystery Man.

FITZSIMMONS, CORTLAND
1936: The Longest Night.

FLAVIN, MARTIN
1936: Love Begins at Twenty.

FLOURNOY, RICHARD
1936: General Spanky, Pick a Star.

FODOR, LADISLAUS
1935: Thunder in the Night.
1936: The Unguarded Hour, Girl’s Dormitory.

FORT, GARRETT
1936: Dracula’s Daughter.

FOSTER, LEWIS E.
1935: Face of an Angel, It’s a Small World.
1936: Two in a Crowd, My Blue Heaven, Too Young to Die.

FOWLER, GENE
1936: Career Woman.

FOX, JOHN, JR.
1936: The Trail of the Lonesome Pine.

FRANCE, ANATOLE
1935: Chasing Yesterday.

FRANCIS, OWEN
1936: The Magnificent Brute.

FRANK, BRUNO
1936: Sutter’s Gold.

FRANKLIN, EDGAR
1936: Wendy’s Old Man.

FRANKLIN, PAUL
1936: Secret Valley.

FRASER, HARRY
1935: Fighting Pioneers.

FREEMAN, EVERETT
1935: $1,000 a Minute.

FRENKE, EUGEN
1935: Life Returns.

FULLER, SAM
1936: Hats Off.

FURNESS, EDITH E.
1935: Mary Jane’s Pa.

FURTHMAN, CHARLES

GALILLO, PAUL
1936: Wedding Present.

GARDNER, ERLE STANLEY
1935: Case of the Curious Bride, Case of the Lucky Legs.
1936: Special Investigator, The Case of the Velvet Claws, Case of the Black Cat.

GARTIN, CROSBIE
1935: China Seas.

GARVEY, STANLEY
1935: Every Night at Eight.

GATE, HARVEY
1935: O’Sullivanny’s Boy.

GATZERT, NATE

AUTHORS’ WORK

GESEY, ERWIN
1936: Swing Time, Big Broadcast of 1937.

GENSLER, LEWIS
1935: Old Man Rhythm.

GIBBONS, ELIOT
1935: Storm Over the Andes.

GIBNEY, SHERIDAN
1935: Story of Louis Pasteur.

GIBSON, TOM
1936: The Singing Cowboy, Romance Rides the Range.

GIBBS, MAX
1935: All the King’s Horses.

GLASMON, KUBEC
1935: Show Them No Mercy.

GLEASON, JAMES
1935: Two Fisted.

GLUCK, MARCEL
1935: Renee Sound.

GLUCK, SINCLAIR
1936: The Dark Hour.

GOODLIE, A. CARTER
1935: I Live My Life.

GOODRICH, JOHN
1936: Crack-Up.

GORDON, HOMER KING

GORDON, LEON
1935: Star Harmony.

GORDON, ROSE
1936: Terror of the Plains.

GORMAN, HERBERT
1936: Sunny.

GORNEY, JAY
1935: Redheads on Parade.

GOULD, BRUCE
1936: Reunion.

GOULDING, EDMUND
1935: The Flame Within.

GRACE, RICHARD V.
1936: Devil’s Squadron.

GRAHAM, JO
1936: Cowboy Gentleman.

GRANET, BERT
1936: The Gentleman from Louisiana.

GRANT, JAMES EDWARD
1935: Whipsaw, Big Brown Eyes.

GREEN, ALAN

GREY, ZANE

GRIBBLE, HARRY W.
1935: His Family Tree.

GRiffin, ELEANORE
1936: Diane and Rush, Time Out for Romance, Call’s Prophecy.
KAREN De WOLF
Author and Screenwriter

In Preparation

"LOVE IN A BUNGALOW"
(Screen Play)*

Universal

*In Collaboration

KINGSTON-MEYERS, INC.

WILLIAM R. LIPMAN
1937
Original Stories
"LOVE IS NEWS"* (20th Century-Fox)
"HEART FLUSH"* (Columbia)
Screen Play
"TAKE IT EASY" (RKO-Radio)
Adaptation
"BIG BROWN EYES" (Walter Wanger-Paramount)
Screen Play*
Adaptation
"MILLION DOLLAR RANSOM"
Adaptation
"LITTLE MISS MARKER" Screen Play*

1936
Adaptation
"FATAL LADY" (Walter Wanger-Paramount)
Original Story*
"YOURS FOR THE ASKING" (Paramount)
Original Story
"GOOD DAME" Screen Play*
Adaptation
"BEHOLD MY WIFE"
Screen Play
Original Story
"BROADWAY BAD"

*In Collaboration

Management
William Morris Agency
E.  All Riddle
Frankenstein.
the Lightning
Flying
Stone
the
Lady,
Broadway
Air
Cowboy
Frisco
Lottery
HUGH
London,
Public
Secretary.
Coronado.
Old
Star.
Life
Revolt.
Werewolf
Blue
Allah.
The
High
Champagne
Alias
Alias
McFadden's
Dr.
I'll
GUEDEL,
GRINSTED,
HALSEY,
HARTMAN,
HARDY,
HARBURG,
HARBACH,
HAYS,
HAY,
HILLYER,
HILL,
HEFFETZ, L. A.
1935: Reckless Roads
HELMAN, Lillian
1936: These Three
HELPRIN, M.
1935: Forced Landing
HERBERT, F. HUGH
1935: People Will Talk, If
You Could Only Cook
HERENDEEN, FREDERICK
1935: The King's Horses.
Herrick, Robert
1935: The Healer.
HERVEY, HARRY
1935: A Woman Comes Home.
HERZIG, SIG
1935: Lottery Lover, Venus in
Velvet, Argentine, Old Man
Rhythm, Broadway Gondolier,
Millions in the Air
HICHENS, ROBERT
1936: The Garden of Allah.
HIGGIN, HOWARD
1936: Invisible Ray, Revolt of
the Zombies.
HILL, ETHEL
1936: More Than a Secretary.
HILL, GUS
HILLYER, LAMBERT
1935: Men of the Night, Law
Beyond the Range, Guard That
Girl.
HOBART, ALICE T.
1935: Oil for the Lamps of
China.
HOBART, VERA
1936: Ring Around the Moon.
HOBHOUSE, ADAM
1935: A Summer Last Night.
HODGES, DOUGLAS
1936: Invisible Ray.
HOGAN, JAMES
1935: Life Returns.
HOLDING, ELIZABETH S.
1935: The Bride Comes Home.
HOLM, GUSTAF
1936: The King Steps Out.
HOLM, JOHN CECIL
1935: Three Men on a Horse.
HOMES, BEN
1935: Lightning Strikes Twice.
HOOKER, BRIAN
1935: Matadero.
HOPE, EDWARD
1935: Calm Yourself.
HOPKINS, ROBERT
1936: In Francisco.
HORAN, EDWARD
1935: All the King's Horses.
HORNAN, ARTHUR
1935: Welcome Home.
HORSETROTTER, M.
1936: Of the Mounted.
HARLAN, J.
1936: Old Man Rhythm, Here
Comes Cookie, The Gay Deception,
Redheads on Parade, Coronado.
HARLAN, EDMUND L.
HARTMAN, EDWARD
1935: The Big Noise.
HARVEY, JANNETTE
1936: Country Gentlemen.
HATCH, ERIC
1935: My Man Godfrey, Spend-
thrift.
HAY, IAN
1935: Widow from Monte
Carlo.
HAY, RAY
1935: I'll Love You Always.
HECHT, BEN
1935: The Finestin Daguerre,
Once in a Blue Moon, The
Scoundrel, Barbary Coast.
HUBBARD, ELBERT
1936: A Message to Garcia.
HUGHES, RUPERT
1936: It Had to Happen, The
President's Mystery.
HUGO, VICTOR
HURLBUT, WILLIAM
1935: Of Frankenstein.
HURST, VIDA
1935: Wings in the Dark.
HYLAND, FRANCES
1935: Smart Girl, My Mar-
riage.
1936: The Crime of Dr. Forbes.
IDE, LEONARD
1936: Rainbow Ride.
IRWIN, WALLACE
1935: The Woman in Red.
Isham, FREDERICK B.
1935: Three Living Hosts.
JACCARD, JACQUES
1936: Desert Guns.
JACKSON, FREDERICK
1935: Bisho Misbehaves.
JACKSON, HELEN H.
1936: Ramona.
JACOBS, HARRISON
1935: After the Dance, The
Little Big Shot.
JACOBS, W. W.
1936: Our Relations.
JACOBS, WILLIAM
1935: Unwelcome Stranger,
Moonlight on the Prairie.
1935: Song of the Saddle, Treachery
Rides the Range, Hot Money.
JACOBY, M.
1936: Here Comes Carter!
JAMISON, MRS. C. V.
1936: You'll Find on the River.
JARRETT, DAN
1935: Cowboy Millionaire.
1936: Let's Sing Again, Bor-
der Mexican.
JAY, GRIFFIN
1935: Air Hawks.
JEFFERSON, L. V.
1936: The Lion's Den.
JEFFRIES, OLIVER
1935: Reckless.
JESKE, GEORGE
1935: Skybound.
JESSE, F. TENNYSON
1936: Half Angel.
JEVNE, JACK
1936: Muster Cinderella, Way
Out West.
JOHNSON, EARL
1936: Two in Revolt.
JOHNSON, NUNNALLY
1935: Thanks a Million.
JOHNSON, AGNES C.
1936: Nobody's Fool.
JOHNSON, ANNE
1935: Little Colonel.
JOHNSON, WILLIAM
1935: Alias Mary Dow.
JONES, ARTHUR
1936: Pick a Star.
GEORGE WALLACE SAYRE

Original Story

"FLYING HOSTESS"
(Universal)

HORACE JACKSON

Writer
JOHN TWIST
Screenplays
"SEA DEVILS"
"WANTED: JANE TURNER"
"WE WHO ARE ABOUT TO DIE"
"ANNIE OAKLEY"
"ANOTHER FACE"
"THE LAST OUTLAW"
"GRAND OLD GIRL"
"LA CUCARACHA"

Authorship
"WANTED: JANE TURNER"

In Preparation
"THE TOAST OF NEW YORK"
(Screenplay)

PHILIP DUNNE
Screenplays
"COUNT OF MONTE CRISTO"
"LAST OF THE MOHICANS"
(Reliance-U. A.)

for 1937

"DELAY IN THE SUN"
"LONDON BRIDGE IS FALLING"
DORRELL McGOWAN and STUART E. McGOWAN
1936 Productions

ORIGINALS
Sea Spillers (Universal)
Lady Luck (Chesterfield)
A Man Betrayed (Republic)
The Big Show (Republic)
Red River Valley (Republic)
Guns and Guitars (Republic)
Singing Cowboy (Republic)
Get Along Little Dogies (Republic)

SCREENPLAYS
A Man Betrayed (Republic)
Steel (Republic)
The Big Show (Republic)
Red River Valley (Republic)
Guns and Guitars (Republic)
Comin’ Round the Mountain (Republic)
Singing Cowboy (Republic)
King of the Pecos (Republic)
Ride, Ranger, Ride (Republic)
Get Along Little Dogies (Republic)

In Preparation
WOMEN MAKE HISTORY
Original and Screenplay
(Republic)

LUCI WARD
Original Story
and Screen Play*
"MOUNTAIN JUSTICE"

Starring
JOSEPHINE HUTCHISON and GEORGE BRENT
Directed by
MICHAEL CURTIZ
Screen Plays*
"MELODY FOR TWO"
"LAND BEYOND THE LAW"
"CHEROKEE STRIP"
"THE LAW IN HER HANDS"
(Based on original story, "WOMAN AT LAW")
"MURDER BY AN ARISTOCRAT"
Cosmopolitan Magazine Story, "CARGO DE LUXE"
October, 1936, Issue

572
When Your Heart's on Fire, Time Out for Romance.

RAPHAELSON, SAMSON
1935: Accent On Youth.

RATHMELL, JOHN
1935: Burn 'Em Up Barnes, Ladies crave excitement, confidential. 1936: Darkest Africa.

RATOFF, GREGORY
1935: This Woman is Mine. 1936: Sins of Man.

REED, MARK

REEVES, THEODORE
1935: Only 8 Hours. 1936: Dangerous Waters, and sudden death.

REICH, WALTER
1935: Unfinished Symphony. 1936: Stranded. 1937: Man for Next, Don't Turn 'Em Loose.

RICHARDS, LAURA E.
1935: Captain January.

RIGBY, GORDON
1935: Orchids to You. 1936: Two Years Before the Mast.

RILEY, LAWRENCE
1936: Go West Young Man.

RINEHART, MARY ROBERTS

RIVKIN, RUTHVEN

RIVKIN, ALLAN

ROBERTS, CHUCK
1935: Fighting Pioneers. 1936: Farewell to All Others.

ROBERTS, EDWARD B.
1935: Farewell to All Others. 1936: Your Uncle Dudley.

ROBERTS, MARGUERITE

ROBINSON, BERTRAND

ROBINSON, CHARLES
1935: A Lady Be Careful. 1936: Captain January.

ROCHE, ARTHUR S.

RODENY, COL. GEORGE B.
1936: Frontier Justice.

ROGERS, BOGAR
1936: 13 Hours by Air. 1937: A Way Out West.

ROGERS, HOWARD EMMETT
1936: The Bride Walks Out.

ROGERS, SHERMAN
1935: It's a Great Life.
JOHN P. MEDBURY

* *

WRITING FOR EVERYBODY EXCLUSIVELY

* *

LEO MORRISON
Is The Ten Percenter

EARLE SNELL

Screenplays

"RAINBOW ON THE RIVER"*
(Sol Lesser—RKO-Radio)

▷

"TWO IN A CROWD"*
(Universal)

▷

"ROAMING LADY"*
(Columbia)

* In Collaboration
SNELL, EARL

SPEARMAN, FRANK H.
1935: Whispering Smith Speaks.

SPEERS, ROBERT D.
1935: Too Tough to Kill.

SPENCER, RALPH
1935: Going Highbrow, Here Comes the Band, Crashing Society.
1936: Poor Little Rich Girl.

SPERLING, MILTON
1936: Sing Baby Sing.

SPRAGUE, CHANDLER
1936: Early to Bed.

SQUIER, EMMA L.
1936: Dancing Pirate.

STALLINGS, LAURENCE
1935: After Office Hours.

STANGELAND, MICHAELIS
1936: Star for a Night.

STARLING, LYNN
1935: Shanghai.

STARRETT, VINCENT
1935: Great Hotel Murder.

STEMMLE, R. A.
1936: Desire.

STEVenson, ROBERT L.
1935: Trouble for Two.

STONG, PHIL

STOREY, TOMPASWYER
1935: Man's Best Friend. 1936: Two in Revolt.

STOUT, REX
1936: Meet Nero Wolfe.

STRACHEY, LYTTON
1936: The White Angel.

STRAWN, ARTHUR
1935: Black Room Mystery.

STRONG, AUSTIN
1936: Along Came Love.

SUGERTCHOFF, ILLIA
1935: Man Who Broke the Bank at Monte Carlo.

SULLIVAN, EDWARD D.
1935: People's Enemy.

SULLIVAN, WALLACE

SUTHERLAND, SIDNEY
1936: Laughing Irish Eyes.

SWANSON, F. A.
1935: Man Who Broke the Bank at Monte Carlo.

SWIFT, DON
1936: Let's Sing Again.

SYRETT, NETTA
1936: A Woman Rebels.

SZEKELY, HANS
1936: Desire.

TAYLOR, DWIGHT
1935: Paris in Spring, Top Hat.

TAYLOR, ERIC
1936: Happy Go Lucky, Special Orders, Navy Blues.

TAYLOR, MATT
1936: More Than a Secretary.

TAZIL, ZARAH
1936: Outlaws of the Range.

TEMPLETON, GEORGE
1936: Too Many Parents.

TEMPLIN, DAN M.
1936: Boulder Dam.

TENNYSON, ALFRED
1936: The Charge of the Light Brigade.

TERRIS, TOM
1935: Circumstantial Evidence.

THACKERAY, W. M.
1935: Becky Sharp.

THIELE, WILLIAM
1936: Don't Get Personal.

THOMAS, A. E.

THOMAS, FAITH

THOMPSON, FRED
1936: Sons O' Guns.

THOMPSON, HARLAN
1935: Ship Cafe.

THOMPSON, KEENE
1936: Wives Never Know.

THURMAN, WALLACE
1935: High School Girl.

TINSLEY, THEODORE A.
1936: Panic on the Air.

TOLSTOY, LEO
1935: Anna Karenina.

TOVEROH, DAN
1936: Yellow Dust.

TOTMAN, WELLYN
1935: Streamline Express, Miracle Rider, waterfront Lady.
1936: The Leathernecks Have Landed, Down to the Sea, Happy Go Lucky.

Authors' Work

TABER, RICHARD
1935: Two Fisted.

TALBOT, MONROE
1936: Hair-Trigger Casey.

TANSEY, ROBERT
1936: Roamin' Wild.

TARKINGTON, BOOTH
1935: Mississippi, Alice Adams.
1936: Gentle Julia.

TASKER, ROBERT
1936: Here Comes Trouble.

TAYLOR, DWIGHT
1935: Paris in Spring, Top Hat.

TAYLOR, ERIC
1936: Happy Go Lucky, Special Orders, Navy Blues.

TAYLOR, MATT
1936: More Than a Secretary.

TENNYSON, ALFRED
1936: The Charge of the Light Brigade.

TERRIS, TOM
1935: Circumstantial Evidence.

THACKERAY, W. M.
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THIELE, WILLIAM
1936: Don't Get Personal.

THOMAS, A. E.

THOMAS, FAITH

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THOMPSON, HARLAN
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THOMPSON, KEENE
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THURMAN, WALLACE
1935: High School Girl.

TINSLEY, THEODORE A.
1936: Panic on the Air.

TOLSTOY, LEO
1935: Anna Karenina.

TOVEROH, DAN
1936: Yellow Dust.

TOTMAN, WELLYN
1935: Streamline Express, Miracle Rider, waterfront Lady.
1936: The Leathernecks Have Landed, Down to the Sea, Happy Go Lucky.
ADELINE M. ALVORD
Authors' Representative and Story Consultant

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Charles G. Booth
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Charles (Chuck) Martin
Otis Adelbert Kline
Vingie Roe
A. R. Evans
and many others

6605 Hollywood Blvd.
Hollywood, California

GERTRUDE ORR

"Country Gentlemen"
(Screenplay) *
(REPUBLIC)

"The Harvester"
(Screenplay) *
(REPUBLIC)

In Work
"Swift Lightning"
(Screenplay)

"Circus Queen"
(Original and Screenplay)

* In Collaboration.

Management: Small-Landou
TOWNLEY, JACK

TRUMBO, DALTON
1936: Tugboat Princess.

TUCHAR, WANDA
1935: Grand Old Lady.

TUPPER, TRISTRAM
1935: Red Hot Tires.

TURNER, ETHEL
1935: One Way Ticket.

TWIST, JOHN

ULMAN, WILLIAM A., JR.
1936: Down to the Sea.

UNGAR, GLADYS
1935: Music in Magic.

UPSON, WILLIAM H.
1936: Earthworm Tractors.

VANCE, LOUIS JOSEPH
1936: The Lone Wolf Returns.

VAN DINE, S. S.

VAN DYKE, TOM

VAN EVERY, DALE
1935: After Office Hours, Men Without Names.

VAN LOAN, H. H.
1936: I'd Give My Life.

VARESI, GILDA
1935: Enter Madame.

VIDOR, KING
1936: The Texas Rangers.

WAGGNER, GEORGE
1935: Cowboy Millionaire, Cheers of the Crowd.

WALD, JERRY
1935: Living on Velvet, Sweet Music, I Live for Love.

WALES, HENRY
1936: You May Be Next.

WALLACE, EDGAR
1935: Born to Gamble.

WALLACE, FRANCIS
1936: Rose Bowl, The Big Game.

WALLACH, MICHAEL
1936: Gold Diggers of 1937.

WALPOLE, HUGH
1935: Vanessa — Her Love Story, Kind Lady.

WALSH, THOMAS
1936: We're Only Human.

WARD, LUCI
1936: Mountain Justice.

WAY, NORMAN
1935: Mary Jane's Pa.

WEOAD, FRANK

WEBSTER, M. COATES
1936: The Man I Marry.

WEIMAN, RITA
1936: The Witness Chair, The President's Mystery.

WEISSMANN, LOUIS
1936: Two Against the World.

WEST, MAE
1935: Goin' to Town. 1936: Klondike Annie.

WEST, WALTER

WESTMAN, LOLITA ANN

WESTON, GARETT
1935: Preview Murder Mystery.

WHARTON, EDITH

WHELAN, TIM
1935: Murder Man.

WHITNEY, GENE
1935: Tomorrow's Youth.

WIGGIN, KATE D.
1936: Timothy's Quest.

WILBUR, CRANE

WILLEMSE, CAPT. C. W.
1935: Behind the Green Lights.

WILLIAMS, BEN AMES
1936: Small Town Girl.

WILLIAMS, JESSE L.
1936: Too Many Parents.

WILSON, CHERY

WILSON, HARRY LEON

WILSTACH, FRANK
1936: The Plainsman.

WINSLOW, THYRA SAMTER
1935: She Married Her Boss.

WINTERSTEIN, FRANZ
1935: El Malvado Carabel.

WITTELS, DAVID G.
1935: I Dream Too Much.

WITWER, H. C.
1936: Cain and Mabel.

WOODEHOUSE, P. G.

WOLF, EDGAR ALLAN
1936: Tough Guy.

WOLFSON, P. J.
1936: The Lady Consents, Public Enemy's Wife.

WOODROW, MRS. WILSON
1936: Penthouse Party.

WORMSER, RICHARD
1936: Sworn Enemy.

WORTS, GEORGE F.
1936: Absolute Quiet.

WRIGHT, HAROLD BELL

WRIGHT, WILLIAM H.
1936: Yours for the Asking.

WYLIE, I. A. R.
1935: A Feather in Her Hat.

WYLIE, PHILIP
1935: Death Flies East.

YARDLE, HERBERT O.
1935: Rendezvous.

YATES, HAL
1936: General Spanky.

YEATS-BROWN, FRANCIS

YELLEN, JACK
1936: Pigskin Parade.

YOUNG, GORDON
1936: Captain Calamity.

YOUNG, RITA JOHNSON

YOUNG, STARK
1935: So Red the Rose.

YOUNG, WALDEMAR

ZORN, ILYA
### SCREENPLAY WRITERS

**THEIR WORK IN 1935 AND 1936**

Credits on pictures released prior to 1935 may be had from previous editions of the Year Book or from the Film Daily information service.

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<td>Lives of a Bengal Lancer.</td>
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<td>The Virgin Judge.</td>
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<td>Hong Kong Nights.</td>
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<td><strong>ANDERSON, DORIS</strong></td>
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<td>Jalna.</td>
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<td>This is the Life, Grand Exit, Rich Men's Daughters, Shanghai, Mary Burns—Fugitive.</td>
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<td>The Case Against Mrs. Ames, History Is Made at Night, You Only Live Once.</td>
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<td><strong>BAKER, MELVILLE</strong></td>
<td>Next Time We Love, Ladies in Love.</td>
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<tr>
<td><strong>BALDERSTON, JOHN L.</strong></td>
<td>Lives of a Bengal Lancer, Mystery of Edwin Drood, Bride of Frankenstein, Mad Love.</td>
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<td><strong>Baldwin, Earl</strong></td>
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<td><strong>BARRINGER, BARRY</strong></td>
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<td>Song of the Trail, Federal Agent.</td>
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<td><strong>BART, JEAN</strong></td>
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<td><strong>BARTLETT, CY</strong></td>
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<td><strong>BEECHARD, ARTHUR J.</strong></td>
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<td><strong>BECKHAM, FORD</strong></td>
<td>The Sky Parade, Border Flight.</td>
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<td>Revenge Rider, Fighting Shadows, Justice of the Range, Tumbling Tumbleweeds, Man from Guntown.</td>
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<td>A Shilling for Candles, Shadow on the Wing.</td>
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<td><strong>BERNSTEIN, ISADORE</strong></td>
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<td><strong>BINYON, CLAUDE</strong></td>
<td>The Gilded Lily, Mississippi, Stolen Harmony, Accent on Youth, The Bride Comes Home.</td>
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<td><strong>BLOCK, RALPH</strong></td>
<td>Valiant is the Word for Carrie.</td>
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**BUCKLEY, HAROLD**  
1935: Public Enemy's Wife, Road Gang, Carruthers' Case.  

**BUCKETT, ADELE**  
1935: Keeper of the Bees, Lady Tubbs, Powdermoke Range.  
1936: Hi Gauchos, Plan 16, Volcano, Night Key, Circus Girl.  

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1936: Trouble for Two. |
| **CLEETHORPE, SCOTT E.**  
1936: Just My Luck. |
| **CLIFTON, ELMER**  
1935: Captured in Chinatown. |
| **CLARK, HARRY**  
1935: Princess O'Hara, Mister Dynamite, Big Jim, His Night Off, King Solomon of Broadway, Remember Last Night.  
| **COEN, FRANKLIN**  
1936: "Til We Meet Again. |
| **COFFEE, LENORE J.**  
1935: Vanessa — Her Love Story.  
1936: Suzy. |
| **COHEN, ALBERT J.**  
1935: Times Square Lady, A Night at the Ritz, King Solomon of Broadway. |
| **COHEN, BEN**  
| **COHN, BENNETT**  
1936: Swifty. |
| **COLDWEN, ANTHONY**  
1935: In Spite of Danger, Men of the Hour.  
1936: Trailin' West. |
| **COLE, LESTER**  
1933: Under Pressure, Hitch Hike Lady, Too Touch to Kill.  
1936: Follow Your Heart, The President's Mystery. |
| **COLLIER, CONSTANCE**  
1935: Peter Ibbetson. |
| **COLLIER, JOHN**  
1935: Sylvia Scarlett.  
| **COMANDINI, ADELE**  
1935: Girl of the Limberlost.  
| **CONN, HARRY**  
| **CONNELL, RICHARD**  
1936: Our Relations. |
| **CONNELLY, MARC**  
| **CONSELMAN, WILLIAM**  
1935: Little Colonel, Doubting Thomas.  
1936: Private Number, On the Avenue, Pigskin Parade, Stow-away. |
| **COOPER, OLIVE**  
1935: Hot Tip, Confidential.  
1936: Laughing Irish Eyes, Return of Jimmy Valentine, Dancing Feet, Hearts in Bondage, Navy Born, Happy Go Lucky, Join the Marines. |
HEERMANN, VICTOR 1935: The Break of Hearts, Magnificent Obsession.
HELLMAN, SAM 1935: County Chairman, It’s a Small World, In Old Kentucky. 1936: Captain January, Poor Little Rich Girl, Reunion.
HERZIG, SIG 1935: Old Man Rhythm, Broadway Gondolier, Millions in the Air. 1936: Colleen, Sing Me a Love Song.
HIGGINS, HOWARD 1936: I Conquer the Sea.
HIGGINS, JOHN C. 1935: Murder Man.
HILLYER, LAMBERT 1935: Men of the Night, Law Beyond the Range, Guard That Girl.
HILTON, JAMES 1936: Camille.
HOFFENSTEIN, SAMUEL 1935: Enchanted April, Paris in Spring. 1936: Desire, the Voice of Buggin.
HOLMES, BROWN 1935: Case of the Curious Bride, Florentine Dagger, While the Patient Slept, We’re in the Money, Case of the Lucky Legs. 1936: Snowed Under, Satan Met a Lady, Flying Hostess.
HOMAN, ARTHUR 1935: Life Returns.
Houser, Lionel 1935: Public Menace, Grandpa. 1936: The Lone Wolf Returns, Devil’s Squadron.
Howard, Sidney 1935: Dodsworth.
Howatt, Nitina 1935: Mysterious Mr. Wong.
Howell, Maude 1935: Richelieu.
Hutchison, Jerry 1936: Two in Revolt.
Ince, Thomas H. 1935: Man from Guntown.
JACOBY, MICHEL 1936: The White Angel, Two Against the World, Charge of the Light Brigade.
James, Rian 1935: It Happened One Night, Redheads on Parade, To Be or Not to Be. 1936: We’re Only Human, The Witness Chair, Walking on Air.
JAMIESON, HAZEL 1936: Dangerous Waters.
Jay, GRIFFIN 1935: Air Hawks, The Hawk, Too Tough to Kill.
Jennings, AL 1936: Sing of the Gringo.
Jevne, Jack 1935: Trail’s End.
1936: Kelly the Second, Our Relations.
Johnson, AGNES C. 1935: When a Man’s a Man. 1936: Great Gatsby.
JONES, Arthur Vernon 1936: Kelly the Second, Neighborhood House, Mister Cinderella, Pick a Star.
Kahn, Gordon 1935: People’s Enemy, Gigollette.
Kandel, Aiken 1935: Manhattan Moon, She Gets Her Man.
Kaufman, George S. 1935: A Night at the Opera.
Kendis, J. D. 1936: Gambling With Souls.
Kern, Jerome 1936: Showboat.
Kimble, Lawrence 1936: All American Chump.
Klein, philip 1935: Elinor Norton, Dante’s Inferno.
versus Secretary, The Devil is a Sissy, Love on the Run.
MAIBAUM, RICHARD
1936: We Went to College.
MALLOW, DORIS
1935: I Am a Thief, Princess O'Hara, Mister Dynamite, Diamond Jim, King Solomon of Broadway, His Night Off, Remember Last Night.
1936: Too Many Parents, Human Cargo, Two in a Crowded.
MANKIEWICZ, HERMAN J.
1935: After Office Hours, Escape.
MANKIEWICZ, JOSEPH L.
1935: Forsaking All Others, I Live My Life.
MANNING, BRUCE
1936: The Lone Wolf Returns, The Devil's Squadron, Counterfeit, Meet Nero Wolfe.
MANSFIELD, VICTOR
1935: Here Comes the Band.
MARK, JOSEPH M.
1935: Let 'Em Have It.
1936: And Sudden Death.
MARION, FRANCES
1935: Riffraff.
1936: The Good Earth, Canaille.
MARION, GEORGE, Jr.
1935: Metropolitan, Two for Tonight.
MARKEY, GENE
1935: Let's Live Tonight, King of Burlesque.
1936: Private Number, Girl's Dormitory.
MARKS, CLARENCE J.
1935: The Affair of Susan.
1936: Don't Get Personal.
MARRISON, BEN
1935: White Cockatoo, Bright Lights, Case of the Lucky Legs.
1936: Brides Are Like That, Nobody's Fool.
MARLOW, BRIAN
MARTIN, AL
1935: Burn 'Em Up Barnes, Danger Ahead.
MARTIN, FRANCIS
1935: Mississippi, Two Fisted, Big Broadcast of 1936.
1936: Strike Me Pink, Colle阳台, Princess Comes Across, Rhythm on the Range, Big Broadcast of 1937.
MASON, SARAH Y.
MAYER, EDWIN JUSTUS
1935: So Red the Rose, Peter Ibbetson.
1936: Give Us This Night, Desire, 'Til We Meet Again.
MEARS, H. FOWLER
1935: Bella Donna.
MEDBURY, JOHN P.
1935: Love in Bloom.
MEEHAN, ELIZABETH
1935: Harmony Lane.
1936: The Harvester.
MEEHAN, JOHN
1935: Peter Ibbetson.
1936: I've Been Around, Wake Up and Dream.
1936: His Brother's Wife.
MELEYON, WILLIAM B.
1936: Beloved Enemy.
MEREDITH, BESS
1935: Folies Bergere, Metropolitan.
1935: Half Angel.
MEYERS, HENRY
1936: Luckiest Girl in the World.
MILHAUSER, BERTRAM
1935: Case of a Murder Case, The Magnificent Brute.
MILLER, JAMES K.
1935: The Healer.
MILLER, ALICE DUCER
1936: Rose Marie, Wife versus Secretary, Girl on the Front Page.
MILLER, SETON I.
1936: Two in the Dark, The Leathernecks Have Landed, Bullets or Ballots.
MILNE, PETER
1935: Gold Diggers of 1935, Woman in Red, Mary Jane's Pa, From This Dark Stairway, Miss Pacific Fleet.
MINNEY, R. J.
1935: From the piled India.
MINTZ, SAM
1935: Roberta.
MOFFITT, JEFF
1935: Bonnie Scotland.
1936: Kelly the Second.
MOFFITT, JOHN C.
1936: Rhythm on the Range, Murder With Pictures.
MOONEY, MARTIN
1935: All the Evidence.
MOORE, DANIEL
1935: The Last of the Mohicans.
MORAN, EDDIE
1935: Two Fisted.
MORGAN, RAINSWORTH
1935: A Dog of Flanders.
1936: The Gorgeous Hussy.
MORGAN, BYRON
1935: It's in the Air.
MORGAN, GEORGE
1935: Rescue Squad.
MORRIS, GOVERNEUR
MORTON, GUY
1935: Secrets of Chinatown.
MOSHER, LOUIS
1936: Tarzan Escapes.
MUHR, FLORABELLE
1935: Fighting Youth.
MULHAUSER, JAMES
MURFIN, JANE
1935: Roberta, Alice Adams, Come and Get It.
MYERS, HENRY
1935: Father Brown—Detective, Black Room Mystery.
1936: College Holiday.
NATTEFORD, JOHN F.
1935: Crimson Trail, Fighting Lady, Headline Woman, Rider of the Law, Never Too Late, $1,000 a Minute.
NEVILLE, GRACE
1935: Air Hawks.
1936: Dangerous Intrigue, Shakedown.
NEVILLE, JOHN T.
NEWMARK, LUCILLE
1935: Miss Pacific Fleet.
NIBLO, FRED, Jr.
1935: Death Flies East, Unknown Woman, Escape from Devil's Island.
NICHOLS, DUDLEY
NICHOLSON, KENYON
1936: Hours by the Hour.
NORRIS, STEPHEN
1936: Born to Fight, Racing Blood.
NORTH, EDMUND
1935: I Dream Too Much.
1936: Murder on a Bristle Path, Bunker Bean.
ODETS, CLIFFORD
1936: The General Died at Dawn.
O'DONNELL, JACK
1935: Racing Luck.
O'DONNELL, JOSEPH
1936: Timber War, Border Caballero, Lightnin' Bill Carson, Wildcat Trooper.
OFFNER, MORTIMER
O'HIGGINS, HARVEY
1936: I Married a Doctor.
OLMSTEAD, ED
1935: Crime of Dr. Crespi.
Harmony
Private Prairie.
Black Mark
The Bordertown, Sissy.
One Love.
Crowd.
Woman
Men
Rendezvous.
The Young,
Dan
SEFF.
SCOLA,
SCHUBERT,
SCHROEDER,
SCHROCK,
SCHAYER,
SAYRE,
SARECKY,
BARNEY.
1935: Burn 'Em Up Barnes.
1936: Darkest Africa.
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1935: Maybe It's Love.
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1936: Her Master's Voice.
SAYRE, GEORGE WALLACE.
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1936: Song of the Trail, Go Get 'Em Haines.
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1935: The Pay-Off, His Family Tree.
Annie Oakley.
1936: The Road to Glory.
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1935: Burn 'Em Up Barnes.
SCHARY, DORE.
1935: Chimatown S q u a d.
Storm Over the Andes, Silk Hat Kid, Your Uncle Dudley, F-Man.
1936: Her Master's Voice.
Timothy's Quest, The Public Must Eat. The Great Houdini,
A Gun for Hire, Mind Your Own Business, Outcast, Girl from Scotland Yard.
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1936: Dangerous Waters, The Devil is a Sissy.
SCHOOLFIELD, PAUL.
1935: Sunset Range.
SCHROCK, RAYMOND L.
1936: Sing Me the Moon, Happy Go Lucky.
SCHROEDER, DORIS.
1936: Call of the Prairie.
Three on the Trail, Heart of the West.
SCHUBERT, BERNARD
1935: Mark of the Vampire, Kind Lady.
1936: Hearts in Bondage.
SCHULZ, FRANZ.
SCOLA, KATHRYN.
1935: One Hour Late, The Glass Key.
1936: It Had to Happen.
SCOTT, ALLAN.
1936: Swing Time.
SEFF, MANUEL.
SEGALL, HARRY.
1936: Don't Turn 'Em Loose.
SEYMOUR, JAMES.
1935: King of Burlesque.
SHARP, MORDAUNT.
1935: The Dark Angel.
SHANNON, ROBERT T.
1935: A Night at the Ritz.
Times Square Lady, King Solomon of Broadway.
SHAW, IRWIN.
1936: The Big Game.
SHEKMAN, ARTHUR.
SHELDON, FOREST.
1935: Men of Action.
SHERMAN, JOSEPH.
1935: Murder in the Fleet.
SHERMAN, PERLEY.
1935: The Lost City.
SHERMAN, RICHARD.
1936: To Mary—With Love.
SHERWOOD, ROBERT E.
1936: The Ghost Goes West.
SHORE, VIOLA B.
SHUMATE, HAROLD.
1936: Hell-Ship Morgan, Pride of the Marines, Panic on the Air, The Final Hour, End of the Trail, Killer at Large.
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1936: Born to Dance.
SILVERSTEIN, DAVID.
1935: Woman Wanted, Streamline Express.
1936: Is My Maiden Lane.
SIMMONS, MICHAEL.
1935: Awakening of Jim Burke.
1936: Girl of the Ozarks.
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1935: Here Comes the Band.
SMITH, HINTON.
1936: His First Steps.
SMITH, HOWARD ELLIS.
1935: Man Who Broke the Bank at Monte Carlo, Professional Soldier.
1936: It Had to Happen, To Mary—With Love.
SMITH, PAUL GERARD.
1935: One More Hour, Hold 'Em Yale, Welcome Home.
1936: It's a Great Life, F-Man.
SMITH, VERNON.
1936: Call of the Prairie.
Three on the Trail.
SMITH, WALLACE.
(Deceased).
1935: Bordertown, Seven Keys to Baldnate.
SNELL, EARL.
1935: Stone of Silver Creek, Escape from Devil's Island.
SOLOW, EUGENE.
1935: While the Patient Slept.
1936: Crash Donovan.
SPENCE, RALPH.
1936: Here Comes the Band, Big Broadcast of 1936, Broadway Melody of 1936, Two-Fisted.
SPERLING, MILTON.
1935: Sing Baby Sing.
SPEWACK, BELL.
1935: Rendezvous.
SPEWACK, SAMUEL.
1935: Rendezvous.
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1935: So Red the Rose.
STARLING, LYNN.
1935: Private Worlds, Shanghaied.
1936: Give Us This Night, More Than a Secretary.
STEPHANI, FREDERICK.
1935: All the King's Horses.
STEVENS, LOUIS.
1935: Mary Burns—Fugitive.
1936: Special Investigator, The Texas Rangers.
STEWART, DONALD.
STOREY, TOM SAYNER.
1935: Man's Best Friend.
STORM, JANE.
1935: Millions in the Air.
STRAWN, ARTHUR.
1935: Black Room Mystery.
STRONG, AUSTIN.
1936: Along Came Love.
STURGES, PRESTON.
SULLIVAN, C. GARDNER.
SULLIVAN, EDWARD D.
1935: People's Enemy.
SULLIVAN, WALLACE.
1936: Just My Luck, Letters of the Lost, Walls of God.
SUTHERLAND, SIDNEY.
1936: The Leavenworth Case, Sitting on the Moon.
SWETINGE, JO.
SWIFT, DON.
1936: The Calling of Dan Matthews, Let's Sing Again, The Mine With the Iron Door.
TAKEY, ROBERT.
1936: Roamin' Wild.
TASKER, ROBERT.
1935: A Notorious Gentleman.
1936: The Accusing Finger.
TAYLOR, DWIGHT.
1935: Top Hat, Follow the Fleet, Today We Live, Head Over Heels, Sparkle.
TAYLOR, ERIC.
1936: Navy Blues.
TAYLOR, REX.
1936: Sitting on the Moon.
ARTHUR EDESON
A.S.C.

"MUTINY ON THE BOUNTY"
(Voted the Best Picture of 1936 in The Film Daily newspaper critics’ poll)

UNDER CONTRACT TO WARNER BROS.

PEVERELL MARLEY
(ASC)
Chief Cinematographer

"Winterset"
"Sing, Baby, Sing"
"Private Number"
"The Toast of New York"
YATES, HAL
1936: General Spanky.

YLENN, JACK
1935: George White’s, 1935
20th Century Fox: Scandal, Our Little Girl.
1936: Sing Baby Sing, Pigskin Parade.

YOST, DOROTHY
1935: Laddie, A Dog of Flan-
ders, Freekies, Alice Adams.
1936: Murder on a Bridle
Path, Bunker Bean, Miliss,
That Girl from Paris.

YOST, ROBERT M.
1935: Dante’s Inferno.
1936: Drift Fence, Preview
Murder Mystery, Desert Gold,
Forgotten Faces, The Arizona
Raiders.

ABELE, DAVID
1935: A Notorious Gentleman,
Case of the Curious Bride,
Top Hat, I dream Too Much.
1936: Follow the Fleet, Bun-
ter Bean, Swing Time, Make Way
for a Lady.

AKERS, IRVING W.
1935: Kentucky Blue Streak,
Skybound.

ANDERSEN, M. A.
1935: The World Accuses,
Port of Lost Dreams, Sons of
Steel, The Ghost Walks, Sym-
phony of Living, Circumstan-
tial Evidence, Girl Who Came
Back, Death from a Distance,
Public Opinion, Ring Around
the Moon, Society Fever, False
Prentices, Happiness C.O.D.,
Lady in Scarlet.
1936: Ring Around the Moon,
Hitch Hike to Heaven, Tango,
Muder at Glen Athol, Bridge of
Sighs, Little Red School House,
Three of a Kind, Below
the Deadline, August
Week-End, The Dark Hour,
Easy Money, It Couldn’t
Have Happened, Missing
Girls, Brilliant Marriage, Lady
Luck.

ANDRIOT, LUCIEN
1935: Grand Old Girl, Cap-
tain Hurricane, Return of
Peter Grimm, His Family Tree,
Chasing Yesterday.
1936: The Face Against Mrs.
Ames, The Gay Desperado,
Charlie Chan at the Opera.

AUGUST, JOSEPH
1935: The Unique Town’s Talk-
ing, I’ll Love You Always,
The Informer, After the Dance,
Sylvia Scarlett.
1936: Every Saturday Night,
Mary of Scotland, The Plough
and the Stars.

BAIN, FRED
1936: Roamin’ Wild.

BALLARD, LUCIEN
1936: The King Steps Out,
Craigs Wife.

BARNES, GEORGE
1935: Gold Diggers of 1935,
Traveling Saleslady, In Cal-
iente, Broadway Gondolier,
The Irish In Us, I Live for
Love, Stars Over Broadway.
1936: The Singing Kid, Love
Begins at Twenty, Cain and
Mable, Black Legion.

BECKWAY, WILLIAM
1935: Secrets of Chinatown.
1936: Tugboat Princess.

BENDER, FRANC

BENITZ, ALBERT
1935: Prodigal Son.

BOYLE, JOHN W.
1935: Strangers All.

BRIDGEMAN, HOWARD
1935: Hei Tiki.

BRIDINE, NORBERT
1935: The Good Fairy, Prin-
cess O’Hara, She Gets Her
Man, Lady Tubbs, Affair of
Susan.
1936: Don’t Get Personal,
Nobody’s Fool, Labeled Lady.

BROWN, JAMES, JR.
1935: Calling All Cars, Get
That Man, Reckless Roads,
Manhattan Butterfly, Western
Frontier.
1936: Heroes of the Range,
Avenging Waters, The Fugi-
tive Sheriff, The Unknown
Ranger, North of Nome.

CAVALIERE, NICK

CLARK, DANIEL B.
1935: Ladies Love Danger,
Charlie Chan in Egypt, Silk
Hat Kid, Argentine, This Is
the Life.
1936: The Country Doctor,
Charlie Chan at the Circus,
Song of the Saddle, Human
Cargo, Champagne Charlie,
Educating Father, Back to

CLARK, ROY
1936: Dreaming Lips, Domi-
nant Sex, Lilac Domino, Girl
in the Taxi.

CLARKE, CHARLES
1935: The Winning Ticket,
Casino Murder Case, Shadow
of Doubt, Woman Wanted,
The Perfect Gentleman, Pur-
suit.
1936: Moonlight Murder, Gar-
den Murder Case, Trouble for
Two, All American Chump.

CEMENS, GEORGE
1936: Klonike Annie, Desert
Gold, Big Brown Eyes, Girl
of the Ozarks, The Return of
Sophie Lang, Wives Never
Know.

CLINE, ROBERT
1935: Fighting Pioneers, Ad-
venturous Knights, Rustlers’
Paradise, Toll of the Desert,
Lawless Border, Wild Must-
ang, Last of the Clintons.
1936: Hair-Triger Casey,
Desert Justice, West of Ne-
braska, Romance, Rides the
Range, Men of the Plains.

CORBY, FRANCIS
1936: The Bohemian Girl.

CRONJAGER, EDWARD
1935: Enchanted April, Light-
ning Strikes Twice, Roberta,
The Nitwits, Jaina, In Person.
1936: Special Investigator,
Three Married Men, The Texas
Rangers, One In A Million.

YOUNG, CLARENCE U.
1936: The Plot Thickens.

YOUNG, WALDEMAR
1935: Lives of a Bengal Lan-
cer, The Crusades, Peter Ibb-
seton.
1936: Desire, Popy, The
Plainsman.

CAMERAMEN
THEIR WORK IN 1935 AND 1936

Credits on pictures released prior to 1935 may be had from previous editions of the Year Book or from the Film Daily information service.

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CRUZE, HENRY
1936: Desert Guns.

DANIELS, WILLIAM
1935: Naughty Marietta, Anna Karenina, Rendezvous.
1936: Rose Marie, Romeo and Juliet, Camille.

DAWN, NORMAN
1936: Tundra.

DE GRASSE, ROBERT
1935: Break of Hearts, Alice Adams, Freckles, Seven Keys to Baldpate.

DE VINNA, CLYDE
1935: West Point of the Air, Last of the Pagans, Ah Wilderness.
1936: Old Hutch.

DIAMOND, JAMES
(Deceased)
1935: Circle of Death, Outlaw Deputy, Man from Guntown.
1936: Gambling With Souls.

DORAN, ROBERT
1935: Judgment Book, Riddle Ranch.
1936: Racing Blood.

DRAPER, LAURAN S.
1936: She-Devil Island.

DYER, ELMER
1935: West Point of the Air.

EDESON, ARTHUR
1935: Devil Dogs of the Air, Maybe It's Love, While the Patient Slept, Dinky, Going Highbrow, Mutiny on the Bounty, Ceiling Zero.

FEINDEL, J. ARTHUR
1936: Revolt of the Zombies.

FERNSTROM, RAY
1935: Storm Over the Andes.

FISCHBECK, HARRY
1935: Stolen Harmony, Two Fisted, Millions in the Air.

FLOYD, ARTHUR
1936: Neighborhood House.

FOSLEY, GEORGE
1935: Forsaking All Others, Reckless, Page Miss Glory, I Live My Life, Kind Lady.

FORBES, HARRY
1936: Dangerous Waters, Federal Agent, Too Much Beef.

FREULICH, HENRY
1935: Behind the Evidence, Men of the Night, Air Hawks, Unknown Woman, Public Menace, One Way Ticket, Grand Exit.
1936: Don't Gamble With Love, Hell-Ship Morgan, The Lone Wolf Returns, And So They Were Married, Shakedown, Meet Nero Wolfe, Adventure in Manhattan, Come Closer Folks, More Than a Secretary, Lady From Nowhere.

FREUND, KARL
1936: The Good Earth.

FRYER, DICK
1935: Stormy.

FULTON, JOHN P.

GARMES, LEE

GAUDIO, TONY G.
1935: Go Into Your Dance, Bordertown, White Cockatoo, Oil for the Lamps of China, Front Page Woman, Little Big Shot, Dr. Socrates, Case of the Lucky Legs, Story of Louis Pasteur.

GERSTAD, MERRITT
1935: Man Who Reclaimed His Head, Daring Young Man, Orchids to You, A Night at the Opera.
1936: Strike Me Pink, Girl's

TONY G. GAUDIO
A.S.C.

"The Story of Louis Pasteur"

"Anthony Adverse"

(Voted Two Of The Ten Best Pictures Of 1936 In
The Film Daily's Poll Of Newspaper Critics)

The Luckiest Girl in the World, The Magnificent Brute.


GREENE, WILLIAM H. 1935: Lengong.


HALL, DANIEL 1935: East of Java.


HERRMANN, JOHN L. 1935: Little America.


HULL, EDWARD 1935: The Magnet.


IVANO, PAUL 1936: The Riding Avenger, Cavalcade of the West, Ambush Valley.


JACKMAN, FRED, JR. 1935: Moonlight on the Prairie.


JENNINGS, GORDON 1935: Peter Ibbetson.


JUNE, RAY 1935: Vanessa—Her Love Story, China Seas, Riffraff, Barbary Coast.

JWONES, BERT 1936: Wife versus Secretary, Suzy, Born to Dance.

KELLUM, TERRY 1935: Wagon Trail.

KEYES, DONALD 1935: Cyclone Ranger.


KLINE, BENJAMIN 1935: Law Beyond the Range, In Spite of Danger, Revenge Rider, Awakening of Jim

BURKE, MAN OF THE HOUR, SUPERBEED, GUARD THAT GIRL. 1935: PRISON OF THE MARINES, PANIC ON THE AIR, THE PRESCOTT KID.

KLING, ROBERT 1935: SADDLE ACES.


LINDE, EDWARD 1935: The Lost City.


LYNCH, WARREN 1935: Widow from Monte Carlo. 1936: Smart Blonde.


MacKENZIE, JACK  
1936: The Last Outlaw, Don't Turn 'Em Loose, Mummy's Boys, Great Guy.

McCORD, TED  

McGILL, BARNEY  

McMANIGAL, E. M.  
1935: Courageous Avenger.

MACKENZIE, JACK  
1935: Tomorrow's Youth, Vagabond Lady, Hot Tip, Another Face. 1936: Two in Revolt, Hi Canacho.

MARLEY, PEVERELL  
1935: Clive of India, Folies Bergere, Cardinal Richelieu, Let 'Em Have It, The Three Musketeers, Thanks a Million, King of Burlesque. 1936: It Had to Happen, One Fany Afternoon, Private Number, Sing Baby Sing, Winterset, The Toast of New York.

MARSH, OLIVER T.  

MARTA, JACK  

MARTINELLI, ARTHUR  

MATE, RUDOLPH  
1935: Dressed to Thrill, Metropolitan, Beauty's Daughter, Professional Soldier.

MCAAHAN, GEORGE  

MELLOR, WILLIAM C.  

MESCALL, JOHN  

METTY, RUSSELL  
1936: Night Waitress.

MILLER, ARTHUR  

MILLER, ERNEST  

MILLER, VIRGIL  
1936: Drift Fence.

MILLER, WILLIAM  
1935: Sweet Surrender.

MILNER, VICTOR  

MOHR, HAL  

MORGAN, IRA H.  
1936: Modern Times, I'd Give My Life, Along Came Love.

MORGAN, WILLIAM  
1936: M'liss.

MURRAY, JAMES V.  
1936: I Cover Chinatown.

MUSURACA, NICHOLAS  

NEUMAN, HARRY  

NOBLES, WILLIAM  

O'CONNELL, L. WILLIAM  

O'DONNELL, JOSEPH  
1936: Aces and Eights.

PALMER, ERNEST G.  

PETESEN, CARL O.  
1935: Little America.

PETESEN, GUS  
PITTACK, ROBERT
1936: Pennies from Heaven, Mind Your Own Business.

PLANCK, ROBERT
1936: The Last of the Mohicans, We Who Are About to Die, Career Woman.

POLITO, SOL
1936: Colleen, The Petrified Forest, Sons Of Guns, Charge of the Light Brigade, Three Men on a Horse.

PRICE, ROLAND
1933: The Lost City, The Hawk.

REED, ARTHUR
1936: Frontier Justice, Swifty, Song of the Trail, Born to Fight, I Cover Chinatown, Wildcat Trooper, With Love and Kisses.

REES, WILLIAM
1935: Going Highbrow, Don't Bet on Blondes.

RENNEHAN, RAY
1935: Becky Sharp.

REYNOLDS, BEN
1935: McFadden's Flats, One Hour Late, Men Without Names, Wanderer of the Wasteland.
1936: It's a Great Life.

ROBINSON, GEORGE

ROGALLI, NICHOLAS
1935: Convention Girl.

ROSE, JACKSON
1936: Three Wise Guys.

ROSHER, CHARLES
1935: After Office Hours, Call of the Wild, Broadway Melody of 1936.
1936: Little Lord Fauntleroy, Men Are Not Gods.

ROSSON, HAROLD

RUTTENBERG, JOSEPH
1935: Gigolette, Frankie and Johnnie, People's Enemy, Men Without Love.
1936: Man Hunt, The Three Godfathers, Fury, Piccadilly Jim, Mad Holiday.

SCHNEIDERMAN, GEORGE
1935: Georgia White's 1935 Scandals, Elmar Norton, Steamboat Round the Bend.
1936: The Devil is a Sissy.

SCHOENBAUM, CHARLES
1935: Here Comes the Band, It's in the Air.
1936: Rainbow on the River, Secret Valley.

SEAWRIGHT, ROY
1936: Neighborhood House.

SEIGLER, ALLEN C.
1936: Blackmaller, Killer at Large.

SEITZ, JOHN

SHAMROY, LEON
1935: Behold My Wife, Private Worlds, Accent on Youth, She Couldn't Take It, She Married He, Boss, Mary Burns—Fugitive.

SHARP, HENRY
1935: All the King's Horses, The Glass Key.

SICKNER, WILLIAM

SIEGLER, ALLEN
1936: The Calling of Dan Matthews, You May Be Next, Roaming Lady, Trapped by Television, The Case of the Black Cat.

SKOLL, WILLIAM V.
1936: Dancing Pirate, Ramona.

SMITH, ERNEST
1935: Man's Best Friend, New Adventures of Tarzan.

SMITH, HARRY W.
1935: Obeah.

SMITH, LEONARD

SNYDER, EDWARD
1935: His Night Out, Fighting Youth.
1936: The Harvester.

SPARKUH, THEODOR
1935: Father Brown—Detective, Enter Madame, Four Hours to Kill, College Scandal, Last Outpost, Ship Cafe.

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Cameramen's Work

1936: 13 Hours by Air, Forgotten Faces, Yours for the Asking, Big Eyed Casie of 1937, College Holiday.

SQUIRE, HARRY

STENGLER, MACK
1936: Captain Calamity, Yellow Cargo, Devil on Horseback.

STOUT, ARCHIE J.
1936: Call of the Prairie, Three on the Trail, Nevada, Heart of the West, Hopalong Cassidy Returns, Sea Spillers, Conflict, Trail Dust.

STRUSS, KARL
1935: Goin' to Town, Two for Tonight.

STUMAR, CHARLES
(Deceased)

STUMAR, JOHN
1936: Devil's Squadron, Counterfeit, End of the Trail, Two Fisted Gentleman.

TETZLAFF, TED
1935: Rumba, Paris in Spring, Annapolis Farewell, Hands Across the Table.
1936: Lady of Secrets, Love Before Breakfast, Princess Comes Across, My Man Godfrey, Murder With Pictures.

THOMPSON, ALLEN
1936: Sunset of Power, For the Service, The Cowboy and the Kid, Ride 'Em Cowboy, Empty Saddles, Boss Rider of Gun Creek.

THOMPSON, WILLIAM

TODD, ARTHUR

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CAMERAMEN’S WORK

1936: Boulder Dam, The Murder of Dr. Harrigan, Snowed Under, Jailbreak, Murder by an Aristocrat, Earthworm Tractors, Down the Stretch, Here Comes Carter!, Sing Me A Love Song.

TOLAND, GREGG
1936: These Three, Strike Me Pink, The Road to Glory, Come and Get It, Beloved Enemy.

TOTHEROH, ROLLIE
1936: Modern Times.

TOVER, LEO
1936: The Devil Is a Woman.

TUERS, WILLIAM
1935: Trail’s End, Gunners and Guns.

VALENTINE, JOSEPH A.

VAN TREES, JAMES C.
1935: A Night at the Ritz, Girl from Tenth Avenue, Sweet Music, Every Night at Eight, Shanghai, The Bishop Misbehaves.

von STERNBERG, JOSEF
1935: The Devil Is a Woman.

WAGNER, SIDNEY
1935: Pursuit.
1936: Under Two Flags, Sins of Man, To Mary—With Love, Under Your Spell.

WALKER, JOSEPH
1936: The Music Goes ’Round, Mr. Deeds Goes to Town, Theodora Goes Wild.

WALKER, VERNON
1936: Grand Jury, Without Orders.

WARRENTON, GILBERT
1935: Rescue Squad, Sunset Range, Rainbow’s End, Champagne for Breakfast, Here Comes Cookie, Spanish Cape Mystery, Born to Gamble, Coronado.

WENSTROM, HAROLD

WHITE, LESTER
1935: Only 8 Hours, Times Square Lady, Calm Yourself, Murder Man.
1936: Exclusive Story, Absolute Quiet, Speed, We Went to College, Sworn Enemy, The Longest Night.

WILD, HARRY
1936: The Big Game.

WILLIAMS, LARRY
1935: Crime of Dr. Crespi.

WOLCOTT, EARL A.
1936: Yellow Dust.

WRIGLEY, DEWEY
1935: Wings in the Dark.

WYCKOFF, ALVIN
1936: The Bold Caballero.

Music by
Arthur Johnston

Lyrics by
Johnny Burke

"PENNIES FROM HEAVEN"
"GO WEST YOUNG MAN"

(MANAGEMENT—CROSBY, INC.)
ADAMSON, HAROLD
FOLIES BERGERE—You Took the Words Right Out of My Mouth.
RECKLESS—Hear What My Heart is Saying; Trocadero.
SHADOW OF A DOUBT—Beyond the Shadow of a Doubt; Everything's Been Done Before.
HERE COMES THE BAND—Hell Bent for Heaven; Tender is the Night.
THE VOICE OF BUGLE ANN—There's a Home in the Mountains; There's No Two Ways About It.
THE GREAT ZIEGFELD—You, You Never Looked so Beautiful; She's a Follies Girl; It's Been So Long.
SUZY—Did I Remember?
PICCADILLY JIM—In the Shadow of an Old Oak Tree.
CLASS PROPHECY—Did Anyone Ever Tell You; The Evening is Young.
BANJO ON MY KNEE—Where the Lazy River Goes By; There's Something in the Air; Banjo Oy My Knee.
AKST, HARRY
CORONADO—Ambitious for You.
PADDY O'DAY—Keep That Twinkle in Your Eye; I Like a Balalaika.
ROLLING ALONG—Taking Care of You; This is Love; Rolling Along, Susannah; I'm Betting on You.
THE CAT'S PAW—I'm Just That Way.
THE HOLY TERROR—There I Go Again; Don't Know Myself Since I Know You; Don't Sing—Everybody Swings; The Call of the Siren.
CRACK-UP—Top Gallante.
CAN THIS BE DIXIE—Pick-Pick-Pickaniny; Uncle Tom's Cabin is a Cabaret Now; Does You Wanna Go to Heaven; It's Julep Time in Dixieland.
STAR FOR A NIGHT—Down Around Malibu Way, Over a Cup of Coffee, At the Beach at Malibu.
ALTER, LOUIS
DIZZY DAMES—Love is the Thing; The Martian; I Was Taken by Storm.
TRAIL OF THE LONESOME PINE—Twilight on the Trail; Melody from the Sky.
SING, BABY SING—You Turned the Tables on Me.
RAINBOW ON THE RIVER—You Only Live Once; A Thousand Dreams of You.
ARLEN, HAROLD
STAGE STRUCK—In Your Own Quiet Way; You'd Be Kinda Grandish; The New Parade.
GOLD Diggers of 1937—Speaking of the Weather; Life Insurance; Let's Put Our Heads Together.
ARCHANGELSKY, A.
SINS OF MAN—Invocation; Wedding Song.
ASTAIRE, FRED
I'm Building Up for an Awful Let Down; I'll Never Let You Go; Just One More Dance, Madame.
AUSTIN, GENE
KLONDIKE ANNIE—Mister Deep Blue Sea.
AUTRY, GENE
PHANTOM EMPIRE—Just Come On In; Uncle Noah's Ark; I'm Oscar; Moon-Eye View of the World; No Need to Worry.
TUMBLING TUMBLEWEEDS—Corned and Rusty; The Old Covered Wagon; Ridin' Down the Canyon.
MELODY TRAIL—Way Down on the Bottom; Western Lullaby; Where Will the Wedding Be; Hold On Little Doggies; My Neighbor Hates Music.
IN OLD SANTE FE—My Mamma Don't Allow No Music; Some Day in Wyoming.
SAGEBRUSH TROUBADOUR—End of the Trail, Lost Chord.
SINGING VAGABOND—Wagon Train; Farewell Friends of the Prairie.
AXT, DR. WILLIAM
BERLIN, IRVING
TOP HAT—Cheek to Cheek; Piccolino; Isn't This a Lovely Day; Top Hat, White Tie and Tails.
FOLLOW THE FLEET—We Saw the Sea; Get Thee Behind Me Satan; Let Yourself Go; I'd Rather Lead a Band; Here Am I, But Where Are You; I'm Putting All My Eggs in One Basket; Let's Face the Music and Dance.
ON THE AVENUE—Girl on the Police Gazette; You're Laughing at Me; This Year's Kisses; Slumming on Park Avenue; I've Got My Love to Keep Me Warm; He Ain't Got Rhythm.
BOUTELJE, PHIL
PRINCESS COMES ACROSS—My Concertina.
SWING HIGH, SWING LOW—If It Isn't Pain It Isn't Love; Panamania; I Hear A Call to Arms.

BRADLEY, OSCAR (Musical Director)

BRADSHAW, CHARLES
Musical Director, Trail Dust.

BRENNAN, J. KERIN
RHYTHM ON THE RANGE—Empty Saddles.

BROWN, LEW
STRIKE ME PINK—The Lady Dances; Calabash Pipe; If I Feel This Way Tomorrow Then it's Love; First You Have Me High.
ROLLING ALONG—Life Begins When You're In Love; There'll Be No South; Taken Care of You; This Is Love; Rolling Along; Susannah; I'm Betting on You.

BROWN, NACIO HERB
BROADWAY MELODY OF 1936—You Are My Lucky Star; Sing Before Breakfast; I Gotta Feelin' You're Foolin'; Broadway Rhythm; On a Sunday Afternoon.
A NIGHT AT THE OPERA—Alone.
CHINA SEAS—China Seas.
SAN FRANCISCO—Would You?
AFTER THE THIN MAN—Smoke Dreams.
BROADWAY MELODY OF 1937—A Pair of New Shoes, Feeling Like a Million, Yours and Mine, Sun Showers, Your Broadway and Mine, Words and Music.
THE DEVIL IS A SISSY—Say Ah!

BULLOCK, WALTER
POOR LITTLE RICH GIRL—When I'm With You, When Did You Leave Heaven.

BURKE, JOHNNY
GO WEST YOUNG MAN—I Was Saying to the Moon, On a Typical Tropical Night, Go West Young Man.
PENNIES FROM HEAVEN—Pennies from Heaven, One-Two Button My Shoe, So Do I, Skeleton in the Closet, Let's Call a Heart a Heart.

BURNETTE, SMILEY
PHANTOM EMPIRE—Just Come On In; Uncle Noah’s Ark; I’m Oscar; Moon-eye View of the World; No Need to Worry.
WATERFRONT LADY—Deep Dark River; What Wouldn’t I Do.
TUMBLING TUMBLEWEEDS—Cornfed and Rusty; The Old Covered Wagon, Ridin' Down the Canyon.
MELODY TRAIL—Why Down on the Bottom; Western Lullaby; Where Will the Wedding Supper Be?; Hold On Little Diggies; My Neighbor Hates Music.
IN OLD SANTÉ FE—My Mama Don't Allow No Music; Some Day in Wyoming.
SAGEBRUSH TROUBADOUR—End of the Trail; Last Chord.
SINGING VAGABOND—Wagon Train; Farewell Friends of the Prairie.
HITCH-HIKE LADY—Marching Feet.
RED RIVER VALLEY—Red River Sweetheart; Keen Goin' Little Pony; Hand Me Down My Trusty Forty-five.

BUTTOLPH, DAVID
Musical Director; Everybody’s Old Man, Love Is News, Pigskin Parade.

CAESAR, IRVING
GEORGE WHITE’S 1935 SCANDALS—Oh You Naughty Man; So Nice; My Dog Loves Your Dog; Hold My Hand; Sweet and Simple; Following in Mother's Footsteps; Every Day is Father's Day with Baby; Six Women.
CURLY TOP—Animal Crackers in My Soup.
STOWAWAY — That’s What I Want For Christmas.

CARMICHAEL, HOAGY
ANYTHING GOES—Noonburn.

CLARE, SIDNEY
BLACK SHEEP—In Other Words, I'm in Love.
CORONADO—Ambitious for You.
PADDY O'DAY—Keep That Twinkle in Your Eye; I Like a Balalaika; Which is Which.
PEPPER—Song of the Coyotes.
BRIGHT EYES—On the Good Ship Lollipop; Little Miss Nobody.
CRIME OF DR. FORBES—Doctor Song.
HIGH TENSION—And That Woman Made a Monkey Out of Me.

SONG AND DANCE MAN—You’re My Favorite One; On a Holiday in My Playroom; Join the Party; Let’s Get Going; Ain’t He Good Looking; Dancing in the Open.
CAN THIS BE DIXIE?—Pick-Pick-Pickin’; Uncle Tom’s Cabin is a Cabaret Now; Does You Wanna Go to Heaven?; It’s Julep Time in Dixieland.
STAR FOR A NIGHT—Down Around Malibu Way; Over a Cup of Coffee; At the Beach at Malibu.

COLUMBO, ALBERTO (Musical Director)
Two in Revolt.

CONN, DIDHEART
BLACK GOLD—Black Gold; She Knows Everything.

SONG OF THE TRAIL—Song of the Trail; My Heart’s on the Plains; Let Me Whisper My Love; Nell Was the Belle of the Prairie.

CONRAD, CON
THE GREAT ZIEGFELD—Music for Harriet Hector ballet.
HERE’S TO ROMANCE—Here’s to Romance; Midnight in Paris.
RECKLESS—Hi Diddle Dee Dum.
HEART OF THE WEST—My Heart’s in the Heart of the West.

COSLOW, SAM
ONE HOUR LATE—A Little Angel Told Me So; Me Without You.

CORONADO—In Coronado by the Sea; You Took My Breath Away; How Do I Rate With You?; Keep Your Fingers Crossed; Midsummer Madness; Mashed Potatoes.

ALL THE KING’S HORSES—Be Careful Young Lady; Dancing the Viennese; A King Can Do No Wrong; A Little White Gardenia; When My Prince Charming.

THE GILDED LILY—Something About Romance.

RHYTHM ON THE RANGE—You’ll Have to Swing It.
HEART OF THE WEST—My Heart’s in the Heart of the West.

DOUBLE OR NOTHING—I’d Like to Do Things for You; She’s a Girl Scout at Heart; Don’t Look At Me That Way; After You; It’s On—it’s Off.
KLONDIKE ANNIE—My Medicine Man
FATAL LADY—Je Vous Adore; Brazilian Love Song.
POPPY—Poppy.
THE TEXAS RANGERS—Texas Rangers' Song.
de FRANCESCO, L. E. (Musical Director)
Under Pressure, George White's 1935 Scandals.
De SYLVA, BUDDY
UNDER THE PAMPAS MOON—The Goucho.
De ZARRAGE, MIGUEL
UNDER THE PAMPAS MOON—Zamba; Love Song of the Pampas.
DIETZ, HOWARD
UNDER YOUR SPELL—Under Your Spell; Amigo; My Little Mule Wagon.
DIXON, MORT
SWEET MUSIC—Fare Thee Well Annabelle; I See Two Lovers, The Snake-Charmer's Song.
IN CALIENTE—In Caliente; The Lady in Red; To Call You My Own.
LITTLE BIG SHOT—I'm a Little Big Shot Now.
WE'RE IN THE MONEY—So Nice Seeing You Again.
BRIGHT LIGHTS—Teddin' Along With You; You're An Eyeful of Heaven.
FLANNIGAN, Quarter
THINGS TO COME—I'll Never Know; I'll Go On; Distant Trumpet; I've Got a Little Lady Waiting For Me; That Old Black Magic; Gotta Gotta Gotta; Dixie;
DUBIN, AL
GOLD DIGGERS OF 1935—Lullaby of Broadway; The Words Are in My Heart; I'm Going Shopping With You.
GO INTO YOUR DANCE—Latin from Manhattan; About a Quarter to Nine; The Little Things You Used to Do; Go Into Your Dance; Casino de Paree; An Old Fashioned Cocktail With an Old Fashioned Girl; Mammy; I'll Sing About You.
IN CALIENTE—Muchacha.
BROADWAY GONDOLIER—The Rose in Her Hair; Lonely Gondolier; Outside of You; Lulu's Back in Town; You Can Be Kissed; Flaggheim's Odorless Cheese.
SHIPMATES FOREVER—Don't Five Up the Ship, I'd Rather Listen to Your Eyes; I Love to Take Orders from You; Do I Love My Teacher; All Aboard the Navy.
STARS OVER BROADWAY—Where Am I, Am I in Heaven?; You Let Me Down; At Your Service, Madame.
COLLEEN—I Don't Have to Dream Again; You Gotta Know How to Dance; Summer Night; Boulevardier; from the Bronx.
PAGE MISS GLORY—Page Miss Glory.
SWEET MUSIC—Sweet Music.
SING BE A LOVE SONG—Summer Night; That's the Least You Can Do for a Lady; The Little House That Love Built.
SONS O' GUNS—For a Buck and a Quarter a Day.

HEARTS DIVIDED—Hearts Divided; My Kingdom for a Kiss.
CAIN AND MABEL—I'll Sing You a Thousand Love Songs; Coney Island; Here Comes Chiquita.
GOLD DIGGERS OF 1937—All's Fair in Love and War; Plenty of Money and You.
EDENS, ROGER
Musical arrangements, Born to Dance.
ELISCU, EDWARD
PADDY O'DAY—Keep That Twinkle in Your Eye; Ambitious for You; I Like a Balalaika.
ERWIN, RALPH
SECRET RENDEZVOUS—Lyrics.
FAIN, SAMMY
SWEET MUSIC—Every Day; Don't Go on a Diet; Good Green Acres of Home; Winter Over Night; There's a Different You in Your Heart.
GOIN' TO TOWN—Love Is Love in Any Woman's Heart; Now I'm a Lady; He's a Bad Man.
FIELDS, DOROTHY
EVERY NIGHT AT EIGHT—Take It Easy; Strictly Confidential; I'm in a Mood for Love; I Feel a Song Comin' On; It's Great to Be in Love Again.
I DREAM TOO MUCH—I Dream Too Much; Little Jockey on the Carousel; I'm the Echo; I Got Love.
ROBERTA—I'll Be Hard to Handle; Lovely to Look At.
THE NITWITS—Music in My Heart.
HOORAY FOR LOVE—Hooray for Love; I'm in Love All Over Again; I'm Living in a Great Big Way; You're an Angel.
THE KING STEPS OUT—Stars in My Eyes; Madly in Love.
SWING TIME—The Way You Look Tonight; Bojangles of Harlem; Waltz in Swing Time; A Fine Romance.

FORBSTEIN, LEO (Musical Director)
Anthony Adverse; Polo Joe; The Charge of the Light Brigade; The Great O'Malley; Stage Struck; Holiday.

FORREST, CHET
SINNER TAKE ALL—I'd Be Lost Without You.

FREED, ARTHUR
BROADWAY MELODY OF 1936—You Are My Lucky Star; Sing Before Breakfast; I Gotta Feelin' You're Foolin'; Broadway Rhythm; On a Sunday Afternoon.
A NIGHT AT THE OPERA—Alone.
CHINA SEAS—China Seas.
SAN FRANCISCO—Would You?
BROADWAY MELODY OF 1937—A Pair of New Shoes; Feeling Like a Million; Yours and Mine; Sun Showers; Your Broadway and Mine; Words and Music.
AFTER THE THIN MAN—Smoke Dreams.
THE DEVIL IS A SISSY—Say Ah!

FREED, RALPH
COLLEGE HOLIDAY—Sweetheart Waltz; Who's That Knocking at My Heart?
HIDEAWAY GIRL—Two Birdies Up a Tree.

FRIEND, CLIFF
GEORGE'S WHITE'S SCANDALS OF 1935—
Oh, I Don't Know You'd Get That Way; It's Time to Say Good Night; I Got Shoes—You Got Shoelaces; Hunkadola; You Belong to Me.

FIORITA, TED
HERE COMES THE BAND—Headin' Home; Roll Along Prairie Moon.
GENSLER, LEWIS
ONE HOUR LATE—I Can't Imagine Me Without You.

OLD MAN RHYTHM—Old Man Rhythm; I Never Saw a Better Night; There's Nothing Like a College Education; Boys Will Be Boys; When You Are in My Arms; Comes the Revolution Baby.

SHIP CAFE—A Fatal Fascination; I Won't Take No for an Answer; It's a Great Life; Lazy Bones Gotta Job Now; I Lost My Heart.

GORDON, MACK
Palm Springs—Will I Ever Know?

LOVE IN BLOOM—My Heart Is an Open Book; Here Comes Cookie; You Got Me Doing Things; Let Me Sing You to Sleep With a Love Song.

STOLEN HARMONY—Would There Be Love; Let's Spill the Beans.

PARIS IN THE SPRING—Bon Jour Mam'selle; Paris in Spring; Why Do They Call It Gay Paree?; Jealousy.

TWO FOR TONIGHT—Without a Word of Warning; From the Top of Your Head to the Tip of Your Toes; I Wish I Were Aladdin; You Hit the Spot; Who Am I?; My Grandfather's Clock; I Fell Like a Feather in the Breeze; Rhythmatic.

BIG BROADCAST OF 1936—It's the Animal in Me.

FLORDIA SPECIAL—I'm You I'm Talking About.

POOR LITTLE RICH GIRL—Oh, My Goodness; Buy a Bar of Barry's; When I'm With You; But Definitely; Peck's Theme Song; You Gotta Eat Your Spinach; Military Man.

STOWAWAY—You've Gotta Smile to be Ha Double PY; One Never Knows; Good Night My Love; I Wanna Go to the Zoo.

GORNEY, JAY
REDHEADS ON PARADE—Redheads on Parade; Goodnight Kiss; You Beautiful Thing; TinSEL Town; I Found a Dream; I've Got Your Future All Planned.

LOTTERY LOVER—There's a Bit of Paree in You; Ting-a-ling-a-ling; Close Your Eyes and See; All for the Love of a Girl.

SPRING TONIC—Tonight There's a Spell on the Moon.

GILBERT, L. WOLFE
THE NITWITS—You Opened My Eyes.

GREY, HARRY (Musical Supervisor)
Laughing Irish Eyes; Follow Your Heart; Dancing Feet; Sitting on the Moon; Happy Go Lucky.

GRIER, JIMMY
TIMES SQUARE LADY—The Object of My Affections; What's the Reason I'm Not Pleasing You.

HAMMERSTEIN, OSCAR II
SHOWBOAT—You Are Love.

THE NIGHT IS YOUNG—The Night Is Young; When I Grow Too Old to Dream.

MUSIC IN THE AIR—I Am So Eager; I Told Every Little Star; Music in the Air; One More Dance; The Song Is You; We Belong Together.

SWEET ADELINE—Don't Ever Leave Me; Here Am I; Lonely Feet; Out of the Blue; Sun About to Rise; 'Twas Not So Long Ago; Why Was I Born?; We Were So Young.

HARBACH, OTTO
ROBERTA—I Won't Dance.

HARBURG, E. Y.
THE SINGING KID—My How This Country Has Changed; I Love to Sing-A; Save Me Sister.

STAGE STRUCK—In Your Own Quiet Way; You'd Be Kinda Grandish; The New Parade.

HARTMAN, DON
REDHEADS ON PARADE—Redheads on Parade; Goodnight Kiss; You Beautiful Thing; Tinsel Town.

LOTTERY LOVER—There's a Bit of Paree in You; Ting-a-ling-a-ling; Close Your Eyes and See; All for the Love of a Girl.

HART, LORENZ
DANCING PIRATE—are You My Love?; When You're Dancing the Waltz.

MISSISSIPPI—Down by the River; Easy to Remember.

HATLEY, MARVIN
Musical Score: General Spanky; Way Out West.

HAUTZIK, SELMA
RAINBOW ON THE RIVER—Flower Song.

HELLER, HERMAN
Musical Score: Yellowstone; Conflict; Sea Spoilers. Musical Score: The King and the Chorus Girl.

HEYMAN, EDWARD
THAT GIRL FROM PARIS—Call to Arms; Love and Learn; Seal It With a Kiss; Nephew from Nice; Moonface.

ANYTHING GOES—Moonburn.

HEYMAN, WERNER RICHARD
CARAVAN—Ha-cha-cha; Happy I Am Happy; Wing Song.

CURLY TOP—It's All So New to Me; When I Grow Up.

HENDERSON, RAY
GEORGE WHITE'S SCANDALS—Oh You Nasty Man; So Nice; Sweet and Simple; Following in Mother's Footsteps; Every Day Is Father's Day With Baby; Six Women.

CURLY TOP—Animal Crackers in My Soup; Curly Top; It's All So New to Me; Simple Things in Life; When I Grow Up.

HILL, BILLY
RHYTHM ON THE RANGE—Empty Saddles.

HOLLANDER, FREDERICK
I AM SUZANNE—Just a Little Gareet; Oh How I've Missed; One Word; Rainy Day; St. Moritz; Waltz; Wooden Woman; Oski-O-Lay Li-O-Mo.

POPPY—Poppy.

THE MOON'S OUR HOME—The Moon's Our Home.

JUNGLE PRINCESS—Moonlight and Shadows.

ANYTHING GOES—My Heart and I; Shanghai-Dee-Ho.

DESIRE—Awake in a Dream.

HOWARD JOSEPH E.
RED SALUTE—I Wonder Who's Kissing Her Now.

HUMPHREY, CLAUDIA
TRAIL DUST—Trail Dust; Take Me Back to the Wide Open Spaces.

JACKSON, HOWARD (Musical Director)
The Music Goes 'Round, Dizzy Dames, The King Steps Out.

JEROME, M. K.
SMART BLONDE—Why Do I Have to Slug a Torch Song.

TWO AGAINST THE WORLD—The Moon Does Things to Me.

THE CAPTAIN'S KID—I'm The Captain's Kid; Drifting Along.
HERE COMES CARTER—You On My Mind; Through the Courtesy of Love.

TREACHERY RIDES THE RANGE—Ridin' Home; Leather and Steel.

TRAILIN' WEST—Moonlight Valley; Drums of Glory.

GUNS OF THE PECOS—When a Cowboy Takes a Wife; The Prairie is My Home.

PONY EXPRESS RIDER—Love Begins at Evening; Ridin' the Mail.

ROMANCE IN THE AIR—Dangerous Rhythm; A Table for Two; The Girl Who Keeps the Goats.


THE SUNDAY ROUND-UP—The Open Road; The Soubrette on the Police Gazette.

GIVE ME LIBERTY—Soldiers of Freedom.

UNDER SOUTHERN STARS—Under Southern Stars.

ECHO MOUNTAIN—Echo Mountain; In a Little Swiss Chalet.

THE SONG OF A NATION—It was Not So Long Ago.

JOHNSON, ARTHUR

THANKS A MILLION—Sugar Plum; New Orleans; Thanks a Million; Sing Brother Sing; Sittin' on a Hilltop.

THE GIRL FRIEND—Two Together; Millions in the Air; Crooners Lullaby.

THE GILDED LILY—Something About Romance.

GO WEST YOUNG MAN—I Was Saying to the Moon; On a Typical Tropical Night; Go West Young Man.

PENNIES FROM HEAVEN—Pennies from Heaven; One Two Button My Shoe; So Do I; Skeleton in the Closet; Let's Call a Heart a Heart.

JURMANN, WALTER

ESCAPADE—You're All I Need.

SAN FRANCISCO—San Francisco.

A DAY AT THE RACES—On Blue Venetian Waters; A Message from the Man in the Moon; Tomorrow is another Day.

THREE SMART GIRLS—Someone to Care for Me; My Heart is Singing.

KAHAL, IRVING

SWEET MUSIC—Every Day; Don't Go on a Diet; Good Green Acres of Home; Winter Overnight; There's a Different You in Your Heart; Sweet Music.

KAHN, GUS

BOTTOMS UP—Waiting at the Gate for Katie.

STINGAREE—Tonight Is Mine.

HOLLYWOOD PARTY—I've Had My Moments.

OPERATOR 13—Sleepy Head; Once in a Lifetime.

ONE NIGHT OF LOVE—One Night of Love.

CARAVAN—The Sweetest Things in Life; Hot Cha Cha; Happy.

LAUGHING BOY—Call of Love.

REPEAL—Mississippi Honeymoon.

KID MILLIONS—When My Ship Comes In; An Earful of Music; Okay Toots; The Ice Cream Fantasy.

THANKS A MILLION—New Orleans; Thanks a Million; Sittin' on a Hilltop; Sugar Plum; Picketful of Sunshine.

ESCAPADE—You're All I Need.

LOVE ME FOREVER—Love Me Forever.

NAUGHTY MARIETTA—Additional lyrics.

SAN' FRANCISCO—San Francisco.

MAYTIME—Additional Lyrics.

HER MASTER'S VOICE—With All My Heart.

A DAY AT THE RACES—On Blue Venetian Waters; A Message from the Man in the Moon; Tomorrow is another Day.

THREE SMART GIRLS—Someone to Care for Me; My Heart is Singing.

CAPTAINS COURAGEOUS—Don't Cry Little Fish; Portuguese Lyrnes.

LOVE ON THE RUN—Gone.

KALMAR, BERT

BRIGHT LIGHTS—She Was an Aerobat's Daughter.

HAPPINESS AHEAD—Window Cleaners' Song.

KAPER, BRONISLAW

ESCAPADE—You're All I Need.

SAN FRANCISCO—San Francisco.

A DAY AT THE RACES—On Blue Venetian Waters; A Message from the Man in the Moon; Tomorrow is another Day.

THREE SMART GIRLS—Someone to Care for Me; My Heart is Singing.

KAY, EDDIE

Musical Director—With Love and Kisses.

KAYE, ARTHUR

Musical Director—Daniel Boone.

KAYLIN, SAMUEL (Musical Director)

Lottery Lover; The County Chairman; Black Sheep; Charlie Chan in Egypt; Dante's Inferno; Ginger, Ginger; Life Begins at Forty; $10 Raise; Ladies Love Danger; Champagne Charlie; Charlie Chan at the Circus; The Country Beyond; The Crime of Dr. Forbes; Educating Father Every Saturday Night; The First Baby; Gentle Julia; Here Comes Trouble; High Tension; Human Cargo; Little Miss Nobody; The Song and Dance Man; Career Woman; Crack-Up; 15 Malden Lane; Off to the Races; Can This be Dixie?; Charlie Chan at the Opera; Back to Nature; Charlie Chan at the Race Track; Fair Warning; Holy Terror; Laughing at Trouble; Pepper, Star for a Night; Thank You Eves, Thirty-Six Hours to Kill; Woman Wise.

KENNEDY, JIMMY

THE ARIZONIAN—Roll Along Covered Wagon.

KERN, JEROME

I DREAM TOO MUCH—I Dream Too Much; Little Jockey on the Carousel; I'm the Echo; I Got Love.

MUSIC IN THE AIR—Music in the Air; I Am So Eager; I Told Every Little Star; One More Dance; The Song Is You; We Belong Together.

ROBERTA—I Won't Dance; I'll Be Hard to Handle; Smoke Gets in Your Eyes; Touch of Your Hands; Yesterday.

SWEET ADELINE—Don't Ever Leave Me; Here Am I; Lovely Feet; Out of the Blue; The Sun About to Rise; Twas Not So Long Ago; Why Was I Born; We Were So Young.

THE TATTLER—With You On My Mind; Through the Courtesy of Love.

SWING TIME—The Way You Look Tonight; Bojangles of Harlem; Waltz in Swing Time; Pick Yourself Up; A Fine Romance.

KERNELL, WILLIAM

CHARLIE CHAN AT THE OPERA—Carnival—Then Farewell; Carnival—And Romantic Love; Carnival—Ring and Country Call.

RAMONA—La Fiesta, Blessed Be the Dawning, Under the Redwood Tree, How the Rabbit Lost His Tail.
KISCO, CHARLY—Sons of Sierra.
PREVIEW MURDER MYSTERY—Promise With a Kiss.

KOELER, TED—KING OF BURLESQUE—I'm Shooting High; I've Got My Fingers Crossed; Lovely Lady; Spreadin' Rhythm Around; Whose Big Baby Are You?

DIMPLES—Hey—What Did the Blue Jay Say?; He Was a Dandy; Picture Me Without You; Dixie-anna.

23½ HOURS—Good Night My Lucky Day; It Must Be Love; We Happen to be the Army; Now You're Talking My Language.

KORNGOLD, ERICH—GIVE US THIS NIGHT—Sweet Melody of Night; I Mean to Say I Love You; My Love and I.

LANE, BURTON—HERE COMES THE BAND—You're My Thrill.

KID MILLIONS—Your Head on My Shoulder; I Want to Be a Minstrel Man.

LONG LOST FATHER—It Isn't So Much That I Wouldn't.

GEORGIANA—Georgiana; I'll Be Yours; You'll Be Mine; Sing High; Sing Low; You're Just My Cup of Tea.

FOLLIES BERGERE—You Took the Words Right Out of My Mouth.

THE BAND PLAYS ON—Roll Up the Score.

RECKLESS—Hear What My Heart Is Saying; Trocadero.

EVERY SATURDAY NIGHT—Breathes There a Man.

HIDEAWAY GIRL—Dancing Into My Heart.

COLLEGE HOLIDAY—The Sweetheart Waltz; Who's That Knocking at My Heart?


LAUNHURST—ACCENT ON YOUTH—Accent on Youth.

THE MAN ON THE FLYING TRAPEZE—Man on the Flying Trapeze.

LEE, CONNIE—WITH LOVE AND KISSES—With Love and Kisses.

LEVANT, OSCAR—BLACK SHEEP—In Other Words I'm in Love.

CHARLIE CHAN AT THE OPERA—Carnival—Then Farewell, Carnival—And Romantic Love, Carnival—And Country Call.

LE ROUX, BUDDY—WITH LOVE AND KISSES—Sweet.

McHUGH, JIMMY—EVERY NIGHT AT EIGHT—Take It Easy; Strictly Confidentially; I'm in a Mood for Love; I Feel a Song Coming On; It's Great to Be In Love Again.

KING OF BURLESQUE—I'm Shooting High; I've Got My Fingers Crossed; Lovely Lady; Spreadin' Rhythm Around; Whose Big Baby Are You?

THE NITWITS—Music in My Heart.

HOORAY FOR LOVE—Hooray for Love; I'm in Love All Over Again; I'm Living in a Great Big Way; You're an Angel.

DIMPLES—Hey—What Did the Blue Jay Say?; He Was a Dandy; Picture Me Without You; Dixie-anna.

CLASS PROPHECY—Did Anyone Ever Tell You; The Evening Is Young.

BANJO ON MY KNEE—Where the Lazy River Goes By; There's Something in the Air; Banjo On My Knee.

HER MOTHER'S VOICE—With All My Heart.

MCPherson, Harry—HERE COMES THE BAND—Headin' Home; Roll Along Prairie Moon.

Magidson, Herb—THE GREAT ZIEGFELD—Lyrics for ballet.

HERE'S TO ROMANCE—Here's to Romance; Midnight in Paris.

RECKLESS—Everything's Been Done Before.

GEORGE WHITE'S 1935 SCANDALS—According to the Moonlight; I Like It With Music; The Pied Piper of Harlem; Scandalous.

EVERY SATURDAY NIGHT—Breathes There a Man.

HATS OFF—Hats Off; Where Have You Been All My Life; Little Old Rhythm; Twinkle Twinkle Little Star; Let's Have Another.

MALOTTE, Albert Ray—WE'RE RICH AGAIN—Senorita.

HI, GAUCHO—Song of the Open Road; Bandit Song; My Little White Rose; Serenade.

MARVEL, Holt—THE GAY DESPERADO—The World is Mine.


MERCER, Johnny—RHITM ON THE RANGE—The Cow Hand.

OLD MAN RHYTHM—Boys Will Be Boys; Comes the Revolution; I Never Saw a Better Night; Old Man Rhythm; There's Nothing Like a College Education; When You Are in My Arms.

READY, WILLING AND ABLE—Too Marvelous for Words.

MESKILL, Jack—FOLLIES BERGERE—I Was Lucky; Singing a Song; Au Revoir L'Amour; Rhythm of the Rain; You Took the Words Right Out of My Mouth.

I'VE BEEN AROUND—I've Been Around.

MEYER, Abe—Musical Supervisor: In His Steps; Battle of Greed; Rebellion; Rainbow on the River.

MEYER, Joseph—GEORGE WHITE'S 1935 SCANDALS—According to the Moonlight; Hinkaodalo; I Got Shoes, You Got Shoeses; I Was Born Too Late; It's an Old Southern Custom; Oh, I Didn't Know; It's Time to Say Goodnight.

MITCHELL, Sidney—CAPTAIN JANUARY—Early Bird, At the Codfish Ball.

SITTING ON THE MOON—Sitting on the Moon; Lost in My Dreams; How'm I Doin' With You?

THE TRAIN OF THE LONESOME PINE—Twilight on the Trail; Melody from the Sky.

LAUGHING IRISH EYES—Laughing Irish Eyes; All My Life.

PHANTOM RIDER—Hidden Valley.

UNDER TWO FLAGS—One, Two, Three, Four.

SING, BABY, SING—You Turned the Tables On Me.
DANCING FEET—Every Time I Look at You.

FOLLOW YOUR HEART—Follow Your Heart.

PIGSKIN PARADE—Hold That Bulldog; The Texas Tornado; It's Love I'm After; Balboa; You're Slightly Terrific; You Do the Darndest Things—Baby; T. S. U. Alma Mater.

ONE IN A MILLION—One in a Million; Who's Afraid of Love?; The Moonlight Waltz; We're Back in Circulation Again; Lovely Lady in White.

MOCKRIDGE, CYRIL J.
THE LITTLE COLONEL—Musical adaptation.

UNDER THE PAMPAS MOON—Love Song of the Pampas; Musical adaptation.

POLLACK, LEW
OUR LITTLE GIRL—Our Little Girl.
UNDER THE PAMPAS MOON—Querida Mia.
SONG AND DANCE MAN—You're My Favorite One.
UNDER TWO FLAGS—One, Two, Three, Four.
EVERYBODY'S OLD MAN—Franklin's Foods.

CAPTAIN JANUARY—Early Bird; At the Codfish Ball; Right Somebody to Love.

SING, BABY, SING—Love Will Tell.

PIGSKIN PARADE—It's Love I'm After; Balboa; You're Slightly Terrific; You Do the Darndest Things Baby; T. S. U. Alma Mater; Hold That Bulldog; The Texas Tornado.

ONE IN A MILLION—One in a Million; Who's Afraid of Love?; The Moonlight Waltz; We're Back in Circulation Again; Lovely Lady in White.

MORROS, BORIS
(Musical Director)

NEWMAN, ALFRED (Musical director)
Strike Me Pink; Dancing Pirate; Born to Dance; The Gay Desperado; Come and Get It; Beloved Enemy; Ramona.

NEWMAN, EMIL
Musical Director: Reunion.

NOLAN, BOB
TUMBLING TUMBLEWEEDS — Tumbling Tumbleweeds.

NOBEL, RAY

BREWER'S MILLIONS—The Carranga; I Think I Can; One Good Turn Deserves Another; Pull Down the Blinds.

OAKLAND, BENNIE
HATS OFF—Hats Off, Where Have You Been All My Life, Little Old Rhythm, Twinkle Twinkle Little Star, Let's Have Another.

PARKS, PAUL
WITH LOVE AND KISSES—Sitting on the Edge of My Chair.

POE, COY
TIMES SQUARE LADY—The Object of My Affections; What's the Reason I'm Not Pleasing You.

PORTER, COLE
BORN TO DANCE—I've Got You Under My Skin; Easy to Love; I'm Nuts About You; Nap Tap on Wood.

POSFORD, GEORGE
THE GAY DESPERADO—The World is Mine.

PREVIN, CHARLES
Musical Director: The Mighty Treve; Love Letters of a Star; Three Smart Girls.

RIESENFELD, HUGO (Musical director)
Let's Sing Again; Hearts in Bondage; The President's Mystery; Daniel Boone; Rainbow on the River; Flower Song.

RAINGER, RALPH
ROSE OF THE RANCHO—If I Should Lose You; Thunder Over Paradise; Little Rose of the Rancho; Gotta Girl in California; There's Gold in Monterey; Where Is My Love; The Padre and the Bride.

BIG BROADCAST OF 1936—Amargura; I Wished on the Moon; It's the Animal in Me; Miss Brown to You; Why Dream.

THE DEVIL IS A WOMAN—Then It Isn't Love.

FOUR HOURS TO KILL—Hate to Talk About Myself; Walking the Floor.

RUMBA—I'm Yours for Tonight; The Magic in You; The Rhythm of the Rumba.

PALM SPRINGS—I Don't Want to Make History; The Hills of Wyoming.

THREE CHEERS FOR LOVE—Where Is My Heart?; Long Ago and Far Away; The Swing Tap.

BIG BROADCAST OF 1937—I'm Talking Through My Heart; You Came to My Rescue; Here's Love in Your Eye; Vote for Mr. Rhythm; La Bomba; Night in Manhattan.

COLLEGE HOLIDAY—A Rhyme for Love; I Adore You; So What?

WAIKIKI WEDDING—Sweet is the Word for You; In a Little Hula Heaven; Blue Hawaii.

RIESENFELD, HUGO (Musical Settings)
Follow Your Heart.

REVEL, HARRY
LOVE IN BLOOM—My Heart Is an Open Book; Here Comes Cookie; You Got Me Doing Things.

STOLEN HARMONY—Would There Be Love; Let's Spill the Beans.

PARIS IN THE SPRING—Bon Jour Mam'selle; Paris in Spring, Why Do They Call It Gay Paree; Jealousy.

COLLEGiate—I Feel Like a Feather in the Breeze; You Hit the Spot; Rhythmic; My Grandfather's Clock; Who Am I?

BIG BROADCAST OF 1936—It's the Animal in Me.

FOUR HOURS TO KILL—I Hate to Talk About Myself; Walking the Floor.

TWO FOR TONIGHT—Two for Tonight; From the Top of Your Head to the Tip of Your Toes; I Wish I Was Aladdin; Takes Two to Make a Bargain; Without a Word of Warning.

POOR LITTLE RICH GIRL—Oh, My Goodness; Buy a Bar of Barry's; When I'm With You; But Definitely; Peck's Theme Song; You Gotta Eat Your Spinach, Baby; Military Man.

PALM SPRINGS—Will I Ever Know.

FLORIDA SPECIAL—It's You I'm Talking About.
ROBIN, LEO
RHYTHM ON THE RANGE—I Can't Escape You.
THE DEVIL IS A WOMAN—Then It Isn't Love.
HERE COMES COMPANY—Who's the Vamp of the Pampas.
ONE HOUR LATE—Me Without You.
ROSE OF THE RANCHO—If I Should Lose You; Thunder Over Paradise; Little Rose of the Rancho; Gotta Girl in California; There's Gold in Monterey; Where Is My Love; The Padre and the Bride.
PALM SPRINGS—I Don't Want to Make History; The Hi-De-O of Old Wyoming.
ANYTHING GOES—My Heart and I;
Shanghai-Dee-Dee.
DESIRE—Awake in a Dream.
THE MOON'S OUR HOME—The Moon's Our Home.
ROSE BOWL—Sons of Sierra.
POPSY—A Rendezvous with a Dream.
THREE CHEERS FOR LOVE—Where is my Heart; Long Ago and Far Away; The Swing Tap.
BIG BROADCAST OF 1937—I'm Talking Through My Heart; You Came to my Rescue; Here's Love in Your Eye; Vote for Mr. Rhythm; I A Bomba; Night in Manhattan.
THE JUNGLE PRINCESS—Moonlight and Shadows.
COLLEGE HOLIDAY—A Rhyme for Love;
1 Adore You; So What?

RODGERS, RICHARD
DANCING PIRATE—Are You My Love?;
When You're Dancing the Waltz.
EVERGREEN—Dancing on the Ceiling.
MISSISSIPPI—Down by the River; Easy to Remember; Soon.
NANA—That's Love.

RODER, MILAN (Director-Composer-Arranger)
CAPTAIN BLOOD—Spanish Soldier Song, A Street Scene.
THE LAST OUTPOST—The Execution, In the Fort, In the Sudan.
LAST OF THE FAGANS—Original contributions to numerous scenes.
THE VOICE OF BUGLE ANN—The Fox Flunts.
THE CRUSADES—The Grand Finale scene.
ALL THE KING'S HORSES—Original contribution to numerous scenes.
LIVES OF A BENGAL LANCER—Original contribution to numerous scenes.
TOO MANY PARENTS—Original contributions to numerous scenes.
ANTHONY ADVERSE—Arrangements.
THE KING STEPS OUT—Arrangements.
TEXAS RANGER—Arrangements.

RONNELL, ANN
CHAMPAGNE WALTZ—Merry-Go-Round.

ROSE, GENE
CRIME OF DR. FORBES—Doctor Song.
PEPPER—Song of the Coyotes.

RUBY, HARRY
BRIGHT LIGHTS—She Was an Acrobat's Daughter.
HAPPINESS AHEAD—Window Cleaners' Song.

SANDERS, TROY
CORONADO—Which Is Which?

SCHERTZINGER, VICTOR
BELOVED—Beloved.
ONE NIGHT OF LOVE—One Night of Love.
ROLLING ALONG—Life Begins When You're in Love; There'll Be No South; Follow Your Heart.

SCHOLL, JACK
ON SECRET SERVICE—Moonlight Valley;
Drums of Glory.
LET'S LIVE TONIGHT—Love passes by;
PRINCESS COMES ACROSS—My Concertina.
SMART BLONDE—Why Do I Have to Sing a Torch Song?
THE TAILOR—With You on my Mind;
Through the Courtesy of Love.
TWO AGAINST THE WORLD—The Moon Does Things to Me.
THE CAPTAIN'S KID—I'm the Captain's Kid; Drifting Along.
TREACHERY Rides the Range—Ridin' Home;
Leather and Steel.
TRAILIN' WEST—Moonlight Valley; Drums of Glory.
GUNS OF THE PECOS—When a Cowboy Takes a Wife; The Prairie is My Home.
PONY EXPRESS RIDER—Love Begins at Evening; Ridin' the Mail.
ROMANCE IN THE AIR—Dangerous Rhythm; A Table for Two; The Girl Who Keeps the Goats.
THE SUNDAY ROUND UP—The Open Road; The Southerner on the Police Gazette.
GIVE ME LIBERTY—Soldiers of Freedom.
UNDER SOUTHERN STARS—Under Southern Stars.
ECHO MOUNTAIN—Echo Mountain; In a little Swiss Chalet.
SONG OF A NATION—It Was Not So Long Ago.

SCHWARTZ, ARTHUR
UNDER YOUR SPELL—Under Your Spell;
Amigo; My Little Mule Wagon.
THAT GIRL FROM PARIS—Call to Arms;
Love and Learn; Seal It With a Kiss; Nephew from Nice; Moonface.

SIEGAL, AL
DOUBLE OR NOTHING—It's On—It's Off;
After You.

SKILES, MARLIN
Musical Director; Great Guy.

SKINNER, FRANK (Orchestrations)
The Great Ziegfeld.

STEINER, MAX (Musical director)
Little Lord Fauntleroy; The Charge of the Light Brigade; Garden of Allah.

STEPT, SAM H.
LAUGHING IRISH EYES—Laughing Irish Eyes;
All My Life; Bless You Darlin' Mother.
PHANTOM RIDER—Hidden Valley.
DANCING FEET—Every Time I Look at Your Dancing Feet.
SITTING ON THE MOON—Sitting on the Moon; Lost in My Dreams; How'm I Doin' With You?
2½ HOURS LEAVE—Good Night My Lucky Day; It Must Be Love; We Happen to be in the Army; Now You're Talking My Language.

SILVERS, LOUIS (Musical Director)

STERN, JACK
LITTLE MISS NOBODY—Then Came the Indians.
FOLLIES BERGERE—Au Revoir L'Amour;
I Was Lucky; Rhythm of the Rain; Singing a
Happy Song; You took the Words Right Out of My Mouth.

DEVIL DANCE—So Devine; Ocean Melody; Out of the Hills; The Love Fiesta.

GAY DESPERADO—The World is Mine; Tonight, Lover, Tonight.

TRAIL DUST—Take Me Back to Those Open Spaces.

STOLOFF, MORRIS
Musical Director: Craig's Wife; Theodora Goes Wild.

STOTHART, HERBERT (Musical Director)
Rose Marie, Small Town Girl, Moonlight Murder, Here Comes the Band, San Francisco, California, Gorgeous Hussy, After the Thin Man, The Devil Is a Sissy.

SWANSTROM, ARTHUR
RAINBOW ON THE RIVER—Waiting for the Sun.

TOBIAS, HARRY
LITTLE MISS NOBODY—Then Came the Indians.

DEVIL ON HORSEBACK—So Devine; Ocean Melody; Out of the Hills; The Love Fiesta.

GAY DESPERADO—Tonight, Lover, Tonight; The World is Mine.

TRAIL DUST—Take Me Back to Those Open Spaces.

WITH LOVE AND KISSES—The Trouble With Me Is You.

TOMLIN, PINKIE
TIMES SQUARE LADY—The Object of My Affections; What's the Reason I'm Not Pleased You? With Love and Kisses; The Trouble With Me Is You; Don't Ever Loose It; I'm Right Back Where I Started; Sweet.

TURK, ROY
THE CAT'S PAW—I'm Just That Way.

VON TILZER, ALBERT
HERE COMES THE BAND—Headin' Home; Roll Along Prairie Moon.

WARD, EDWARD
SMALL TOWN GIRL—Small Town Girl. MOONLIGHT MURDER—Score.

SINNER TAKE ALL.

WASHINGTON, NED
HERE COMES THE BAND—Headin' Home; You're My Thrill.

WARREN, HARRY
BROADWAY GONDOLLERS—Flagenheim's Odorless Cheese; Lonely Gondolier; Lulu's Back in Town; Pig and the Cow; Outside of You, A Rose in Her Hair; You Can Be Kissed.

DAMES—Dames: The Girl at the Ironing Board; I Only Have Eyes for You; Try and See It My Way.

GO INTO YOUR DANCE—About a Quarter to Nine; A Good Old Fashioned Cocktail; Go Into Your Dance; Little Things You Used to Do; Mammy, I'll Sing About You; She's a Lating from Manhattan.

GOLD DIGGER'S 1935—I'm Going Shopping With You; Lullaby of Broadway; Words Are in My Heart.

HAPPINESS AHEAD—Beauty Must Be Loved; Pop Goes Your Heart.

SWEET MUSIC—Sweet Music.

IN CALIENTE—Muchacha.

LIVING ON VELVET—Living on Velvet.

PAGE MUS GLORY—Page Miss Glory.

SHIIMPATES FOREVER—Don't Give Up the Ship; I'd Rather Listen to Your Eyes; I Like to Take Orders from You; Do I Love My Teacher? AhoI Aboard the Navy.

STARS OVER BROADWAY—Where Am I, Am I in Love?; You Let Me Down; At Your Service, Madame.

DON'T GIVE UP—Don't Have to Dream Again; You Gotta Know How to Dance; Summer Night; Boulevardier from the Bronx.

SONS O' GUNS—For a Buck and a Quarter.

HEARTS DIVIDED—Two Hearts Divided, My Kingdom for a Kiss.

CAIN AND MABEL—I'll Sing You a Thousand Love Songs; Coney Island; Here Comes Chiquita.

GOLD Diggers of 1937—All's Fair in Love and War; Plenty of Money and You.

SING ME A LOVE SONG—Summer Night; That's the Least You Can Do for a Lady; The Little House that Love Built.

WAXMAN, FRANZ (Musical Director)

WEBSTER, PAUL FRANCIS
OUR LITTLE GIRL—Our Little Girl.

UNDER THE PAMPAS MOON—Querida Mia.

RAINBOW ON THE RIVER—You Only Love Once; A Thousand Dreams of You.

SING, BABY, SING—You Turned the Tables on Me.

WHITING, RICHARD A.
RHYTHM OF THE RANGE—I Can't Escape You.

BIG BROADCAST OF 1936—Double Trouble; Miss Brown to You, Through the Doorway of Dreams; Why Dream.

BRIGHT EYES—On the Good Ship Lollypop; Four Hours to Kill—I Hate to Talk About Myself.

HERE COMES COOKIE—She's the Vamp of the Pampas.

CORONADO—All's Well in Coronado by the Sea; You Took My Breath Away; How Do I Rate With You?; Keep Your Fingers Crossed; Midsummer Madness; Mashed Potatoes.

SING, BABY, SING—When Did You Leave Heaven.

READY, WILLING AND ABLE—Too Marvelous for Words.

WINELAND, SAM (Musical Director)
Shanghai, Every Night at Eight, Smart Girl.

WOODS, HARRY
EVERGREEN—Over My Shoulder; Springtime in Your Heart; Tinkle-Tinkle-Tinkle; When You've Got a Little.

JACK AHOU—My Hat's on the Side of My Head.

WRIGTH, BOB
SINNER TAKE ALL—I'd Be Lost Without You.

WURBEL, ALLIE
BRIGHT LIGHTS—Toddlin' Along With You; You're an Eyeful of Heaven.

FISSERTION WALK—Firatement Walk; Mr. and Mrs. is the Name; No Horse, No Wife, No Mustache.

I LIVE FOR LOVE—I Live for Love; Mine Alone; Silver Wings.

SWEET MUSIC—Fare Thee Well, Annabelle; I See Two Lovers.

HAPPINESS AHEAD—Pop Goes Your Heart; Happiness Ahead; All on Account of a Strawberry Sundae.

IN CALIENTE—In Caliente; The Lady in Red; To Call You My Own.

LITTLE BIG SHOT—I'm a Little Big Shot Now.

WE'RE IN THE MONEY—So Nice Seeing You Again.

YELLEN, JACK
CAPTAIN JANUARY—The Right Somebody to Love.

GEORGE WHITE'S 1935 SCANDALS—Oh, You Nasty Man; So Nice; My Dog Loves Your Dog; Hold My Hand; Sweet and Simple; Following in Mother's Footsteps; Every Day Is Father's Day; With Baby; Six Women; According to the Moonlight; Oh, I Didn't Know You'd Get That Way; It's Time to Say Goodnight; It's an Old Southern Custom; I Got Shoes, You Got
ALTON, ROBERT
Strike Me Pink.

BERKELEY, BUSBY

CEBALLOS, LARRY
Redheads on Parade, Sweet Surrender, Rolling Along, Follow Your Heart.

CONNOLLY, BOBBY

COOPER, RALPH
Poor Little Rich Girl.

DARE, DANNY
Three Cheers for Love.

DONOHUE, JACK
Lottery, Lover, George White's 1935 Scandals, Under Pressure, Under the Pampas Moon, Marie Galante. Life Begins at 40, Curly Top, Dressed to Thrill, Ball of Fire. Thanks a Million, Captain January.

DREYFUS, ARTHUR
Song of the Andes.

FANCHON
This is the Life, Beauty's Daughter, The Little Immigrant, Song and Dance Man.

FELIX, SEYMOUR

GOULD, DAVE

HALE, CHESTER
Repeal, David Copperfield, The Night is Young, Reckless, Anna Karenina (Mazurka number), A Night at the Opera, A Tale of Two Cities (Casamagnude), Rose Marie (totem Pole number).

HALE, GEORGE

HASKELL, JACK
The Poor Little Rich Girl, One In A Million, Pigskin Parade, Sing, Baby Sing, Dimples, The Holy Terror, Star for a Night, Wake Up and Live.

HECHT, HAROLD
The Girl Friend, Born to Gamble, Champagne for Breakfast.

LEE, SAMMY
Caravan, Charlie Chan in Paris, King of Burlesque, The Holy Lie, Can This Be Dixie, Under Your Spell.

LEWIS, RUSSELL
Becky Sharp, Dancing Pirate.

NJINSA, BRONISLAVA
A Midsummer Night's Dream.

PAN, HERMES
Roberta, Top Hat, Old Man Rhythm, Follow the Fleet, Swing Time.

PRINZ, LE ROY J.
Mississippi, All the King's Horses, Gilded Lily, Rumah, Stolen Harmony, The Crusades, Rose of the Rancho, Anything Goes, Coronado, Collegiate, Showboat, Goin' to Town, Millions in the Air, The Big Broadcast of 1937, Champagne Waltz, College Holiday.

RASCH, ALBERTINA
The King Steps Out.

RANDALL, CARL
Reckless, Broadway Melody of 1936.

RASET, VAL

ROBINSON, BILL
The Bowery Princess, Dimples.

STRAUSS, SARA MILDRED
Sweet Surrender.

VREELAND, SARA
Melody for Two.

ZEMACH, BENJAMIN
She, The Last Days of Pompeii.

YOUnG, VICTOR
Short Subject Personalities

PLAYERS

Hollywood

Beard, "Stymie" .... Hal Roach
Beatty, Clyde .......... Republic
Becket, Scott ......... Hal Roach
Beery, Noah, Jr. ... Universal
Brendel, El .......... Columbia
Catlett, Walter .... Columbia
Chaney, Lon, Jr. ... Universal
Clyde, Andy .......... Columbia
Cody, Bill, Jr. ..... Falcon
Collins and Kennedy .. Columbia
Corrigan, Ray ....... Republic
Dermond, William ... Republic
Errol, Leon .......... RKO
Farum, William ..... Republic
Hall, Johnson Choir .. RKO

Hardy, Oliver .......... Hal Roach
Hoo, Darla .......... Hal Roach
Hughes, Kay .......... Republic
Kelly, Patsy .......... Hal Roach
Kennedy, Edgar ..... RKO Radio
King, John .......... Universal
Kolk, Scott .......... Universal
Laurel, Stan .......... Hal Roach
Laurence, Rosina ... Hal Roach
Layne, Tracy .......... Republic
Lee, Eugene (Porky) Hal Roach
McFarland, Spanky .... Hal Roach
Livingston, Bob .... Republic
May, Patty Doris ... Hal Roach

New York

Ace, Goodman ... Van Beuren
Ace, Jane .......... Van Beuren
Apolon, Dave ....... Vitaphone
Ates, Rosco ......... Vitaphone
Armetta .......... Vitaphone
Barton, James ...... Montone
Berks, Johnny .......
Bordoni, Irene ..... Vitaphone
Cabin Kids .... Educational
Claire, Bernice ...... Vitaphone
Cook, Joe .......... Educational
Courtney, Inez ...... Vitaphone
Cross and Dunn ...... Vitaphone
Denny, Jack ......... Vitaphone
Dorsay, Fifi ......... Vitaphone
Downey, Morton . Vitaphone
Dunn, Josephine .. Educational
Froos, Sylvia .... Educational
Goodelle, Nilla .... Educational
Green, Johnnie .... Vitaphone
Gribbin, Harry .... Vitaphone

Harris, Phil .......... Vitaphone
Holtz, Lou .......... Vitaphone
Hope, Bob .......... Vitaphone
Howard, Shemp . Vitaphone
Howard, Tom ...... Educational
Hope, Bob .......... Vitaphone
Janey, Leon ......... Vitaphone
Keaton, Buster .... Educational
Lahr, Bert .......... Educational
Law, Vera .......... Vitaphone
LeRoy, Hal .......... Vitaphone
Lopez, Vincent . Vitaphone
Lucas, Nick .... Vitaphone
MacKINney, Nina Mae Vitaphone
Machamer, Jefferson Educational
Murray, Ken ....... Vitaphone
Niesen, Gertrude . Vitaphone
Norton, Robert .... Vitaphone
O'Connell, Charles ... Vitaphone

New York

Beebe, Ford .......... Universal
Charles, Roger ....... Hal Roach
Gordon, Douglas ... Hal Roach
Eason, Reeves .... Republic
Feist, Felix F., Jr. ... M-G-M
Goodwin, Les ...... RKO Radio
Horne, James ...... Hal Roach
Kane, Joseph ........ Republic

Le Borg, Reginald ...... M-G-M
McGowan, Robert ... Hal Roach
Meins, Gus .......... Hal Roach
Miller, Dave .......... M-G-M
Parrott, James .... Hal Roach
Sherman, Joseph ...... M-G-M
Smith, Cliff .... Universal
Staub, Ralph .... Warner Bros.

DIRECTORS

Hollywood

Beebe, Ford .......... Universal
Charles, Roger ....... Hal Roach
Gordon, Douglas ... Hal Roach
Eason, Reeves .... Republic
Feist, Felix F., Jr. ... M-G-M
Goodwin, Les ...... RKO Radio
Horne, James ...... Hal Roach
Kane, Joseph ........ Republic

Taylor, Ray .......... Republic
Terbune, William ... Hal Roach
Tourneur, Jacques ... M-G-M
White, Jules .... Columbia
Wright, Mack .......... Republic
Yarbrough, Jean .. RKO Radio

New York

Blake, B. K. ......... Columbia
Christie, Al .......... Educational
French, Lloyd ...... Vitaphone
Hancock, Don ...... Van Beuren

Henabery, Joseph ... Vitaphone
Mack, Roy .......... Vitaphone
Nathan, Adele Gutman, Paramount

Schwarzwald, Milton ... Mentone
Waller, Fred .......... Paramount
Watson, William ... Educational

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REGINALD OWEN

LOVE ON THE RUN
PETTICOAT FEVER
RICH AND RECKLESS
THE GREAT ZIEGFELD
ROSE MARIE
TROUBLE FOR TWO
YOURS FOR THE ASKING
ADVENTURE IN MANHATTAN
A TALE OF TWO CITIES
THE BISHOP MISBEHAVES
ANNA KARENINA
ESCAPADE
CALL OF THE WILD
ENCHANTED APRIL
THE GOOD FAIRY

Represented by
William Morris Agency, Inc.

EDWARD ARNOLD

"COME AND GET IT"
(Samuel Goldwyn-U. A.)
"MEET NERO WOLFE"
(Columbia)
"CRIME AND PUNISHMENT"
(Columbia)
"DIAMOND JIM"
(Universal)

Forthcoming Releases
"JOHN MEAD'S WOMAN"
(Schulberg-Paramount)

"Jim Fiske" in
"THE TOAST OF NEW YORK"
(RKO-Radio)

"Wallingford" in
"THE WORLD IS OUR OYSTER"
(Selznick International-U. A.)

"THE LIFE OF VICTOR HERBERT"
(Paramount)

Under Contract to
B. P. Schulberg

Management
Berg and Allenberg
PLAYERS

THEIR WORK IN 1935 AND 1936

Credits on pictures released prior to 1935 may be had from previous editions of the Year Book or from the Film Daily Information service.

ABBOTT, RICHARD
1936: Chatterbox, Bunker Bean.

ABEL, WALTER
1935: The Three Musketeers.
1936: The Lady Consents, Two in the Dark, The Witness Chair, Fury. We Went to College, Second Wife.

ACOSTA, ENRIQUE
1936: A Message to Garcia.

ACOSTA, FRASER
1935: East of Java.

ACUFF, EDDIE

ADAIR, JACK
1936: The Dragagnet.

ADAIR, ROBERT
1936: Miss 'Em Up.

ADAIR, ROBERT
1936: Brilliant Marriage.

ADAMS, EADIE
1936: Sinner Take All.

ADAMS, ERNEST

ADAMS, LOWDEN
1936: The Gentleman from Louisiana.

ADAMS, RICHARD
1936: Song of the Gringo.

ADAMS, STANLEY
1936: In His Steps.

ADAMS, TED
1936: The Desert Phantom, Three on the Trail, Border Caballeria, Trail Dust.

ADLER, LARRY
1936: Big Broadcast of 1937.

ADRIAN, IRI
1935: Rumba, Stolen Harmony.
1936: Murder at Glen Athol, Our Relations, Mister Cinderella, Lady Luck.

AITON, EFIE
1936: Here Comes Carter.

AHERNE, BRIAN
1936: Beloved Enemy.

AHN, PHILIP
1936: The General Died at Dawn.

ALBA, MARIA
1935: Great God Gold.

ALBERNI, LUIS
1936: Collen, Dancing Pirate, Anthony Adverse, Ticket to Paradise, Follow Your Heart, Hats Off.

ALBERTON, FRANK
1936: The Farmer in the Dell, Fury.

ALBRIGHT, HARDIE

ALBRIGHT, WALLY, JR.
1935: Waterfront Lady.

ALDEN, CHERITA
1936: I Cover Chinatown.

ALDERSON, EVVILLE
1935: County Chairman, Square Shooter, Woman Wanted, The Virginia Judge, Public Opinion, Pursuit, Seven Keys to Baldpate, Society Fever.

ALEXANDER, BEN
1936: Hearts in Bondage.

ALEXANDER, DICK
1935: Unconquered, Bandit, Drift Fence.
1936: Everyman's Law.

ALEXANDER, ERNIE
1936: Here Comes Trouble.

ALEXANDER, JOHN
1936: The Petrified Forest.

ALEXANDER, KATHERINE
1935: Enchanted April, After Office Hours, Cardinal Richelieu, Ginger, Girl from Tenth Ave., Alias Mary Dow, She Married Her Boss.
1936: Moonlight Murder, Sutter's Gold, The Devil is a Sissy, Reunion.

ALEXANDER, RICHARD
1935: She Gets Her Man, Freckles.
1936: Drift Fence, Dangerous Waters, Silly Billies, Wild Brian Kent.

ALEXANDER, ROSS (Deceased)
1935: Maybe It's Love, Going Highbrow, We're in the Money, Midsummer Night's Dream, Shipmates Forever, Captain Blood.
1936: Boulder Dam, Brides Are Like That, I Married a Doctor, Hot Money, China Clipper, Here Comes Carter!

ALLAN, ELIZABETH
1935: David Copperfield, Mark of the Vampire, A Tale of Two Cities.
1936: A Woman Rebels, Camille.

ALLAN, BETTY
1935: The Nut Farm.

ALLEN, FRED
1935: Thanks a Million.

ALLEN, GRACIE
1935: Love in Bloom, Big Broadcast of 1936, Here Comes Cookie.
1936: Big Broadcast of 1937, College Holiday.

ALLEN, HARRY
1935: Anna Karenina.
1936: The White Legion.

ALLEN, J. H.
1935: The Virginia Judge.
1936: Wedding Present.

ALLEN, JIMMIE

ALLEN, JOHN H.
1936: Charlie Chan at the Race Track.

ALLEN, JUDITH
1936: Burning Gold.

ALLEN, MAUDE
1935: Cowboy Millionaire, It's in the Air, Whispering Smith Speaks.
1936: The Captain's Kid, Secret Valley.

ALLEN, ROBERT
1935: Death Flies East, I'll Love You Always, Revenge Rider, Law Beyond the Range, Air Hawks, Fighting Shadow, Party Wire, Love
<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
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<tbody>
<tr>
<td>1936</td>
<td>Rose of the Rancho, Spy 77, Federal Agent, Rio Grande Romance, Put on the Spot</td>
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<tr>
<td>1936</td>
<td>Sins of Man, Ramona, Ladies in Love, One in a Million</td>
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<tr>
<td>1936</td>
<td>Ladies Love Danger, Black Sheep, Gigollette, Woman Wanted, Harmony Lane</td>
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<td>1936</td>
<td>Strangers All, Mutiny Ahead, Get That Man</td>
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<td>1935</td>
<td>Big Hotel Murder, One More Spring, Our Little Girl</td>
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<tr>
<td>1935</td>
<td>Big Broadcast of 1936</td>
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<td>1935</td>
<td>The Prodigal Son</td>
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<td>1935</td>
<td>Vanessa — Her Love Story, The Wedding Night, The Plot Thickens</td>
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<td>1935</td>
<td>Ruggles of Red Gap</td>
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<td>1935</td>
<td>The Milky Way</td>
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<td>1935</td>
<td>Hold 'Em Yale</td>
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<td>1935</td>
<td>The Green Pastures, Rainbow on the River, Three Men on a Horse</td>
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<td>1935</td>
<td>Once in a Blue Moon</td>
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<td>1935</td>
<td>Under the Pampas Moon, Border Brigands, Skybound, Happiness C.O.D.</td>
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<tr>
<td>1936</td>
<td>Our Relations</td>
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<td>1936</td>
<td>The Green Pastures</td>
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<td>1935</td>
<td>All the King's Horses, Mississippi, People Will Talk, Hold 'Em Yale, College Scandal, Wanderer of the Wasteland, Escape from Devil's Island</td>
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<tr>
<td>1936</td>
<td>Dangerous Intrigue, Drift Fence, Florida Special, Nevada, Wild Brian Kent, Happy Go Lucky</td>
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<td>1936</td>
<td>The Last of the Mohicans, Daniel Boone, The Bold Caballero</td>
</tr>
<tr>
<td>1935</td>
<td>I Am a Thief, Nut Farm, Death Flies East, Mary Jane's Pa, Man on the Flying Trapeze, O'Shaughnessy's Boy, Rainbow's End, Cappy Ricks Returns, His Night Out, Two Faces, The Firetrap</td>
</tr>
<tr>
<td>1936</td>
<td>Hi Gaucho</td>
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<tr>
<td>1935</td>
<td>Charlie Chan in Paris, Let 'Em Have It, Rifraff,</td>
</tr>
<tr>
<td>1936</td>
<td>North of Nome</td>
</tr>
</tbody>
</table>
ARCHIBALD, FREDDIE
1936: Hearts Divided.

ARDELL, ALICE
1936: Go West Young Man.

ARDELL, FRANKLIN
1933: Mark of the Vampire, Metropolitan.

ARGUS, EDWIN

ARLEDGE, JOHN
1935: Devil Dogs of the Air, Mary Jane, Old Man Rhythm, Shipmates Forever.
1936: You May Be Next. We're Only Human, Two in Revolt, Murder on a Bridge Path, The Big Game, Don't Turn 'Em Loose.

ARLEN, RICHARD
1935: Fieldorado, Let 'Em Have It, Three Live Ghosts.

ARLISS, GEORGE
1936: Mister Hobo, East Meets West.

ARMETTA, HENRY
1936: Let's Sing Again, Crime of Dr. Forbes, Poor Little Rich Girl, Magnificent Brute, Too in a Crowd.

ARMSTRONG, EDWINA
1915: Married Her Boss, Two for Tonight.
1936: The Witness Chair, And Suddenly Death.

ARMSTRONG, LOUIS
1936: Pennies from Heaven.

ARMSTRONG, MARGARET
1935: Lightning Strikes Twice, Our Little Girl, Annie Oakley.
1936: Chatterbox, M'miss.

ARMSTRONG, ROBERT

ARNOLD, EDITH
1935: College Scandal.

ARNOLD, EDWARD

ARNOLD, GAILE
1935: Rendezvous at Midnight.

ARNOLD, WILLIAM

ARNT, CHARLES E.
1935: Stolen Harmony, She Married Her Boss, Two for Tonight.
1936: The Witness Chair, And Suddenly Death.

ARTHUR, GEORGE K.
1935: Vanessa — Her Love Story.

ARTHUR, JEAN
1936: Mr. Deeds Goes to Town, The Ex-Mrs. Bradford, The Plimsoll, Adventure in Manhattan, More than a Secretary.

ARTHUR, JOHNNY

ASELIN, EDNA
1935: Theatres and Guns.

ASH, SAM
1935: One Hour Late, Four Hours to Kill, Paris in Spring Bright Lights, Man Who Broke the Bank at Monte Carlo.

ASHLEY, HERBERT
1935: King of Burlesque.

ASKAM, EARL
1936: Empty Saddles, Trail Dust.

ASTAIRE, FRED
1935: Roberts, Top Hat.
1936: Follow the Fleet, Swing Time, Stepping Toes.

ASTOR, GERTRUDE
1935: Northern Frontier, Four Hours to Kill.
1936: Empty Saddles.

ASTOR, MARY
1935: Red Hot Tires, I Am a Thief, Straight from the Heart, Dinky, Page Miss Glory, Man of Iron.
1936: The Murder of Dr. Harrigan, And So They Were Married, Trapped by Television, Dowsibury, Lady from Nowhere.

ATCHLEY, HOOPER L.
1935: The Westerner, Behind the Green Lights, Sagebrush Troubadour, Outlaw Deputy.

ATES, DOROTHY
1935: Waterfront Lady.

ATES, RUSTO
1935: People's Enemy.
1936: God's Country and the Woman.

ATKINSON, JACK
1936: Stampede.

ATWATER, EDITH
1936: We Went to College, The Gorgeous Hussy.

ATWELL, ROY
1936: The Harvester.

PLAYERS' WORK

ATWILL, LIONEL
1935: Man Who Reclaimed His Head, Mark of the Vampire, The Devil Is a Woman, Murder Man, Rendezvous, Captain Blood.
1936: Lady of Secrets, Absolut Quiet, Till We Meet Again.

ABREY, JIMMY
1935: Rescue Squad, Make a Million, Judgment Book.
1936: Fast Bullets, Night Cargo, Too Much Beef, Aces and Eights, Go Get Em Haines, Stormy Trails.

AUER, MISCHA

AUSTIN, WILLIAM
1935: Redheads on Parade, The Goose and the Gander, $1,000 a Minute.

AUTRY, GENE

AVALON BOYS
1936: Way Out West.

AXELLE, VIOLET

AYLESWORTH, ANTHONY
1936: The President's Mystery.

AYLESWORTH, ARTHUR

AYRES, LEW
1935: Lottery Lover, Silk Hat Kid.
PLAYERS’ WORK

1936: The Leathernecks Have Landed, Panic on the Air, Night Wire, Lady Be Careful, Murder with Pictures, Shake-down.

BABY CHARLINE BARRY
1935: Trail’s End, Riddle Ranch.

BABY JANE
1935: Man Who Reclaimed His Head, Straight from the Heart.

BABY LeROY
1936: It's a Great Life.

BACON, IRVING

BAFFERT, AL
1935: What Price Crime?

BAGGOTT, KING

BAIKO, ROBERT
1936: Go West Young Man.

BAILEY, CARMEN
1935: Rustler's Paradise.

BAILEY, SHERWOOD
1936: Too Many Parents, The Devil is a Sissy.

BAILEY, WILLIAM
1935: One Hour Late, Thunder Mountain.
1936: Charlie Chan's Secret.

BAKER, BENNY
1935: College Scandal, Annapolis Farewell, Big Broadcast of 1936, Wanderer of the Wasteland, Thanks a Million, Millions in the Air. 1936: Rose of the Rancho, Give Us This Night, Drift Fence, Panic on the Air, Lady Be Careful, Murder With Pictures, Rose Bowl, Mind Your Own Business, Champagne Waltz.

BAKER, FRANK

BAKER, IRVING

BAKER, KENNY
1935: King of Burlesque.

BAKER, SAM
1935: Public Hero Number One.

BAKEWELL, WILLIAM

BALDRA, CHUCK
1936: The Lawless Nineties.

BALDWIN, BEAY
1936: Rhythm on the Range.

BALDWIN, ROBERT
1936: Mind Your Own Business.

BALIEFF, NIKITA
1935: Once in a Blue Moon.

BALL, FRANK

BALL, GEORGE
1936: Rogue of the Range, Too Much Beef, Men of the Plains.

BALL, LUCILLE

BALLEW, SMITH
1936: Palm Springs.

BALLOU, MARION

BANCROFT, GEORGE
1936: Hell-Ship Morgan, Mr. Deeds Goes to Town, Wedding Present.

BANTRY, JOHN
1936: The Dragnet.

BARBIER, GEORGE
1935: Life Begins at 40, McFadden’s Flats, Hold ’Em Yale, Broadway Gondolier, Old Man Rhythm, The Crusades, Here Comes Cookie, Millions in the Air. 1936: Wife Versus Secretary.
The Milky Way, The Preview
MURDER MISTERY, Princess
Comes Across, Early to Bed,
Three Married Men, Spend-
thrift.

BARCLAY, DON
1936: Van Hunt, The Murder
of Dr. Harrigan, Treasure
Rides the Range, The Lion's
Den, Bengal Tiger, The White
Lion.

BARCLAY, JOAN
1936: Prison Shadows, The
Glory Trail, West of Nevada,
Men of the Plains.

BARKER, AMBROSE
1935: Peter Ibbetson.

BARLOW, REGINALD
1935: Strangers All, Cardinal
Richelieu, Bride of Frank-
enstein. Werewolf of London,
Red Blood of Courage, Mutiny
Ahead.

1936: O'Malley of the
Mounted, Lloyds of London.

BARNARD, JOHN
1915: Secrets of Chinatown.

BARNES, Binnie
1935: Diamond Jim, Rendez-
vous.

BARNES, ROY
1935: Small Town Girl, Sut-
ter's Gold, The Last of the
Mohicans, The Magnificent
Brute.

BARTES, JANE
1935: Melody Trail, Your
Uncle Dudley.

BARTLETT, GEORGE
1935: Doubting Thomas, Vil-
lage Tale, The Virginia Judge.

BARNETT, VINCE
1935: To Ransom, Black
Fury, Princess O'Hara, Cham-
pagne for Breakfast, Don't Bet
on Blondes, Silk Hat Kid,
Stamps Express, I Live My
Life, Riffraff.

1936: Dancing Feet, Captain
Calamity, Down to the Sea,
Yellow Cargo, I Cover Chana-

BRONDESS, BARBARA
1935: Diamond Jim.

BARRY, ROBERT
1935: While the Patient Slept,
Devil Dogs of the Air, I Am
a Thief, Bordertown, Floren-
tine, The Strange, Village
Tale, Dressed to Thrill, Murder
Man, Special Agent, Dr. Soc-
rates, Captain Blood, Trail of
the Lonesome Pine, Moonlight
on the Prairie,

1936: Exclusive Story, The
Country Doctor, I Married a
Doctor, Sons of Guns, Trail-
in' West, The Last of the Mo-
hicans, Mary of Scotland,
Charge of the Light Brigade,
Black Legion, God's Country
and the Woman.

BARRAUD, GEORGE
1935: Mystery Woman.

BARRETT, JUDITH
1935: Yellowstone, Flying
Hostess.

BARRETT, PAUL
1936: Border Flight.

BARRIE, MONA
1935: Mystery Woman, Un-
welcome Stranger, Ladies Love
Danger, Storm Over the An-
des, The Melody Lingers On,
King of Burlesque.

1936: Here Comes Trouble,

A Message to Garcia, Love on
the Run.

BARKIE, WENDY
1935: It's a Small World,
College Scandal, Big Broad-
cast of 1936, Millions in the
Air, A Mother in Her Hat.
1936: Love on a Bet, Speed,
Ticket to Paradise, Under
Your Spell.

BARRIS, HARRY
1935: Every Night at Eight,
Love Me Forever, After the
Dance.
1936: Showboat, The Man I
Marry.

BARRISCALE, Bessie
1935: Man Who Reclaimed
His Head.

BARRY, DONALD
1936: Night Waitress.

BARRY, PHYLIS
1936: One Rainy Afternoon,
Forbidden Heaven.

BARRY, WESLEY
1935: Night Life of the Gods,
Men of the Hour, Let 'Em
Have It.
1936: Plow and the Stars.

BARRYMORE, Dolores
1935: Little Lord Fauntleroy,
Yours for the Asking.

BARRYMORE, John
1936: Romeo and Juliet.

BARRYMORE, Lionel
1935: David Copperfield, Mark
of the Vampire, Little Colonel,
Public Hero Number One,
Return of Peter Grimm, Ah
Wilderness.
1936: The Voice of Bugle Ann,
The Road to Glory, The Devil-
Doll, The Gorgeous Hussy,
Camille.

BARTHHELMESS, richard
1935: Flying Scotsman, Hoon
Dorado, The Road to Glory,
To Mary—With Love, White
Hunter, Slave Ship.

BEACH, JOHN
1936: Trail Dust.

BEAL, JOHN
1935: Ladle, Les Miserables,
Break or Die. 1936: M'liss,
We Who Are About to Die.

BEARD, SYMIE
1916: River Man on the River.

BEATTY, BUNNY
1935: Father Brown—Detect-
ive, Becky Sharp, Sylvia Scar-
lett.

BEATTY, CLYDE
1936: Darkest Africa.

BEATTY, LAURI
1936: Libeled Lady.

BEATTY, MAY
1935: Becky Sharp, Mad Love,
Here Comes the Band, The
Girl Who Came Back, Sylvia
Scarlett.

1936: Showboat, Private Num-
ber, Lloyds of London.

BEAUMONT, LUCY
1935: False Pretenses.
1936: The Devil-Doll, Maid
of Salem.

BEAVERS, LOUISE
1935: Anapalus Farewell.
1936: Bullets or Ballots, Wives
Never Know, General Spanky,
Rainbow on the River.

BECK, JOE
1935: Port of Lost Dreams.
1936: The Trail of the Lone-
some Pine, King of the Pecos,
PLAYERS' WORK

Everyman's Law, Hopalong Cassidy Returns.

BECK, THOMAS

BECKETT, SCOTTY
1935: Dante's Inferno, Pursuit, I Dream Too Much.

BEDFORD, BARBARA
1936: Ring Around the Moon, The Mine With the Iron Door, Easy Money, Brilliant Marriage.

BEECHER, JANET

BEECHER, JASPER
1935: China Seas.

BEECHER, JAMES
1935: Sweet Adeline.
1936: King of the Damned.

BEECHER, NOAH
1935: Stormy.
1936: Parole!

BEECHER, NOAH, Jr.
1935: West Point o' the Air, China Seas, O'Shaughnessy's Boy, Ah Wilderness.
1936: A Message to Garcia, Old Hutch.

BELL, HANK
1935: Westward Ho.
1936: The Trail of the Lonesome Pine.

BELL, REX
1936: Too Much Beet, Idaho Kid, West of Nevada, Men of the Plains, Stormy Trail.

BELLAMY, MADGE
1935: Great Hotel Murder, The Daring Young Man.

BELLAMY, RALPH

BELMORE, LIONEL
1935: Vanessa — Her Love Story, Red Morning. Cardinal

Richeieu, Bonnie Scotland, Dressed to Thrill, Forced Landing.
1936: Mary of Scotland.

BERNARD, RAYMOND
1936: Darkest Africa.

BENCHLEY, ROBERT
1935: China Seas.
1936: Piccadilly Jim.

BENEDICT, BROOKS
1935: Murder on a Honey-moon.
1936: Follow the Fleet, Early to Bed.

BENEDICT, EDDYTHE
1935: Show Them No Mercy.

BENEDICT, WILLIAM
1935: College Scandal, $10 Raise, Silk Hat Kid, Way Down East, Three Kids and a Queen, Your Uncle Dudley.
1936: The Country Doctor, The Witness Chair, M'iss Lively Lady, Ramona.

BENGEL, WILSON
1936: Dancing Feet.

BENNETT, CONSTANCE
1935: After Office Hours.
1936: Ladies in Love, Everything is Thunder.

BENNETT, HUGH
1935: We're in the Money.

BENNETT, JOAN
1935: Man Who Reclaimed His Head, Private Worlds, Mississippi, Two for Tonight, She Couldn't Take It, The Man Who Broke the Bank at Monte Carlo.

JEAN ARTHUR
1936: 13 Hours by Air, Big Brown Eyes, Two in a Crowd, Wedding Present.

BENNETT, LEILA 1935: Mark of the Vampire.

BENNY, JACK 1935: Broadway Melody of 1936, It's in the Air.
1936: The Broadcast of 1937, College Holiday.


BERESFORD, HARRY 1935: David Copperfield, I'll Love You Always, Anna Karenina, Page Miss Glory, A Dog of Flanders, Seven Keys to Baldpate, I Found Stella Parrish.
1936: Follow the Fleet, Klondike Annie, Postal Inspector, Grand Jury, In His Steps.


BERGMAN, HENRY 1936: Modern Times.

BERGER, ELIZABETH 1935: Escape Me Never.
1936: As You Like It.

BERGEN, CONNIE 1935: The Affair of Susan, Miss Pacific Fleet.
1936: Too Much Beef.

BERKELEY, LYNN 1935: Girl's Dormitory, Career Woman.

BERLIN, PATSY 1935: Crime of Dr. Crespi.

BERNARD, JOE E. 1935: Hoosier Schoolmaster.

1936: Darkest Africa.

BERNARD, JOHN 1935: Stolen Harmony.

BERQUIST, JAY 1935: Port of Lost Dreams, Entrance.

BERWANGER, JAY 1936: The Big Game.

1936: Two in Revolt, Murder on a Mission, Too Tight, Down the Stretch, Thank You Jeeves, General Spanky, Make Way for a Lady, Mummy's Boys.


1936: Trust My Luck, Florida Special, The Last Assignment, Racing Blood.


1936: Rhythm on the Range.


BILLY, EDWARD 1935: Gunners and Guns.

BILLINGS, TED 1935: Black of Frankenstein.

BING, HERMAN 1935: I Happened in New York, Great Hotel Murder, Florentine Dagger, The Night Is Young, Call of the Wild, Calm Yourself, In Caliente, Don't Bet on Blondes, Every Night at Eight, Thunder in the Night, Fighting Youth, Redheads on Parade, His Family Tree, Three Kids and a Queen, Hands Across the Table, $1,000 a Minute.
1936: Laughing Irish Eyes.

1936: The Music Goes 'Round, Mr. Deeds Goes to Town, Panic on the Air, Trapped by Television, Blackmailer.

1936: The Lone Wolf Returns, The White Legion.

BLACK, MAURICE 1935: Bonnie Scotland.

BLACK, THURMAN 1936: Dimples.

BLACKLEY, DOUGLAS 1935: Love in Bloom, One Hour Late, Car 99, Four Hours to Kill, College Scandal.
1936: Love Before Breakfast.


BLACKWELL, CARLYLE, JR. 1936: Calling of Dan Matthews.

BLALNE, JAMES 1936: Reform of Sophie Lang.

BLAIR, JOAN 1936: The Murder of Dr. Har- rigan.

BLAKE, GLADYS 1936: Racing Blood.


PLAYERS' WORK

BLAKELY, JAMES 1935: Mills of the Gods, Paris in Spring, For Tonight, She Couldn't Take It.

BLANCHARD, FREDERIC 1935: Miss Hunter.

BLANDICK, CLARA 1935: Straight from the Heart, Princess O'Hara, Party Wire.

BLANE, BARBARA 1935: Satan Met a Lady.

BLANE, SALLY 1935: This Is the Life.

BLEIFER, JOHN 1935: Crimson Trail, Les Miserables, Black Room Mystery.

BLETCHER, BILLY 1935: One Hour Late, The Lost City.

BLETCHER, FERDINAND 1936: Can This Be Dixie?

BLISS, LEILA 1936: Hitch Hike to Heaven.

BLONDELL, JOAN 1935: Traveling Saleslady, Broadway Gondolier, We're in the Money, Miss Pacific Fleet.
1936: Colleen, Sons O' Guns, Bullets for Buffalo, Stage Struck, Three Men on a Horse, Gold Diggers of 1937.

BLOODGOOD, MARGARET 1936: The Case Against Mrs. Ames.


BLUE, BETTY 1936: Follow Your Heart, College Holiday.


1936: Here Comes Trouble, Strike Me Pink, The Riding Avenger.

BLYTE, BETTY 1935: The Perfect Clue, Cheers.
of the Crowd, Spanish Cape Mystery.
1936: Murder at Glen Athol, Yours for the Asking, Rainbow on the River.

BO LING
1935: Captured in Chinatown.

BLYTHE, EDDIE
1935: Fighting Lady.

BOARDMAN, VIRGINIA

BOGART, HUMPHREY
1936: The Petrified Forest, Bullets or Ballots, Two Against the World, China Clipper, Isle of Fury, Black Legion.

BOHN, JOHN
1935: Crime of Dr. Crespi.

BOLAND, MARY

BOLES, GLEN
1935: $10 Raise, Fighting Youth.

BOLES, JOHN
1935: Orchids to You, Curly Top, Redheads on Parade, Little Rebel.
1936: Rose of the Rancho, A Message to Garcia, Craig’s Wife.

BOLEY, MAY
1935: The Informer.
1936: Without Orders.

BOLGER, RAY
1936: The Great Ziegfeld.

BOLL, FRANK
1936: Sundown Saunders.

BOND, LILLIAN
1935: China Seas, The Bishop Misbehaves.

BOND, RICHARD
1935: The Scoundrel.

BOND, WARD
1935: Men of the Night, Crimson Trail, Devil Dogs of the Air, Black Fury, Headline Woman, Murder in the Fleet, Justice of the Range, Fighting Shadows, Little Big Shot, She Gets Her Man, Waterfront Lady, His Night Out, Guard That Girl, Too Tough to Kill.

BONDI, BEULAH
1935: Good Fairy, Bad Boy.

BONELLI, RICHARD
1935: Enter Madame.
1936: Girl’s Dormitory.

BONITA
1936: The Milky Way.

BONITA, MADAME
1935: The Virginia Judge.

BOOTHE, MILDRED
1935: Enter Madame.

BORDEN, EDDIE
1935: The Devil Is a Woman.
1936: Early to Bed, Conflict.

BORDEN, RENE
1935: Kid Courageous.

BORENE, JACKIE
1935: Once in a Blue Moon.

BORG, VEDA ANN
1936: Three Cheers for Love.

BORLAND, BARLOW
1935: A Tale of Two Cities.
1936: The Witness Chair, Mary of Scotland.

Borland, Carol
1935: Mark of the Vampire.

Boros, Perike
1935: Symphony of Living.
1936: Hi Gaacho.

Bostock, Evelyn
1935: Cowboy Millionaire.

Bosworth, Hobart
1935: Keeper of the Bees, The Crusades, Steamboat Round the Bend.
1936: Wildcat Trooper, The Dark Hour.

Boteler, Wade

NIGEL BRUCE

1937
The Last of Mrs. Cheyney

1936
Thunder in the City
The Man I Marry
Follow Your Heart
The Charge of the Light Brigade
The White Angel
Under Two Flags
The Trail of the Lonesome Pine

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BOURNE, WHITNEY 1935: Once in a Blue Moon.


BOYD, JOSEPH 1936: Darkest Africa.


BRADFORD, JOHN 1935: Life Begins at 40.


BRADY, DOROTHY 1935: It's a Small World.

BRAMLEY, RAYMOND 1935: The Scoundrel.


BRASNO, GEORGE 1936: Charlie Chan at the Circus.

BRASNO, OLIVE 1936: Charlie Chan at the Circus.


BREAMER, SYLVIA 1936: The Many Parents.


BREESE, EDMUND (Deceased) 1935: The Marriage Bargain.

BLINDELL, EL 1936: Career Woman. God's Country and the Woman.


BRESLAW, JOAN 1935: In Person.


BRICE, FANNIE 1936: The Great Ziegfeld.

PLAYERS’ WORK

BROY, EDWARD
1935: Naughty Marietta, Shadow of Doubt, The Whole Town’s Talking, People Will Talk, China Seas, Mad Love, She Gets Her Man, I Live My Life, $1,000 a Minute, Show Them No Mercy, Remember Last Night.
1936: Strike Me Pink, Woman Trap, Here Comes Trouble, The Case Against Mrs. Ames, Spendthrift, Mister Cinderella, All American Chump, Wedding Present, Career Woman, Great Guy.

BROWER, TOM

BROWN, CHARLES A.
1936: Federal Agent, Gold Diggers of 1937.

BROWN, HELEN
1936: The Three Godfathers, Collegiate, Big Brown Eyes, To Mary—With Love.

BROWN, JOE E.
1936: Sons O’ Guns, Earthworm Tractors, Polo Joe.

BROWN, JOHN MACK
1935: St. Louis Woman, Between Men, Courageous Avenger.
1936: The Desert Phantom, Rogue of the Range, Every Man’s Law.

BROWN, LUCILLE

BROWN, MARY E.
1935: College Scandal.

BROWN, RAYMOND
1935: Baby Face Harrington, Dr. Socrates, The Story of Louis Pasteur.
1936: Comin’ ‘Round the Mountain, Down the Stretch, The Magnificent Brute, Career Woman.

BROWN, RUSSELL
1935: Sweet Surrender.

BROWN, TROY
1936: Can This Be Dixie?

BROWNELL, LALIVE
1935: Convention Girl.

BROWNLEE, FRANK
1935: Man’s Best Friend.

BRUCE, NIGEL

BRUCE, VIRGINIA
1935: Times Square Lady, Only 8 Hours, Shadow of Doubt, Let ‘Em Have It, Escapade, Here Comes the Band, Murder Man, Metropolitan.

BRUNETTE, FRITZI
1935: This Is the Life.

BRUNO, FRANK
1936: Treachery Rides the Range, King of Hockey.

BRYAN, JANE
1936: The Captain’s Kid, The Case of the Black Cat.

BRYANT, NANA
1935: Unknown Woman, One Way Ticket, Guard That Girl, A Feather in Her Hat.

BRYNE-GRANT, HELENA
1935: The Dark Angel.

BRYON, WALTER
1935: Mary of Scotland.

BUCHANAN, ELSA
1935: Peter Ibbetson.
1936: Lloyds of London.

BUCK, FRANK
PLAYERS’ WORK

CAGNEY, JAMES
1936: Great Guy.

CAGNEY, WILLIAM
1935: Stolen Harmony.

CAINE, ACE
1935: Texas Rambler, Vanishing Riders.

CAINE, GEORGIA
1935: Hooray for Love.

Caldwell, Bobby
1935: West Point of the Air.

Caldwell, Orville
1935: His Family Tree.

Calhern, Louis
1936: The Gorgeous Hussy.

California Collegians
1935: To Beat the Band.

Call, John W.

Callahan, Margaret
1935: Hot Tip, His Family Tree, Seven Keys to Baldpate.
1936: Miss ’Em Up, Special Investigator, The Last Outlaw.

Callahan, Viola
1936: Luckiest Girl in the World.

Calleia, Joseph
1935: Public Hero Number One, Riffraff.
1936: Tough Guy, Exclusive Story, Sworn Enemy, His Brother’s Wife, Sinner Take All, After the Thin Man.

Callender, Romaine
1936: And So They Were Married, 36 Hours to Kill, Pepper, Alibi for Murder, High Ten-sion.

Calloway, Cab
1936: The Singing Kid.

Calvert, Dave
1935: Kid Courageous.

Calvert, E. H.

Cambre, Del
1936: Tundra.

Campagna, Nina

Campagna, Rita

Campbell, Mrs. Patrick

Campbell, Peggy
1935: Stone of Silver Creek.

Campeau, Frank
1936: Everybody’s Law, Empty Saddles.

Campos, Del
1936: The Devil on Horseback.

Canova, Judy
1935: Going Highbrow.

Canino Family
1936: The Dancing Pirate.

Canino, Rita
1935: Under the Pampas Moon, Charlie Chan in Egypt, Dante’s Inferno, Paddy O’Day.
1936: Human Cargo, Meet Nero Wolfe, Rebellion.

Cantor, Eddie
1936: Strike Me Pink.

Canutt, Yakima
1935: Lawless Frontier, Circle of Death, Paradise Canyon, Dawn Rider, Westward Ho.

Carew, Arthur Edmund
1935: Thunder in the Night.
1936: Charlie Chan’s Secret.

Carewe, Mary
1935: Lady Tubbs.

Carey, Harry

Ida Lupino

"YOURS FOR THE ASKING" (Paramount)

"THE GAY DESPERADO" (United Artists-Pickford Lasky)

"SEA DEVILS" (RKO-Radio)

"ONE RAINY AFTERNOON" (United Artists-Pickford Lasky)

"PETER IBBETSON" (Paramount)

"ANYTHING GOES" (Paramount)

"SMART GIRL" (Paramount-Walter Wanger)

"LET’S GET MARRIED" (Columbia)
1936: Bunker Bean.
CARLEY, WILLIAM, 1935: Old Man Rhythm.
CARIO, RAFAEL, 1936: His Brother's Wife.
CARRIE LEIGHTY, 1935: A Night at the Opera.
CARLISLE, MARY, 1935: Grand Old Girl, Great Heart of Tender, One Frightened Night, Champagne for Breakfast, The Old Homestead, It's in the Air, Kind Lady, Super-star.
1936: Lady Be Careful.
CARLISLE, RICHARD, 1935: When a Man's a Man, Some of the Public Opinion, Happiness C.O.D.
CARLSON, JUNE, 1936: Every Saturday Night, Educating Father, Back to Nature.
CARLETON, WILLIAM P., 1936: Two Sinners.
1936: The Country Doctor.

CARLYLE, DAVID, 1936: Cain and Mabel, Smart Blonde.
CARLYLE, JACK, 1935: Mississipi.
CARNEW, JACK, 1935: His Night Out.
CARPENTER, FORREST, 1935: Between Men.
CARROLL, HOBACE, 1935: Smokey Smith.
CARR, BERNARD, 1935: The Virginia Judge.
1936: Next Time We Love.
CARRE, MART, 1935: $20 a Week.
CARRINGTON, EVELYN C., 1935: Port of Lost Dreams.
CARROLL, JOHN, 1936: Hi Gauchio, Miss "Em Up, Murder on a Briddle Path, We Who Are About to Die.
CARROL, VANCE, 1935: Holiday, Rocky.
CARSON, JAMES B., 1935: Harmony Lane, Coronado.
CARTER, MRS. LESLIE, 1935: Rocky Mountain Mystery.
CARTER, LOUISE, 1935: Mystery of Ed w.in Drood, Reckless Roads, Paddy O'Day.
1936: Rose of the Rancho.
CARUTH, BURR, 1936: The Harvester, The Cowboy and the Kid.
CASEY, JACK, 1936: Ghost Patrol.
CASEY, STUART, 1935: Age of Indiscretion, Captain Blood.
CASKEY, TED, 1935: Right to Luck.
1936: Everybody's Old Man, Pepper, Charlie Chan at the Opera.
1936: Hair-Trigger Casey, Millionaire Kid, Sundown Saunders, The Speed Reporter, Feud of the West, Rogers' Tavern, Wind of the Wasteland, Cavalry, Men of the Plains.
CASTANEDA, MARIA, 1935: Mutiny on the Bounty.
CATLETT, WALTER, 1935: Lightening Strikes Twice, Bachelor on a Honeymoon, All About Mary Dow, Circumstantial Evidence.

CAUTERIO, BOB, 1936: The Case Against Mrs. Ames.
1936: It's a Great Life, Rebellion.

CAVANAUGH, HOBART, 1935: Wings in the Dark, I Am a Thief, Bordertown, While the Patient Slept, We're in the Money, Page Miss Glory, Don't Bet on Blondes, I Live for Love, A Midsummer Night's Dream, Dr. Sociates, Captain Blood.

CAVANAGH, PAUL, 1935: Goin' to Town, Thunder in the Night, Without Regret, Secondary.
1936: Champagne Charlie.
CAWTHORN, JOSEPH, 1935: Sweet Adeline, Sweet Music, Golden Quest, Maybe It's Love, Naughty Marietta, Go Into Your Dance, Smart Girl, Page Miss Glory, Bright Lights, Harmony Lane.

CECIL, EDWARD, 1935: His Fighting Blood.
1936: The Battle Thief.

1936: Collegiate, Girl of the Ozarks, College Holiday.

CEELY, LEONARD, 1936: Moonlight Murder.

1936: Lloyds of London.


CHANDLER, CHIC, 1935: Lighting Strikes Twice, Bachelor on a Honeymoon, Alias Mary Dow, Circumstantial Evidence.

CHANDLER, EDDIE, 1935: Unknown Woman, Desert Trail, His Rightful Place.
1936: Stunt Signal, Wild Brian Kent, Here Comes Carter!

Neighborhood House, Libeled.
Horse.
from
Cyclone
Folies
Now
Jimmy
Fighting
Kathleen
Secrets,
the
Honey-
American
Little
Gun
Captain
Murder
Outlawed
the
CHAPIN,
CHAPLIN,
CHANNON,
CHANNING,
CHARTERS,
CHANEY,
CHANDLER,
PLAYERS' WORK

Lady, Reunion, Three Men
on a Horse.

CHANDLER, JANET
1935: Now or Never.

CHANDLER, LANE

CHANNEY, LON, JR.
1936: Captain Hurricane, Accent on Youth.

CHANNING, RUTH
1935: Outlawed Guns, Marriage Bargain.

CHANTON, FRANK
1936: End of the Trail.

CHAPIN, JACK
1936: Lady Be Careful, College Holiday.

CHAPIN, MARTHA
1936: Gambling With Souls.

CHAPLIN, CHARLIE
1936: Modern Times.

CHAPMAN, PATRICIA
1935: Man’s Best Friend.

CHARTERS, SPENCER

CHOH, ANNO

CHASE, ALDEN
1935: Little Colonel, Cowboy Millionaire, Fighting Youth, Millions in the Air.

CHASE CHARLEY
1936: Kelly the Second, Neighborhood House.

CHASE, COLIN
1935: Cyclone Ranger, Vanishing Riders.

CHASE, ILKA

CHASE, JUSTINE
1935: Kind Lady.

CHASEN, DAVE
1935: Ole Man Rhythm, Millions in the Air.

CHATBURN, JEAN

CHATBON, RUTH
1936: Lady of Secrets, Girls’ Dormitory, Dodsworth.

CHATBON, TOM
1936: Boss Rider of Gun Creek.

CHEATHAM, JACK

CHERON, ANDRE

CHERRY, VIRGINIA
1935: What Price Crime?

CHESBRO, GEORGE
1935: Unconquered Bandit, Danger Ahead, Tumbling Tumbleweeds, Wild Mustang, Never Too Late, Man from Guntown.

CHEVALIER, MAURICE
1935: Polles Bergere.

CHINACOS, TROVADORES

CHING, BO
1936: Petticoat Fever.

CHISHOLM, JACK
1935: Northern Frontier.

CHORROE, MARIE

CHRISTIANS, MARY
1935: Escapade, Ship Cafe.
1936: Come and Get It.

CHRISTY, DOROTHY
1935: The Daring Young Man.

CHURCHILL, BERTON
1935: A Night at the Ritz, Count Chairman, Dizzy Dames, Vagabond Lady, $10 Raise, Page Miss Glory, Steamboat Round the Bend, Speed Devils, I Live for Love, The Rainmakers, Spanish Cape Mystery, Coronado.

MR. and MRS.

Gene Kathleen

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**PLAYERS’ WORK**

**COLLINS, GEORGE PAT**
1935: Baby Face Harrington, West Point of the Air, Black Fury, Mister Dynamite, Alibi Ike.
1936: With Love and Kisses.

**COLLINS, MONTE**
1935: Mystery Man.
1936: Born to Fight.

**COLLYER, JUNE**

**COLMAN, RONALD**
1936: Under Two Flags, Lost Horizon.

**COMONT, MATHILDE**
1935: Escapade, waterfront Lady, Here's to Romance, Ceiling Zero.
1936: Anthony Adverse, Poor Little Rich Girl, Along Came Love.

**COMPSON, BETTY**
1935: Madame Butterfly, False Pretenses.

**COMPTON, FRANCIS**
1935: Go Into Your Dance.

**COMPTON, JOYCE**
1935: Go Into Your Dance.

Let 'Em Have It, College Scandal.

**COMPTON, JULIETTE**

**CONDOS, NICK**
1936: Dancing Feet.

**CONKLIN, CHESTER**
1936: Modern Times, The Preview Murder Mystery, Call of the Prairie.

**CONKLIN, HEINE**
1936: Wedding Present.

**CONKLIN, PEGGY**
1935: One Way Ticket.
1936: Her Master's Voice, The Devil is a Sissy.

**CONLAN, FRANK**
1935: The Scoundrel.

**CONLEY, HARRY**
1935: The Old Homestead.

**CONLEY, ONEST**
1935: Racing Luck, Grand Old Girl.

**CONLIN, JIMMY**
1936: And Suddenly Death, Rose Bowl.

**CONNOLLY, RANDOLPH**
1935: The Dark Angel.

**CONNOLLY, WALTER**
1935: Father Brown—Detective, She Couldn't Take It, So Red the Rose, One Way Ticket.

**CONNOR, ALLAN**
1935: The Three Messieurs.

**CONOVER, TERESA M.**
1936: Rainbow on the River.

**CONRAD, EDDIE**
1936: Hot Money.

**CONROY, FRANK**

**CONTI, ALBERT**
1935: The Night is Young, Mills of the Gods, Diamond Jim, Symphony of Living, Hands Across the Table.
1936: Collegiate, Fatal Lady, Hollywood Boulevard, One in a Million.

**COOGAN, JACKIE**
1935: Home on the Range.

**COOK, CLYDE**
1935: Calm Yourself, Barbary Coast.
1936: Tugboat Princess.

**COOK, DONALD**
1935: The Night is Young, Behind the Evidence, Casino

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**PHILIP HUSTON**

**"THE BIG GAME"**

**"WE'RE ON THE JURY"**

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In Preparation

**"Man Who Found Himself"**

**UNDER CONTRACT TO RKO-RADIO**

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Players' Work

Rogues' Tavern, Prison Shallows, Kelly of the Secret Service, Men of the Plains.

Cowles, Jules
1935: Mississippi, Law Beyond the Rangeland, Barbury Coast.

Cox, John, Jr.
1935: Car 99, Four Hours to Kill.

Coy, Walter

Crabbe, Larry "Buster"

Craig, Aline
1935: Annie Oakley.
1936: Alec.

Craig, Mary of Scotland, Winterset.

Craig, Blanche
1935: Peter Detson.

Craig, Edith
1935: Harmony Lane.

Cramer, Richard
1936: Frontier Justice, Just My Luck, O'Malley of the Mounted, The Speed Reporter.

Crane, Frank H.
1936: The Speed Reporter.

Crane, Lloyd
1936: Mind Your Own Business.

Crane, Phyllis
1935: Affair of Susan.
1936: Bridge of Sighs.

Craven, Edward
1935: The Gilded Lily, One Hour Late.

Craven, Frank
1936: Car 99, Wagabond Lady, Barbury Coast.

Crawford, Jeff
1935: Fighting Youth.

Crawford, Joan

Creehan, Joseph
1936: Boulder Dam, Road Gang, Murder of Dr. Harrigan, The Law in Her Hands, Jailbreak, Anthony Adverse, Bullets or Ballots, Murder by an Aristocrat, E a r t h w o r m Tracing, Dial the Stretch, Train' West, China Clipper, Cain and Mabel, Gold Diggers of 1935, Smart Blonde, King of the Smoky Streets, James Carter!, God's Country and the Woman.

Crews, Laura Hope
PLA YERS' WORK

CRIMMINS, DAN
1936: The Jungle Princess.
CRIFFES, KERNAN
1935: Wilderness Mail, Smart Girl, Mary Burns—Fugitive.
1936: The Cowboy and the Kid.
CRISP, DONALD
1935: Vanessa—Her Love Story, Laddie, Oil for the Lamps of China, Mutiny on the Bounty.
1936: The White Angel, Mary of Scotland, Charge of the Light Brigade, A Woman Rebels, Beloved Enemy.
CROKER-KING, CHARLES
1936: The White Angel, Crime of Dr. Forbes.
CROMWELL, RICHARD
1936: Poppy.
CROSBY, BING
1935: Mississippi, Two for Tonight, Big Broadcast of 1936.
CROS MAN, HENRIETTA
CROSS, ALEXANDER
1936: China Clipper, Blackmailer.
CROWE, EILEEN
1936: The Plough and the Stars.
CROWELL, WILLIAM
CUMBY, WILLIAM
CUMMINGS, CONSTANCE
1935: Remember Last Night.
1936: Seven Sinners.
CUMMINGS, ROBERT
1935: The Virginia Judge, Millions in the Air, So Red the Rose.
CUNARD, GRACE
1935: Bride of Frankenstein.
CUNNINGHAM, CECIL
1935: People Will Talk.
1936: Come and Get It.
CUNNINGHAM, JOE
1936: Hot Money, Country Gentlemen.
CURCI, ELVIRA
1936: The Case Against Mrs. Ames.
CURCI, GENARRO
CURLEY, LEO
1935: Speed Devils.
CURRAN, THOMAS
1935: Cowboy Millionaire.
CURTIS, ALAN
CURTIS, DICK
1936: The Lion's Den, Ghost Patrol, The Traitor.
CURTIS, JACK
1935: Westward Ho.
CURTIS, RICHARD
CURZON, GEORGE
1936: The White Angel.
CUSTER, BOB
1936: Ambush Valley.
DAGGERTY, RAE
1936: Early to Bed.
DALE, ESTHER
1935: The Wedding Night, Private Worlds, Curly Top, In Old Kentucky, Great Impersonation.
DALEY, JACK
1935: O'Shaughnessy's Boy.
DALMATOFF, MICHAEL
1935: Once in a Blue Moon.
DALY, EMMETT
1936: Trail Dust.
D'AMBRICOURT, ADRIANNE
1935: It Happened in New

ANDY CLYDE
Free Lancing

"STRAIGHT FROM THE SHOULDER"
"TWO IN A CROWD"
"RED LIGHTS AHEAD"

COLUMBIA SHORTS
(JULES WHITE PRODUCTIONS)
York, Goin' to Town, Peter Ibbetson. 1936: Valiant is the Word for Carrie.

DAMITA, LILI 1935: Frisco Kid. 1936: The Devil on Horseback.

DANIELL, HENRY 1936: The Unguarded Hour, Cappuccina.


DANIELS, HAROLD 1936: Hi Gancheo, Trail Dust.


DANIELS, MICKEY 1935: Roaring Roads, Adventurous Knights, Magnificent Obsession.

da PRON, LOUIS 1936: Three Cheers for Love, Big Broadcast of 1937, College Holiday.

D'ARYC, ALEXANDER 1936: Stolen Holiday.


DAR, PHILLIP 1935: Clive of India, Follies Bergere.


DARLING, ANNE 1935: Bride of Frankenstein.

DARLING, IDA (Deceased) 1935: The Girl Who Came Back.


DARROW, JOHN 1935: A Notorious Gentleman, Square Shooter, Eight Bells, Symphony of Living.


DAUBE, BELLE 1935: It's a Small World.

D'AUBURN, DENNIS 1936: Captain Blood.

DAVENPORT, HARRY 1935: King of Hockey, Three Men on a Horse, Case of the Black Cat.

DAVENPORT, HARRY (Deceased) 1935: The Scoundrel.

DAVENDORF, MILLA 1935: The Wedding Night, Here Comes Cookie.

DAVIDSON, JOHN 1935: Lightening Strikes Twice, Behind the Green Lights, Burn 'Em Up Barnes, A Shot in the Dark, The Last Days of Pompeii.

DAVIDSON, MAX 1936: Roamin' Wild.


DAVIES, MARION 1935: Page Miss Glory.

1936: Hearts Divided, Cain and Mabel.

DAVIS, ALAN 1935: Magnificent Obsession.

DAVIS, AUDREY 1936: The Singing Cowboy, Guns and Guitars.

DAVIS, BETTE 1935: Bordertown, Girl from Tenth Avenue, Front Page Woman, Special Agent, Dangerous.


DAVIS, EDWARDS (Deceased) 1935: Fighting Pilot, Now or Never, Gunners and Guns, Ship Cafe.

DAVIS, GEORGE 1935: The Good Fairy.

DAVIS, GUNNIS 1935: Bride of Frankenstein.


DAVIS, MARGARET 1935: The Throback.


DAVIS, ROBERT 1936: Postal Inspector.

DAVIS, WYNNIE 1935: Harmony Lane.

DAVISON, JOHN 1935: A Tale of Two Cities.

DAWSON, FRANK 1935: In Marriage, Broadway Hostess.

1936: Private Number, Ladies in Love.

DAWSON, HALL K. 1935: Dr. Socrates.

PLAYERS' WORK

DEMARREST, WILLIAM
1935: Diamond Jim, Murder Man, Bright Lights, Hands Across the Table.
1936: Love on the Run, Wedding Present, Charlie Chan at the Opera, Mind Your Own Business.

DEMETRIO, ANNA
1935: McDaid's Flats.
1936: Next Time We Love.

DE MILLE, KATHERINE
1935: All the King's Horses, Call of the Wild, Black Room Mystery, The Crusades.

DEMPSEY, JACK
1935: Sweet Surrender.
D'ENNERY, GUY
1935: Anna Karenina.
DENNETT, JILL
1935: The Devil is a Woman.
DENNIS, VINCENT
1936: Rogues' Tavern, Too Much Beef.

DENNISTON, REYNOLDS

DENNY, REGINALD
1936: Penthouse Party, The Preview Murder Mystery, Romeo and Juliet, It Couldn't Have Happened, Two in a Crowd, More Than a Secretary.

DE NORMAN, GEORGE
1935: Melody Trail.

DE RAVENNE, CHARLES
1936: The House of a Thousand Candles.

DE SEGUROLA, ANDRE

DE SILVA, AURA
1936: Sutter's Gold.

DESMOND, WILLIAM
1935: Powdersmoke Range.

DE TREEST, BABE
1935: Outlawed Guns.

DE VALDEZ, CARLOS
1935: Robin Hood of El Dorado.
1936: The Prescott Kid, The Bold Caballero.

DEVINE, ANDY
1935: Straight from the Heart, Hold 'Em Yale, Farmer Takes a Wife, Chinatown Squad, Fighting Youth, Way Down East, Coronado.
1936: Small Town Girl, Romeo and Juliet, The Big Game, Yellowstone, Flying Hostess.

DE WALDAZ, CARLOS
1936: Robin Hood of El Dorado.

DEWAR, DICKIE
1935: Ring Around the Moon.

E VENTUALLY
B ESET BY DETAILS, DUE DATES, DECISIONS
E VERY ONE LONGS TO Toss HIS
N EELESS, HARASSING, PRESSING INSURANCE PROBLEMS
S TRAIGHT INTO
T HE HANDS OF
E NTERPRISING, ENERGETIC, COMPETENT
I NSURANCE BROKERS WHO
N EED NO PROMPTING
K NOWLEDGE, ABILITY AND COURTEOUS SERVICE
U NDER EVERY TYPE OF INSURANCE
N O PROBLEM TOO DIFFICULT, NO
O RDER TOO EXACTING, CAN BE
D ELIVERED INTO THE HANDS OF THIS ORGANIZATION
Y OUR MIND AT EASE, YOUR EVERY NEED CARED FOR

THE EBENSTEIN-KUNODY CORPORATION
INSURANCE BROKERS AND ADJUSTERS

Head Office
6253 Hollywood Boulevard
Hollywood, California
Telephone Hollywood 5333

Branch Office
1540 Broadway
New York City
Tel.: BRyan 9-3040

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PLAYERS' WORK

Seven Keys to Baldpate, Another Face. 1936: Mr. Deeds Goes to Town, The Harvester, Second Wife.
DUNN, FRANK G. 1935: Enter Madame.
DURANTE, JIMMY 1935: Carnival.
DURHAM, LOWELL 1935: Magnificent Obsession.
DURKIN, MARY ANN 1936: These Three.
DURKIN, TRENT 1935: Chasing Yesterday.

EBERTS, JOHN 1936: The Dancing Pirate.
EBY, EARL 1936: The Singing Cowboy, Hearts in Bondage.
ECKHART, OLIVER 1936: The Cowboy and the Kid.
EDWARDS, EDGAR 1936: His Brother's Wife.
EDWARDS, MATTIE 1936: Give Us This Night.
EDWARDS, NEELEY 1936: Sutter's Gold.

PATSY KELLY

"Nobody's Baby"
"Pigskin Parade"
"Kelly the Second"
"Sing, Baby, Sing"
"Thanks a Million"
"Private Number"

UNDER CONTRACT TO HAL ROACH STUDIOS

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EDWARDS, SARAH  
1935: The World Accuses, Welcome Home, The Dark Angel, Two Fisted Mary
Earthworm Tractors.

ELIERS, SALLY  
1935: Carnival, Alias Mary Dow, Pursuit, Remember Last Night.
1936: Don't Get Personal, Strike Me Pink, Florida Special, Without Orders.

EKEZIAN, HARRY  
1935: Man on the Flying Trapeze.

ELAINE, SYBIL  
1935: People's Enemy.

ELDREDGE, JOHN  
1936: The Murder of Dr. Harrigan, Snowed Under, Murder by an Aristocrat, His Brother's Wife, Follow Your Heart.

ELIOTT, FLORENCE  
1936: Mary of Scotland.

ELLIS, FERNANDA  
1936: Winterset.

ELLERBEE, HARRY  
1935: Murder on a Honey-moon, So Red the Rose.

ELIOTT, CECIL  

ELIOTT, DICK  
1936: Her Master's Voice, Neighborhood House, Brilliant Marriage.

ELIOTT, EDITH  
1936: I Married a Doctor.

ELIOTT, GORDON  
1936: The Murder of Dr. Harrigan, Murder by an Aristocrat, Down on the Stretch, Case of the Velvet Claws, Trailin' West, Polo Joe, The Case of the Black Cat.

ELIOTT, JOHN  

ELIOTT LILLIAN  
1935: Alias Mary Dow, Just My Luck.

ELIOTT, RICHARD  

ELIOTT, ROBERT  
1936: Times Square Lady, Port of Lost Dreams, The World Accuses, Black Sheep, Circumstantial Evidence.
1937: Give Me My Life.

ELLIS, EDWARD  

ELLIS, JERRY  
1935: Cyclone Ranger.

ELLIS, MARY  
1935: All the King's Horses, Paris in Spring.
1936: Fatal Lady.

ELLIS, MARY JO  
1936: Make Way for a Lady.

ELLIS, PATRICIA  
1935: A Night at the Ritz, While the Patient Slept, Hold 'Em Yale, Stranded, Bright Lights, Dead, Off, Case of the Lucky Legs.

ELLIS, PAUL  
1935: Women Must Dress, $20 a Week, Captured in Chinatown, Public Opinion, Never Too Late, Rip Roaring Riley.
1936: The House of a Thousand Candles.

ELLIS, SEGER  
1936: One Rainy Afternoon.

ELLISON, JAMES  
1936: The Leathernecks Have Landed, Call of the Prairie, Three on the Trail, Heart of the West, The Plainsman, Trail Dust, Hopalong Cassidy Returns, Borderland, 2 3/4 Hours Leave.

ELLISLER, ERFIE  
1936: We're Only Human, Drift Fence.

ELROD, JOHN  
1935: Kid Courageous.

EMERSON, EDWARD  
1936: I Cover Chinatown.

EMERY, GILBERT  
1936: Wife versus Secretary, Dracula's Daughter, Bullets or Ballots, The Girl on the Front Page.

EMMETT, FERN  
1935: Behind the Green Lights, Motive for Revenge, Smart Young Melody Trail, Heir to Trouble.

ENCINAS, LALOS  
1935: Call of the Wild.

ENFIELD, HUGH  
1935: Four Hours to Kill, Paris in Spring.

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PLAYERS’ WORK

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ENGEL, BILLY  
1936: Wedding Present.

ENGELS, WERA  

ENTWISTLE, HAROLD  
1935: Paris in Spring, Two Sinners.

ERICKSON, HELEN  
1935: Courageous Avenger.

ERIKSON, GLENN  
1936: Wanderer of the Wasteland.

ERNEST, GEORGE  
1935: Mystery of Edwin Drood, Dinky, Racing Luck

ERNEST, HARRY  
1936: Heroes of the Range.

ERKL, LEON  
1935: Princess O'Hara, Coronado.

ERWIN, STUART  
1935: After Office Hours, Ceiling Zen.


ESCUDERO, VICENTE  
1935: Here's to Romance.

ESMONDS, ELSIE  
1936: Camille.

ETHIER, ALPHONZ  
1936: Boss Rider of Gun Creek.

ETHRIDGE, ELLA  
1935: Anna Karenina.

EVANS, EDWIN  
1935: El Cid.

EVANS, ELBA  
1935: Millions in the Air.

EVANS, HARRY  
1936: The Glass Key, Black Room Mystery, Widow from Monte Carlo.
1936: And Suddenly Death.

EVANS, JACK  
1936: Romance Rides the Range.

EVANS, KENDALL  
1935: Hold 'Em Yale.

EVANS, MARIE  
1936: Ciudad, David Copperfield, Age of Indecision, Calm Yourself, Men Without Names.
1936: Moonlight Murder, Exclusive Story, Piccadilly Jim, Pennies from Heaven.

EVANS, MURIEL  
1936: Call of the Prairie, King of the Pecos, Mr. Deeds Goes to Town, Three on the Trail, Missing Girls, Box Rider of Gun Creek.
PLAYERS’ WORK


EVERS, ANN
1936: ‘Forgotten Faces.

FAIR, MATTY
1935: One Hour Late, Let ‘Em Have It, Manhattan Butterfly.

FAIR, FLORENCE
1935: The Florentine Dagger, I Am a Thief, Dinky, Oil for the Lamps of China, Stranded, In Caliente.

FAIRBANKS, DOUGLAS, Jr.

FAIREE, TOMMY GENE
1935: Sagebrush Troubadour.

FELTON, CHARLES
(Deceased)
1935: Next Time We Love, Princess Comes Across.

FARINA
1935: Reckless.

FALEY, DOT

FALEY, EDDIE

FALEY, JAMES
1935: ‘Em Yale, Westward Ho, Midnight Phantom.

FARLEY, FRANCES

FARNUM, FRANKLIN
1936: Frontier Justice.

FARNUM, WILLIAM
1935: Eagle’s Brood, Powdersmoke Range, Between Men.
1936: The Last Assignment.

FARR, CHARLES
1936: Sutter’s Gold.

FARR, HUGH
1935: The Old Homestead.

FARR, PATRICIA
1936: Three of a Kind, Lady Luck.

FARRELL, BESSIE
1935: $20 a Week.

FARRELL, CHARLES
1935: Fighting Youth.
1936: Forbidden Heaven, Falling in Love, Trouble Ahead.

FARRELL, GLENDA
1935: Gold Diggers of 1935, Traveling Saleslady, Go Into Your Dance, In Caliente, We’re in the Money, Little Big Shot, Miss Pacific Fleet.
1936: Snowed Under, The Law in Her Hands, Nobody’s Fool, High Tension, Gold Diggers of 1937, Smart Blonde, Here Comes Carter!

FARRELL, JESSIE
1935: The Healer.

FARRELL, MARION
1935: The Oregon Trail.

FAVRENTHORPT, BETTY
1935: One Hour Late.

FAULKNER, RALPH
1935: The Three Musketeers.

FAUST, MARTIN
1935: Heir to Trouble.

FAVERSHAM, WILLIAM
1935: Mystery Woman, Secret of the Chateau, Becky Sharp.

FAY, FRANK
1935: Stars Over Broadway.

FAY, GABY
1936: I Married a Doctor.

FAY, HARRY
1935: Million Dollar Baby, Princess O’Hara.

FAYE, ALICE
1935: George White’s 1935 Scandals Every Night at Eight, Music Is Magic, King of Burlesque.
1936: Poor Little Rich Girl, Sing, Baby, Sing, Stowaway.

FAYE, JULIA
1936: Till We Meet Again.

FAYLEN, FRANK
1936: Border Flight, Bullets or Balloons, Down the Stretch, King of Hockey.

FAZENDA, LOUISE
1935: The Winning Ticket, Casino Murder Case, Broadway Gondolier, Bad Boy Widow from Monte Carlo.
1936: Colleen, Doughnuts and Society, I Married a Doctor.

FEARS, PEGGY
1935: Lottery Lover.

FELLOWS, EDITH
1935: Dinky, Keeper of the Bees, She Married Her Boss, One Way Ticket.

JANE DARWELL

1936

"Laughing At Trouble"
"Ramona"
"Star for a Night"
"The First Baby"
"Craig’s Wife"
"White Fang"
"The Country Doctor"
"Little Miss Nobody"
"Poor Little Rich Girl"
"Private Number"

Representation
BACHMAN-HERZBRUN

Under Contract to
20th CENTURY-FOX

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PLAYERS’ WORK

About to Die, The Plough and the Stars.
FOWLER, BRENDA
1935: Ginger.
FOWLEY, DOUGLAS
1935: Transient Lady, Night Life of the Gods, Straight
from the Heart, Old Man Rhythm, Two for Tonight.
1936: Small Town Girl, Ring Around the Moon, Big Brown
Eyes, Navy Born, Sing Baby Sing, Crash Donovan, 36 Hours
to Kill, 15 Maiden Lane.
FOX, ALLEN
1936: Wedding Present.
FOX, EARLE
1935: St. Louis Woman.
1936: The Golden Arrow, Mary of Scotland, Crack-up.
FOY, CHARLES
1936: Down the Stretch, Hot Money, Polo Joe, Here Comes Carter.
FOY, MARY
1935: No Ransom, Love in Bloom, Little Big Shot, Mid-
night Phantom.
FRANCIS, KAY
1936: White Angel, Give Me Your Heart, Stolen Holiday.
FRANCIS, NOEL
1935: White Cockatoo, Stone of Silver Creek, Mutiny
Ahead.
FRANCIS, OLIN
1936: I Conquer the Sea, O'Malley of the Mounted.
FRANCIS, WILMA
1936: And Sudden Death, Lady Be Careful.
FRANKLIN, IRENE
1935: Death Flies East, Ladies Crave Excitement, The Affair
of Susan.
1936: Whipsaw, The Song and Dance Man, Timothy's
Quest, Fatal Lady, Along Came Love, Wanted—Jane Turner.
FRASER, PHYLLIS
1935: Fighting Youth.
1936: Every Saturday Night, The Harvester, Winds of the
Wasteland.
FRAWLEY, WILLIAM
1935: Car 99, Hold 'Em Yale, Allihi Ike, College Scandal,
Welcome Home, Harmony Lane, Ship Cafe.
1936: Strike Me Pink, F-Man, Desire, The Princess
Comes Across, Three Cheers for Love, The General Died at
Dawn, Three Married Men, Rose Bowl.
FRAZER, ROBERT
Excitement, Circumstantial Evidence, Public Opinion,
Death from a Distance, Never Too Late.
1936: Murder at Glen Athol
Below the Deadline, Gambling With Souls, Easy Money, It
Couldn't Have Happened.
FREDERICK, PAULINE
1935: My Marriage.
1936: Ramona.
FREEMAN, HELEN
1935: Doubting Thomas.
FRENCH, CHARLES K.
FRENCH, GEORGIA
1935: Hold 'Em Yale.
FREY, ARNO
1935: Mystery Woman.
FRICHER, FRANK
1936: Murder of Dr. Harrigan.
FRIES, OTTO
1935: Mystery Man.
1936: Sons O' Guns.
FRIGANZA, TRIXIE
1935: Wanderer of the Wasteland.
FRITCHIE, BARBARA
FROMAN, JANE
1935: Stars Over Broadway.
FRYE, DWIGHT
1935: Atlantic Adventure, Crime of Dr. Crespi.
1936: Florida Special, Alibi for Murder.
FULLER, JAMES
FUNG, WILLIE
1935: Ruggles of Red Gap, Rocky Mountain Mystery, Red
Morning, Oil for the Lamps of China, Shanghai, Hop-A-

KEN MAYNARD

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Long Cassidy, One Way Ticket. 1936: Call of the Prairie. Small Town Girl, We Who Are About to Die, Happy Go Lucky, White Hunter, Secret Valley.


GABLE, CLARK 1935: Forsaking All Others, After Office Hours, Call of the Wild, China Seas, Mutiny on the Bounty. 1936: Wife Versus Secretary, San Francisco, Cain and Mabel, Love on the Run.

GABRIEL, LYNN 1936: Heart of the West.

GAHAGAN, HELEN 1933: She.

GAHAN, OSCAR 1936: The Singing Cowboy.


GALE, ROBERTA 1935: St. Louis Woman, First of the Crowd.

GALEA, BUD 1935: Enter Madame.

GALLAGHER, DONALD 1936: Collegiate.

GALLAGHER, RAY 1935: Judgment Book.


GALLAUBOT, JOHN 1935: Counterfeit, The Final Hour, Oklahoma, Adventure in Manhattan, Alibi for Murder, Pennies from Heaven, Come Close Folks.


GAMBARELLI, MARIA 1935: Hooray for Love, Here's to Romance.

GAN, CHESTER 1936: Drift Fence, Sea Spoilers.

GANTNER, VALLEJO 1936: 'Till We Meet Again.


GARCI, ALFRED 1936: Modern Times.


GARDNER, REGINALD 1936: Born to Dance.

GARLAND, ROBERT 1936: Below the Dead Line.

GARFIA, JUANITA 1935: Storm Over the Andes.

GARGAN, EDWARD 1935: Port of Lost Deams, Behold My Wife, The Gilded Lily, Behind the Green Lights, Hold 'Em Yale, We're in the Money, Here Comes Cookie, Hands Across the Table, False Pretenses. 1936: Anything Goes, Dangerous Waters, Roaming Lady, Hearts Divided, Nobody's Fool, Two in a Crowd, Stage Struck, Grand Jury, Great Guy.

GARLAN, JUDY 1936: Pigskin Parade.


GARRALAGA, MARTIN 1935: Lawless Border.

GARY, EDWARD 1935: Ceiling Zero.


GAY, EULA 1935: High School Girl.

GAY, JOAN 1935: Died and Founded.


GEARY, BUD 1936: The Trail of the Lone home.

GEFFERY, WILLIAM 1935: Bright Lights.

GELDERT, CLARENCE 1935: Deception, Mississippi. 1936: Get 'Em Haines.

GEORGE, GLADYS 1936: Valiant is the Word for Carrie.

GEORGES AND JANNA 1936: Born to Dance.

GERAGHTY, CARMELITA 1935: Mountain Butterfly.

GERALD, ARA 1936: The White Angel.

GERARD 1936: Aces and Eights.

GERNANDI, FRANK 1935: Dinky.


GERRIT, PAUL 1935: Four Hours to Kill, Stolen Harmony.

GETCHELL, SUMNER 1935: Cloud Shadows.


GIBSON, WYNE 1936: Come Closer Folks.


GILBERT, CHARLES J. 1935: Once in a Blue Moon.

GILBUENA, JAY 1935: East of Java.


GILLES, ANN 1936: Puck Singing Cowboy, King of Hockey.

GILLETTE, BRUCE 1935: Life Begins at 40.


GILLINGWATER, CLAUDE 1935: Baby Face Harrington, Mississippi, The Woman in Red, Calm Yourself, A Tale of Two Cities. 1936: The Prisoner of Shark Island, Florida Special, Ticket to Paradise, Poor Little Rich Girl, Wives Never Know, Can This Be Dixie?

GILLIS, BILL 1935: It's a Small World.


GITTLESON, JULIE 1936: Early to Bed.

GITTLESON, JUNE 1935: Mark of the Vampire.
GIVOT, GEORGE
1935: Rifflaft, Paddy O'Day.

GLASS, GASTON
1935: Sylvia Scarlett.
1936: The Princess Comes Across, Sutter's Gold, Mary of Scotland, Gambling With Souls.

GLEAN, LOIS
1935: Gunners and Guns.

GLEASON, ROBERT
1935: Trails of the Wild.

GLEASON, JAMES
1935: West Point of the Air, Helldorado, Murder on a Honeymoon, Hot Tip.
1936: We're Only Human, The Ex-Mrs. Bradford, Murder on a Bride Path, Yours for the Asking, The Big Game, Don't Turn 'Em Loose, The Plot Thickens.

GLEASON, LUCILLE

GLEASON, RUSSELL
1935: Hot Tip.
1936: Hitch Hike to Heaven.

GLEAVES, ABRAHAM

GLECKLER, ROBERT

GLENDON, J. FRANK
1935: Circle of Death, Sagebrush Troubadour.
1936: King of the Pecos, Border Caballero, The Lion's Den, The Traitor.

GLENNON, FRANK
1936: Aces and Eights.

GODDARD, PAULETTE
1936: Modern Times.

GODFREY, SAM
(Deceased)
1935: Love in Bloom, College Scandal.

GOMBEL, MINNA

GOMEZ, AUGIE
1936: The Arizona Raiders.

GOODALL, GRACE

GOODMAN, ADAM
1936: Cavalcade of the West.

GOODMAN, BENNY & ORCHESTRA
1936: Big Broadcast of 1937.

GOODWIN, HAROLD
1935: Western Frontier.
1936: The Dark Hour.

GORDON, BERT
1935: She Gets Her Man.

GORDON, C. HENRY

GORDON, DEL
1935: Wild Mustang, Last of the Clintons.

GORDON, GAVIN
1936: The Leavenworth Case, Ticket to Paradise.

GORDON, HUNTLEY
1935: Circumstantial Evidence, Front Page Woman, Spanish Cape Mystery.
1936: Yours for the Asking, Daniel Boone.

GORDON, MACK
1936: Collegiate.

GORDON, MARY
1935: Vanessa — Her Love Story, Bride of Frankenstein, The Irish In Us, Bonnie Scotland, Waterfront Lady.
1936: Laughing Irish Eyes, Forgotten Faces, Stage Struck, Mary of Scotland, Yellowstone, Great Guy, The Plough and the Stars.

GORDON, MAUDE TURNER
1935: Living on Velvet, Black Sheep, Personal Maid's Secret.

HOBART CAVANAUGH

Love Letters of a Star
The Mighty Treve
Mysterious Crossing
Three Smart Girls
The Making of O'Malley
Stage Struck
Cain and Mable
Love Begins at 20
Two Against the World
Wife Versus Secretary
The Lady Consents
Captain Blood
Dr. Socrates
Midsummer Night's Dream
I Live for Love

Management
WILLIAM MORRIS AGENCY

UNDER CONTRACT TO THE NEW UNIVERSAL

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Gorrisaga, Martin 1936: Song of the Gringo.
Gould, Rita 1936: Girl's Dormitory.
Gover, Mildred 1935: High School Girl, Public Opinion, Harmony Lane, Ring Around the Moon.
1936: The Cowboy and the Lady.
Grabbe, Betty 1935: The Nitwits, Old Man Rhythm.
1936: Follow the Fleet, Collegiate, Don't Turn 'Em Loose, Pigskin Parade.
Graetz, Paul 1935: Hot Money, Bengal Tiger, Tale of Fury.
Graham, Julia 1935: Love in Bloom.
Graham, Ronald 1935: Old Man Rhythm.
1936: Two in the Dark, Counterfeit, Trouble Ahead, Falling in Love, Make Way for a Lady, Night Waitress.
1936: Showboat.

1936: Big Brown Eyes, Suzy, Wedding Present, Toast of New York, Romance and Roses.

GRANT, FRANCES 1935: Doubting Thomas, Thunder Mountain.
1936: Born to Fight, Cavalry, Wives.

GRANT, LAWRENCE 1935: Man Who Claimed His Village, His Love Story, The Devil Is a Woman, Werewolf of London, The Dark Angel, Three Kids and a Queen, A Feather in Her Hat, A Tale of Two Cities.
1936: The House of a Thousand Candles, Mary of Scotland.


1936: Rose of the Rancho.


Graves, Robert, Jr. 1935: This Is the Life.
1936: Just My Luck, Easy Money, Walking on Air.

Gay, Arnold 1935: The Nut Farm, Spanish Cape Mystery.


Gray, Dorothy 1935: Princess O'Hara.
Gray, Gilda 1936: Rose Marie.

Gray, Jennie 1936: Follow the Fleet.

1936: Timber War, In Paris A. W. O. L.

Gray, Jack 1935: Car 90.
1936: Florida Special.


Gray, Roger 1935: Lightning Strikes Twice, Barbary Coast.

Green, Allen 1935: Texas Rambler, Rustlers' Paradise.
1936: Romance Rides the Range.

Green, Gertrude 1936: Devil's Squadron.


Greer, Allan 1936: The Glory Trail.


Gregg, Frances 1935: Mary Burns—Fugitive.

Gregory, Wallace 1936: Ticket to Paradise.


1936: Just My Luck, Too Many Parents.

Grey, Gloria 1935: $20 a Week.


1936: Love on a Bet, Millionaire Kid, I Cover Chinatown.


1936: Blazing Justice, Outlaws of the Range.


Griffith, Kay 1936: Gold Holiday.

Grose, Saul 1936: Love Begins at Twenty.

Guard, Kit 1935: Kid Courageous, Reckless Roads, Rip Roaring Riley.


Guilbert, Nina 1935: What Price Crime?
1936: Cavalcade of the West.

Guilfoyle, Paul 1935: Special Agent, Crime of Dr. Craven.

1936: The Walkline Dead.

Guilfoyle, Paul 1935: What Price Crime?
1936: Cavalcade of the West.


Haden, Sara 1935: Mad Love, O'Slaughnessy's Boy, Way Down East.
1936: Magnificent Obsession.

Hackathorne, George 1936: I Cover Chinatown.


Haden, Sara 1935: Mad Love, O'Slaughnessy's Boy, Way Down East.
1936: Magnificent Obsession.

Everybody's Old Man, Little Miss Nobody, Captain
PLAYERS’ WORK

January, Half Angel, Poor Little Rich Girl, Crime of Dr. Forbes, Can This Be Dixie?, Reunion.

HAEFELI, CHARLES

HAGER, CLYDE
1936: Strike Me Pink.

HAGNEY, FRANK

HAIG, DOUGLAS
1935: Man’s Best Friend.

HAINES, DANIEL
1936: The Invisible Ray.

HAINES, DAVID
1936: Woman Trap.

HAINES, DONALD

HAINES, ROBERT T.
1935: Gigolette.

HAINEY, BETTY JEAN
1935: Mary Jane’s Pa, Dinky. 1936: Little Miss Nobody, Dimples.

HALE, ALAN

HALE, BOB
1935: Fighting Youth.

HALE, CREIGHTON

HALE, GRACE

HALE, JOHN
1935: Lightning Strikes Twice.

HALE, JONATHAN
1936: The Voice of Bugle Ann, Charlie Chan’s Secret, Too Many Parents, Fury, The Case Against Mrs. Ames, Educating Father, Charlie Chan at the Race Track, The Devil is a Sissy, 36 Hours to Kill, Happy Go Lucky.

HALEY, JACK
1936: F-Man, Poor Little Rich Girl, Mister Cinderella, Pigskin Parade.

HALL, AL K.
1936: The Dragnet.

HALL, BEN
1935: Racing Luck.
1936: Girl of the Ozarks.

HALL, GERALDINE
1936: More Than a Secretary.

HALL, HENRY
1936: Jailbreak.

HALL, JOHNSON CHOIR

HALL, KATHARINE
1935: Rendezvous at Midnight.

HALL, PORTER

HALL, THURSTON

HALL, WILLIAM

HALL, WINSTER
1936: The Invisible Ray.

HALLIDAY, JOHN
1936: Desire, Fatal Lady.

DONALD COOK

Showboat
(20th Century-Fox)

Can This Be Dixie
(Republic)

The Leavenworth Case
(Republic)

Beware of Ladies
(Republic)

Ring Around the Moon
(Republic)

The Night is Young
(M-G-M)

The Casino Murder Case
(M-G-M)
HARLIGAN, TOM 1936: Trail Dust.
HALTON, CHARLES 1936: Come and Get It, More Than a Secretary, Gold Diggers of 1937, Black Legion, Sing Me A Love Song, Stolen Holiday.
HALTON, HALE 1935: Grand Old Girl, After Office Hours, Woman in Red, Hold 'Em Yale, The Nitwits, Calm Waters. Let 'Em Have It, I Live My Life, Three Kids and a Queen.
HAMILL, MAHLON 1936: High School Girl, Mississippi.
HAMILL, RUSSELL 1936: Boss Rider of Gun Creek.
HANLON, BERT 1935: Wings in the Dark.
HANSEFORD, POODLES 1935: Our Little Girl.
HANSON, RAY 1935: Not Active Present.
HARE, RUSSELL 1935: West Point of the Air, In Old Kentucky, Speed Devils.
HARROW, JOHN 1935: The Harvester, Down to the Sea, Meet Nero Wolfe, Killer at Large, Camille.
HARDING, ANN 1935: Biography of a Bachelorette, Toddle April, The Flame Within, Peter Ibbetson.
HARDWICKE, SIR CEDRIC 1935: Les Misérables, Becky Sharp.
HARDY, OLIVER 1935: Bonnie Scotland.
HAYDEN, HARRY 1936: I Married a Doctor, Public Enemy's Wife, Two Against the World, The Man I Marry, Killer at Large, God's Country and the Woman, Black Legion, The Case of the Black Cat.
HAYDON, JULIE 1935: The Scoundrel.
HAYES, BERNARDINE 1935: Love in Bloom, Judgement Book.
HAYES, HARRY 1935: Miss Pacific Fleet.
HAYES, PAUL 1935: The Whole Town's Talking, I'll Love You Always, Ah! Ike, Broadway Melody of 1936, Thanks a Million, Goin' to Town.
HESEGAWA, UHEI 1935: The Scoundrel.
HITCH, OLIVE 1936: Valiant is the Word for Carrie.
HUGHES, HARRY 1936: I Married a Doctor, Public Enemy's Wife, Two Against the World, The Man I Marry, Killer at Large, God's Country and the Woman, Black Legion, The Case of the Black Cat.
PLAYERS' WORK


HAYES, GEORGE
1936: Swifty, The Lawless Nineties, Call of the Prairie, Three on the Trail, Hearts in Bondage, Heart of the West, Hopalong Cassidy Returns, Valiant is the Word for Carrie, Trail Dust.

HAYES, HELEN
1935: Vanessa — Her Love Story.

HAYNES, DONALD
1935: Escape from Devil's Island, So Red the Rose.

HAYLE, GRACE
1935: Bright Lights.

HAYWARD, LOUIS

HAYES, GEORGE

HEALY, BETTY
1936: Our Relations.

HEALEY, EUNICE
1936: Follow Your Heart.

HEALY, TED

HEARN, EDWARD
1935: Behind the Green Lights, Burn 'Em Up Barnes, Tumbling Tumbleweeds, Hot Off the Press.
1936: King of the Pecos, Boss Rider of Gun Creek.

HEARN, VAN
1936: A Woman Rebels.

HEEGIE, O. P. (Deceased)
1935: Bride of Frankenstein, Ginger, A Dog of Flanders, Chasing Yesterday.
1936: The Prisoner of Shark Island.

HEGGIE, JACKIE
1936: Florida Special.

HEFLIN, RICHARD

HENDERSON, DEL
1935: Mystery Man, Ruggles of Red Gap, The Daring Young Man, Diamond Jim, Black Sheep, This Is the Life, Here Comes Cookie, Fighting Youth, Hitch Hike Lady.

HENDERSON, IVO
1936: Rogues' Tavern.

HENDERSON, JACK
1935: Here Comes Cookie.

HENDRIAN, DUTCH
1936: Nevada.

HENDRICKS, BEN, JR.
1936: The Oregon Trail, North of Nome.

HENDRICKS, JACk
1936: Caryl of the Mountains.

HENIE, SONJA
1936: One In A Million.

HENDRICKS, BERT
1936: The Unknown Ranger.

HENDRICKS, CHARLOTTE
1935: Laddie, Hoosier Schoolmaster, Three Kids and a Queen.

HENDRICKS, LOUISE
1935: Casino Murder Case, Only 8 Hours, Reckless, One New York Night, In Old Kentucky, Murder Man, King Solomon of Broadway, Remember Last Night.
1936: Exclusive Story, End of the Trail.

HENRY, ROBERT
1935: Western Frontier.

HENRY, WILLIAM
1935: Only 8 Hours, China Seas.
1935: Tarzan Escapes, Exclusive Story.

HEPBURN, KATHARINE
1935: Break of Hearts, Alice.

BILLY GILBERT

"The Bride Walks Out" (RKO-Radio)

"On the Avenue" (20th Century-Fox)

"The Big Game" (RKO-Radio)

"We're On the Jury" (RKO-Radio)

"Espionage" (M-G-M)

IN PREPARATION "Broadway Melody of 1937" (M-G-M)
HARRY CAREY

"The Last Outlaw"
(RKO-RADIO)

"Valiant Is the Word for Carrie"
(PARAMOUNT)

"The Accusing Finger"
(PARAMOUNT)

"The Prisoner of Shark Island"
(20th CENTURY-FOX)

"Racing Lady"
(RKO-RADIO)

"Souls at Sea"
(PARAMOUNT)
HUNTER, KENNETH 1936: College holiday.
HUNLEY, HUGH 1936: Lloyds of London.
HURLIC, PHILLIP 1936: Hearts Divided.
HURLOC, LUCKY 1935: Heldorado.
HUSTON, PHILIP 1936: The Big Game, We're on the Jury, Man Who Found Himself.
HUSTON, WALTER 1936: Rhodes, Dodsworth.
HULL, ARTHUR 1935: Case of the Curious Bride, Case of the Lucky Legs, Widow from Monte Carlo.
HUME, PHYLLIS 1936: Rogue of the Range.
HUNTER, HENRY 1935: Murder in the Fleet, The Virginia Judge.
HUNTER, INA RAY & BAND 1915: Big Broadcast of 1936.
HYAMS, JOHN 1935: Murder in the Fleet, The Virginia Judge.
HYAMS, LEILA 1935: Run for the Red Cap, No Ransom, People Will Talk, $1,000 a Minute.
HYMER, WARREN 1935: The Gilded Lily, Straight from the Heart, Case of the Curious Man, Hold 'Em Yall, Our Little Girl, The Daring Young Man, She Gets Her Man, Silk Hat Kid, Beauty's Daughter, Confidential, Show Them No Mercy, Hitch Hike Lady, Hong Kong
William Hinkle, Attorney for
Columbia Pictures
says that according to
Section 7 Article 1
There Are No Other

3 STOOGES
But
Curly, Moe and Larry

COMEDY STARS
of
Columbia Short Subjects
JACKSON, EUGENE
1935: Tumbling Tumbleweeds.

JACKSON, SELMER
1935: Traveling Saleslady, Public Hero Number One, From Here to Eternity.

JACKSON, THOMAS E.

JADER, CALLEN
1935: Too Many Parents.

JAGGER, DEAN
1936: Woman Trap, 13 Hours by a Man, Sitting on the Zombies, Pepper, Star for a Night.

JAMES, GARDNER
1935: Captain Blood.
1936: Clash by Night.

JAMES, GLADDEN
1936: The Case Against Mrs. Ames, Princess Comes Across.

JAMES, STUART
1935: Texas Rambler.

JAMISON, BUD
1936: Ticket to Paradise.

JANNEY, WILLIAM
1935: Great Hotel Murder, Sweetsake Annie, Bonnie Scotland, Born to Gamble.

JENS, HARRY
1936: Two in Revolt, Murder on a Bridle Path, Special Investigator, The Last Outlaw, Great Grey, Charlie Chan at the Race Track, Don’t Turn ‘Em Loose, Smartest Girl in Town.

JUNE, LOIS
1936: One Rainy Afternoon, Roaring of the Range, Border Caballero, Lightnin’ Bill Carson.

JARRETT, DAN
1935: Cowboy Millionaire.

JASON, SYBILL
1935: The Little Big Shot, I Found Stella Parrish.
1936: The Singing Kid, The Captain’s Kid.

JENNINGS, ALLEN
1935: While the Patient Slept, Sweet Music, Night at the Ritz, Case of the Curious Bride, Page Miss Glory, The Irish in Us, I Live for Love, Case of the Lucky Legs, Miss Pacific Fleet, Broadway Husters.
1936: The Singing Kid, Sins of Man, Cain and Mabel, Three Men on a Horse, Sing Me A Love Song.

JENKS, FRANK

JENKS, SI
1936: Captain January, Special Investigator, Follow Your Heart, The President’s Mystery.

JENNINGS, AL
1936: Song of the Gringo.

JENNINGS, DE WITT
1935: Murder on a Honey-moon, Secret of the Chateau, Mary, Jane’s Pa, The Dancing Young Man, Village Tale, A Dog of Flanders, Mutiny on the Bounty.
1936: Kelly the Second, Sins of Man, Crime of Dr. Forbes, We Who Are About to Die, The Accusing Finger.

JENNINGS, MAXINE
1936: Chatterbox, The Farmer in the Dell, Follow the Fleet, Miss ‘Em Up, The Witness Chair, The Last Outlaw, Walking on Air, Don’t Turn ‘Em Loose, Make Way for a Lady.

JEWELL, ISABEL
1936: Dancing Feet, The Leathernecks Have Landed, Small Town Girl, Big Brown Eyes, Hunter’s Kill, Var-i-ant is the Word for Carrie, The Man Who Lived Twice, Go West Young Man, Career Woman.

JINNIE, SOLEAD

JOBY, HANS
1936: Sons O’ Guns.

JINS, CATHRYN
1935: Wild Mustang.

JOHNSON, ANNA LEE
1935: The Virginia Judge.

JOHNSON, CARMCICITA
1936: These Three.

JOHNSON, CHIC

JOHNSON, JAY
1936: Born to Dance.

JOHNSON, JOHN LESTER

JOHNSON, KAY
1935: Village Tale, Jaina.

JOHNSON, NOBLE
1936: Eyes of a Bengal Lancer, She, Escape from Devil’s Island.

JOHNSON, TORR
1935: Man on the Flying Trapeze.

PLAYERS’ WORK

JOHNSON, WALTER
1935: George White’s 1935 Scandals, Ginger, Fighting Youth.

JOLSON, AL
1935: Go Into Your Dance.
1936: The Singing Kid.

JONES, ALLAN
1935: Reckless, A Night at the Opera.
1936: Rose Marie, Showboat.

JONES, BUCK

JONES, CLIFFORD
1935: Transient Lady, Strangers All, Princess O’Hara, His Family Tree.

JONES, DARBY
1935: The Virginia Judge.
1936: Tarzan Escapes.

JONES, DICKIE
1936: Daniel Boone, Black Legion.

JONES, EDNA MAE
1935: George White’s 1935 Scandals.

JONES, GOMER
1936: The Big Game.

JONES, GORDON
1935: Let ’Em Have It, Red Salute.
1936: Strike Me Pink, Devil’s Squadron, Walking On Air, We Who Are About to Die, Don’t Turn ’Em Loose, Night Waitress.

JONES, ISHAM
1936: Convention Girl.

JONES, MARCIA MAE
1936: These Three.

JONES, OLIVE

JONES, QUINTETTE
1936: Racing Blood.

JORDAN, BETTY
1936: The Hawk.

JORY, VICTOR
1935: Mills of the Gods, Party Wire, Streamline Express, A Summer Night’s Dream, Escape from Devil’s Island, Too Tough to Kill.
PLA YERS' WORK

JOWLING, MARION
1935: Melody Trail.

JUDELS, CHARLES
1935: The Night Is Young, Enchanted April, Florentine Dagger, Symphony of Living.

JUDGE, ARLINE
1935: Mysterious Mr. Wong, One Hour Late, Million Dollar Baby, George White's Scandals, College Scandal, Welcome Home, Ship Cafe, King of Burlesque.
1936: Here Comes Trouble, It Had to Happen, Star for a Night, Pigskin Parade, Valiant is the Word for Carrie, One In A Million.

JUDGE, JACK
1935: Hold 'Em Yale.

KA AREN, SUZANNE
1935: Women Must Dress, Strangers All.
1936: The White Legion.

K ALEY, CHARLES
1935: Bright Lights.

KALIZ, ARMAND
1935: Diamond Jim.

KANE, EDDIE
1936: My Man Godfrey.

KARLOFF, BORIS
1935: Bride of Frankenstein, The Raven, Black Room Mystery.

K ARNS, RO SCO E
1935: Red Hot Tires, Wings in the Dark, Four Hours to Kill, Alibi Ike, Front Page Woman, Two Fisted.

KAY, GERALDINE
1935: Crime of Dr. Crespi.

KAY, JOYCE

KAY E, ARTHUR
1935: Love Me Forever.

KAY E, CLAUDELLE
1935: The Flame Within, Calm Yourself.
1936: Doughnuts and Society.

KAY E, PAUL

KEANE, EDWARD
1936: Princess Comes Across, The Dragnet, Parole!, Down the Stretch, Gambling With Souls.

KEANE, ROBERT EMMETT

KEARNING, EDGAR
1935: Lightning Strikes Twice.

KEATING, FRED
1935: The Nitwits, Shanghai, I Live My Life, To Beat the Band.
1936: 13 Hours by Air, The Devil on Horseback.

KEATON, BUSTER
1936: An Old Spanish Custom.

KECKLEY, JANE
1936: Girl of the Ozarks.

KEEFE, CORNELIUS
1935: Kentucky Blue Streak, Thunder in the Night, Death from a Distance, Tumbling Tumbleweeds, Hong Kong Nights.

KEELE R, RUBY
1935: Go Into Your Dance, Shipmates Forever.
1936: Colleen.

KEE NE, EDWARD
1936: For the Service.

KEE NE, TOM
1935: Hong Kong Nights.

KEITH, IAN
1936: The Preview Murder Mystery, Don't Gamble With

KERMIT MAYNARD

Starring

in

Ambassador Pictures

Management

Mitchell Gertz
Love, Mary of Scotland, The White Legion

KEITH, ROSALIND
1935: The Glass Key, Annapol-olis Farewell.
1936: It's a Great Life, Poppy, King of the Royal Mounted.

KELLOGG, CECIL
1933: Storms of the Pacific.

KELLY, JEANE
1935: Crime of Dr. Crespi.

KELLY, JOHN
1935: Men of the Night, Public- ieuse Hero Number One. Motive for Revenge, Dr. Socrates.

KELLY, KITTY
1935: Dizzy Dames, Farmer Takes a Wife.

KELLY, LEW

KELLY, NANCY
1935: Convention Girl.

KELLY, P. J.
1936: Beloved Enemy.

KELLY, PATSY
1935: Go Into Your Dance, Every Night at Eight, Page Miss Glory, Thanks a Million.
1936: Kelly the Second, Private Number, Sing Baby Sing, Pigskin Parade, Nobody's Baby, Pick a Star, Wake Up and Live.

KELLY, PAUL C.
1935: When a Man's a Man, Public Hero Number One, Star of Midnight, The Silk Hat Kid, Speed Devils, My Many Loves.

KELLY, WALTER C.
1936: Laughing Irish Eyes, Tugboat Princess.

KELP, RED

KELTON, PERT
1936: Kelly the Second, Sitting on the Moon, Cain and Mabel.

KEMBLE-COOPER, LILLIAN
1936: A Woman Rebels.

KEMBLE-COOPER, VIOLET

KEMP, MATTY
1936: Tango.

KENDALL, CY

KENNEDY, EDGAR
1935: Living on Velvet, Rendezvous at Midnight, Cowboy Millionaire, The Little Big Shot, Woman Wanted, $1,000 a Minute, In Person.
1936: The Return of Jimmy Valentine, Robin Hood of El Dorado, Small Town Girl, Fatal Lady, Yours for the Asking, Mad Holiday, Three Men on a Horse.

KENNEDY, EDWARD
1935: The Bride Comes Home.

KENNEDY, JAC
1935: His Hour Out.
1936: Nevada, Parole!

KENNEDY, KING

KENNEY, CLYDE
1935: Bright Lights.
1936: Hollywood Boulevard, Smart Blonde.

KENNEY, KEITH
1935: Clive of India, Cardinal Richelieu.
1936: Daniel Boone.

KENNE, CLYDE
1936: The Lonely Trail.

KENNY, COLIN
1935: Captain Blood.
1936: Till We Meet Again.

KENT, BARBARA
1935: Swell Head, Old Man Rhythm, Guard That Girl.

KENT, CRAFOARD
1935: Vanessa—Her Love Story, Magnificent Obsession.
1936: Hitch-Hike to Heaven, O'Malley of the Mounted, It Couldn't Have Happened, Down the Stretch, Daniel Boone.

KENT, DOROTHEA
1936: More Than a Secretary.

KENT, LARRY
1935: Man Hunt.

KENT, LOIS
1935: Four Hours to Kill.

KENT, ROBERT

KENT, WILLARD
1936: Prison Shadows.

KENTON, ERLE C.
1936: The Red Trail.

KENTON, JAMES B. (POP)
1935: Law Beyond the Range.

KENYON, DORIS
1936: Come Love.

KERR, ARTHUR
1936: Secret Patrol, Stamped.

KERR, DONALD
1935: George White's 1935 Scandals, Spanish Cape Mystery.
1936: The Dramnet.

KERR, JANE

KERRIGAN, J. M.

KERRY, ANITA
1935: We're in the Money, The Pay-Off, Case of the Lucky Legs.

KIBBEE, GUY
1935: While the Patient Slept, Mary Jane's Pa, Going High- brow, Don't Bet on Blondes, I Live for Beauty.

KIBBEE, MILTON
1935: Bringing Up Father.
1936: Man Hunt, Treachery Rides the Range, The Law in Her Hands, Murder by an Aristocrat, Love Begins at Twenty, Trailin' West, Polo Joe, The Case of the Black Cat.

KIBBRICK, LEONARD
1936: Dimples.

KIEPURA, JAN
1936: Give Us This Night.

KILBRIDE, PERCY

KILGALLEN, DOROTHY
1936: Sinner Take All.

KILIAN, VICTOR
1936: The Road to Glory, Shakedown, Ramona, Adventure in Manhattan, Banjo on My Knees, Land Every Nowhere.

KIM, SUZANNA
1936: The Good Earth.

KINCK, MYRA
1935: Lives of a Bengal Lan- dlord.

KING, CHARLES

KING, CHARLES CROCKER
1936: Lloyds of London.

KING, CLAUDE
1935: Circumstantial Evidence, Smart Girl, $1,000 a Minute, The Great Impersonation.
1936: The Leathernecks Have Landed, Three on the Trail. It Couldn't Have Happened,
PLAYERS' WORK

Beloved Enemy, Happy Go Lucky.

KING, JOHN
1936: Love Before Breakfast, Crash Donovan.

KING, JOSEPH

KING, MANUEL
1936: Darkest Africa.

KING, OWEN
1936: China Clipper.

KING, PAUL JOSEPH
1936: The Walking Dead.

KING, WALTER
1935: The Lottery, Two, the Enemy's Game, Laughing Rhythm, Sunset One, Found King, Kingdon, KIRCHNER, KINE, KINNELL, KINSKY, KIRK, KIRKE, KLEIN, KNAPP, KNIGHT, KLEINBACH.

KINGDON, JULIE
1935: The Affair of Susan.

KINGSFORD, GUY
1936: Happy Go Lucky.

KINGSFORD, WALTER

KINGSLEY, LEONID
1936: Rhythm on the Range.

KINNELL, MURRAY

KINSKY, LEONID

KIPLING, DICK
1935: It's in the Air.

KIRCHNER, JEAN
1936: The Three Godfathers.

KIRK, JACK

KIRKE, DONALD

KLEIN, IRWIN
1936: The Big Game.

KLEINBACH, HENRY

KLINE, DICK
1935: Enter Madame.

KNAPP, EVALYN

KNIGHT, FUZZY

KNIGHT, JUNE
LACKTEEN, FRANK 
1935: Escape from Devil's Island.
1936: Isle of Fury, Mummy's Boys.

LAFFAYETTE, NANETTE 
1936: The Princess Comes Across.

LIDLAW, ETHAN 
1935: Powdersmoke Range.
1936: Yellow Dust, Two in Revolt, Silly Billies, Special Investigator, Sea Spookers.

LAKE, ARTHUR 
1936: To Mary With Love.

LAKE, FLORENCE 
1935: Two Fisted.

LAMONT, MOLLY 
1935: Jaha, Another Face.
1936: Miss 'Em Up, Mary of Scotland, The Jungle Princess.

LAMONT, SALLY 
1935: Old Man Rhythm.

LAMOUR, DOROTHY 
1936: The Jungle Princess.

LANCE, ALLAN 
1935: Clive of India.

LAMICHER, ELSA 
1935: Bride of Frankenstein, Naughty Marietta, David Copperfield.
1936: Rembrandt.

LANNI, ELLISIA 
1936: The Amateur Gentleman, Mad Holiday, After the Man in the Moon.

LANE, ALLAN 
1936: Stowaway.

LANE, CHARLES 
1935: Hands across the Band, Two for Tonight.
1936: The Milky Way, Neighborhood House, Ticket to Paradise, Crime Dr. Forbes, 36 Hours to Kill.

LANE, LENITA 
1936: Federal Agent.

LANE, LOLA 
1935: Murder on a Honey-moon, Port of Lost Dreams, Burn 'Em Up, Unseen, Mary Dow, Death from a Distance, His Night Out.
1936: In Paris A. W. O. L.

LANE, NORTON 
1935: Western Frontier, Outlaw Deputy.

LANE, TRACY 
1935: Melody Trail.
1936: Comin' 'Round the Mountain.

LANE, VANCE 
1935: The Hawk.

LANG, FREEMAN 
1936: Hong Kong Nights.

LANG, HOWARD 

LANGDON, HARRY 
1935: Action Adventure.

LANCASTER, FRANCES 
1935: Every Night at Eight, Broadway Melody of 1936.
1936: Collegiate, Palm Springs, Born to Dance.
PLAYERS' WORK

LAWRENCE, RAYMOND
1935: Secrets of Chinatown.
1936: Alibi for Murder.

LAWRENCE, ROSINA

LAWRENCE, WILLIAM
1936: Empty Saddles, Ride 'em Cowboy.

LAWSON, PRISCILLA
1935: His Night Out.
1936: Rose Bowl, College Holiday.

LAWSON, WILFRED

LAWTON, FRANK
1935: David Copperfield.

LAWTON, KENNETH
1936: The Gentleman from Louisiana.

LAYE' EVELYN
1935: The Night Is Young.

LAYNE, TRACY

LAYTON, FRANK
1935: Far 20 Rides Again.
1936: Two in a Crowd.

LEASE, REX

LEBLANC, IVAN
1935: Sweepstake Annie, Goin' to Town.

LEDERER, FRANCIS

LEE, BILLY
1935: Silk Hat Kid, Two Fisted.

LEE, DIXIE
1935: Love in Bloom, Redheads on Parade.

LEE, DOROTHY
1936: Petticoat Party, Silly Billies.

LEE, DUKE
1936: Desert Guns.

LEE, EDIE
1936: Panic on the Air, Cowboy and the Kid.

LEE, LILA

LEE, OWEN
1935: Saturday Week.

LEEDS, ANDREA
1936: Come and Get It.

LEEDS, HOWARD
1935: Vanessa — Her Love Story.

LEES, ANTOINETTE
1936: Song of the Trail.

LEGEWELL-WILLIS, ARTHUR
1935: Secrets of Chinatown.

LE GON, GENI
1935: San Claro for Love.

LEIBER, FRITZ
1935: The Story of Louis Pasteur, A Tale of Two Cities.
1936: Under Two Flags, Sins of Man, Anthony Adverse, Hearts in Bondage, Down to the Sea, Camille.

LEIGH, FRANK
1935: Spanish Cape Mystery.

LEIGHTON, LILLIAN
1935: Two Fisted.
1936: Whipsaw.

LEMOYNE, CHARLES
1936: The Cowboy and the Kid, Ride 'em Cowboy, Empty Saddles.

LEMUELS, WILLIAM
1935: His Family Tree.

LEON, CONNIE
1935: Game for India.

LEON, GARY
1935: Dante's Inferno.

LEON, JIMMY
1935: Couple in Chinatown.

LEONARD, BARBARA
1935: Folies Bergeres.
1936: The White Angel.

LE SAINT, EDWARD J.

LESLIE, MAUDE
1935: Captain Blood.

LESSING, JACOB
1935: Fighting Lady.

LEVENE, SAM
1936: After the Thin Man, Three Men on a Horse.

LEVISON, CHARLES
1936: Easy to Take.

LEWIS, ALDA
1935: Empty Madame, One Hour Late.

LEWIS, GEORGE
1935: Red Morning, Headline Woman, Storm Over the Andes.
1936: Captain Calamity.

LEWIS, JOSEPH
1936: Prisoner Number.

LEWIS, MITCHELL

LEWIS, RALPH
1935: The Lost City, Behind the Green Lights, Sunset Range.
1936: Swifty.

LEWIS, SHELDON
1936: The Cattle Thief.

LEWIS, TED
1935: Here Comes the Band.

LIFE, ROBERT
1936: Doughnuts and Society.

LINDA KAY
1936: Road Gang, Murder of Dr. Harrigan, Girl from Mandalay, Easy Money, Crack-Up.

LINDAN, TOE
1936: Gentle Shadows.

LINDEN, ERIC
1935: Let 'Em Have It, Ladies Crave Excitement, Born to Gamble, A Wilderness.

LINDSAY, MARGARET
1936: The Lady Consents, The Law in Her Hands, Public Enemy's Wife, Island of Fury, Sinner Take All.

LINDSER, LOIS
1935: Black Room Mystery.

LISTER, FRANCIS

LITEL, JOHN
1936: Black Legion.

LITTLEFIELD, LUCIEN
1936: Rose Marie, Let's Sing Again, The Moon's Our Home, Early to Bed.

LIVINGTON, ROBERT

LOYD, ALMA
1936: Freshman Love, Song of the Saddle, Brides Are Likelier Than the Big Noise, I Married a Doctor.

LOYD, DORIS
LORDEN, TOM
1935: Tumbling Tumbleweeds, Just My Luck, Toll of the Desert, Sarajshl Troubadour, Last of the Clonions, Hong Kong Nights, Gun Play, Skull and Crossbones.
LONG, LOTUS
1935: Mysterious Mr. Wong. 1936: Sea Shadows.
LONG, NICK, JR.
LONG, WALTER
LORAINE, ROBERT
LORCH, THEODORE
1935: Hold 'Em Yale, Rustlers' Paradise, His Fighting Blood.
1936: Romance Rides the Range, Rebellion.
LORD, LOUISE
1936: The Lonely Trail.
LORD, PAULINE
1935: A Feather in Her Hat.
LORD, PHILLIPS, JR.
1935: Obey.
LOREKER, CHARLES
1936: Winds of the Wasteland.
LORING, ANN
1936: Absolute Quiet, Robin Hood of El Dorado.
LORING, MICHAEL
LORRAINE, LEOTA
1935: Rustler of Red Gap.
LORRE, PETER
1936: Crack-Up.
LOSCH, TILLY
LOSEE, FRANK, JR.
1935: The Hour Late, Four Hours to Kill.
LOUISE, ANITA
1936: Brides Are Like That, Anthony Adverse.
LOVE, MONTAGUE
LOVE, ROBERT
1936: I Cover Chinatown.
LOWE, EDMUND
1935: The Best Man Wins, Under Pressure, Great Hotel Murder, Mister Dynamite, Black Sheep, Thunder in the Night, King of the Somnolent Broadway, Grand Exit, Great Impersonation.
LOVELOCK, TIM
1935: Black Gold.
LOVELOCK, WILLIS
1935: I Don't Hate, I Just Don't Love.
LOVELOCK, WILFRED
1936: Chatterbox, Modern Times, Mary of Scotland.
LOUDEN, JACK
1936: King of the Royal Mounted.
LUDWIG, PHYLLIS
LUFKNIN, SAM
1935: Mystery Man.
LUOGO, CHARLES
LUI, ROLAND
1936: The Good Earth.
LUKAS, PAUL
1936: Dodsworth, Ladies in Love.
LUKATS, NICK
1936: Rose Bowl, Valiant is the Word for Carrie, College Holiday.
LUKE, KEYE
1936: Charlie Chan at the Circus, Charlie Chan at the Race Track, The Good Earth, Charlie Chan at the Opera.
LUND, LUCILE
LUPIN, LUPE
1936: Lady Luck.
LUPINO, IDA
LUXFORD, NOLA
1935: Kind Lady.
PLAYERS’ WORK

LYDELL, AL
1935: Way Down East, Eagle’s Borough
LYLE, BESSIE
1935: The Littlest Rebel
LYMAN, ABE & ORCHESTRA
1935: Flight Against Surrender
LYND, HELEN
1935: Sweet Surrender
LYNN, GEORGE
1936: Sinner Take All
LYNNE, SHARON
1936: Emma, Madame, Go Into Your Dance
LYON, BEN
1935: Lightning Strikes Twice, Beauty’s Daughter, Frisco Waterfront
1936: Dancing Feet, Down to the Sea
LYONS, CLIFF
1935: Outlawed Guns
1936: The Lawless Nineties
MACDONALD, J. F. FARRELL
1935: Square Shooter, Maybe It’s Love, Northern Frontier, Best Man Wins, The Whole Town’s Tangled, Star of Midnight, Swell Head, The Healer, Let ‘Em Have It, Danger Ahead, Page Woman, The Irish in Us, Waterfront Lady, Fighting Youth, Stormy, Riff Raff, Hitch Hike Lady
1936: Fibes, Esoteric Story, Florida Special
MACDONALD, JEANETTE
1935: Naughtiest Marietta
1936: Rose Marie, San Francisco
MACDOUGALL, ALLAN R.
1936: Soak the Rake
MACGREGOR, MALCOLM
1935: Happiness C.O.D.
MACKELLAR, HELEN
1935: High School Girl
1936: Train Against the World
MACLANE, BARTON
1935: Go Into Your Dance. Case of the Curious Bride, Black Fury, The G-Men, Strange, Page Miss Glory, Case of the Lucky Legs, Dr. Socrates, Man of Iron, Frisco Kid, I Found Stella Farris, Ceiling Zero
1936: The Walking Dead, Times Square Playboy, Jailbreak, Bullets or Ballots, Bengal Tiger, Smart Blonde, God’s Country and the Woman
MACLAREN, JAN
1935: Les Miserables, Let ‘Em Have It
MACLAREN, MARY
1936: King of the Pecos
MACMAHON, ALINE
1935: While the Patient Sits, MacLane’s Pa, I Live My Life, Kind Lady, Ah Wilderness
MACMURRAY, FRED
1935: Grand Old Girl, The Gilded Lily, Car 99, Men Without Names, Alice Adams, Hands Across the Table, The Big House
1936: The Trail of the Lone-some Pine, 13 Hours by Air, Princess Comes Across, The Texas Rangers, Maid of Salem
MACQUARRIE, GEORGE
1935: All the King’s Horses, MacQuarrie, Murdoch
1935: Stone of Silver Creek, New Frontier
MacsUNDAY, CON
1936: Scoundrel, The Rich
McALLISTER, PAUL
1936: Mary of Scotland
MCAVOY, CHARLES
1936: Sinatra, Me Pink, The Singing Cowboy
MCCABE, LEO
1935: The Informer
1936: Beyond Enemy Lines
MCCALL, WILLIAM
1936: Outlaws of the Range
MCCANON, CELIA
1935: Simple Simon, Vanabond, McCarroll, Frank
1936: West of Nevada
MCCARTHY, JOHN
1935: His Fighting Blood
MCCLELLAN, BILL
1935: The Virginia Judge
1936: Dimples
MCCOMB, RUD
1936: Heroes of the Range
McCORMICK, LULU
1936: Stage Struck, Lady Luck
McCORMICK, F. J.
1936: The Plough and the Star
McCORMICK, MERRILL
1935: New Adventures of Tarzan, Lawless Border
McCORMICK, MYRON
1936: Wisteria and White
McCORMICK, WILLIAM
1936: The Trail of the Lone-some Pine, Winds of the Wasteland, Rebellion
McCoy, BILL
1935: Lawless Border
McCoy, TIM
1935: The Westerner, Square Shooter, Revenge Rider, Law Beyond the Range, Justice of the Range, Fighting Shadows, Man from Guntown, Outlaw Deputy
McCREA, JOEL
1935: Private Worlds, Our Little Girl, Woman on Trial, Barby Bay, Barby Coast, Splendour
1936: These Three, Two in a Crowd, Adventure in Manhattan, Come and Get It, Banjo on My Knee
McCULLOUGH, PHILo
1935: Captured in Chinatown
McDANIELS, ETTA
1935: The Virginia Judge
McDANIELS, HATTIE
1935: The Little Colonel, Alice Adams, Music Is Magic, Another Phase
1936: Gentle Julia, The First Baby, Showboat, Hearts Divided, High Tension, Star for a Night, Post Inspector, The Bride Walks Out, Valiant is the Word for Carrie, Reunion, Can This Be Dixie?

McDANIELS, SAM
1935: George White’s 1935 Scandals, Unwelcome Stranger, Lady Tubbs, The Virginia Judge
1936: Hearts Divided
McDONALD, FRANCIS
1935: The Marriage Bargain, Mississippi, We’re Morning, Burn ’Em Up Barnes, Star of Midnight, Ladies Crave Excitement, Mummy’s Boys
1936: John Hood, A Kill Dado, The Prisoner of Shark Island
McDOUGELL, CLAIRE
1935: August Week-End
McDOUGELL, NELSON
1935: Wilderness Trail, Western Frontier
1936: The Desert Phantom, Feud of the West, Girl of the Ozarks

McFarland, George

McFarland, George (SPANKY)
1935: Here Comes the Band, O’Shaughnessy’s Boy
1936: The Trail of the Lone-some Pine, General Spanky, Kentucky Colonels, Pick a Star

McGLYNN, FRANK, JR.
1935: It’s a Small World, Westward Ho, Hop-A-Long Cassidy, Bar 20 Rides Again
McGLYNN, FRANK, Sr.
1935: Folies Bergeres, It’s a Small World, Outlaw Guns, The Littlest Rebel, Captain Blood
1936: The Prisoner of Shark Island, For the Service, Hearts in Bondage, Paroled, The Last of the Mohicans, King of the Royal Mounted, North of Nome, Career Woman
McGOWAN, J. P.
1935: Mississippi Border Briganda, Bar 20 Rides Again, Secret Patrol
1936: The Three Mesquites, Ride ‘Em Cowboy, Stadium Gun and Guitar, Storm
McGRAIL, WALTER
1935: Men of the Night, All the King’s Horses, Sunset Range
McGRATH, JAMES
1936: Secret Patrol, Stadium
McGRATH, LARRY
1936: The Milky Way
McGUIRE, JOHN
1935: Steamboat Round the Bend, This Is the Life, Your Uncle Dudley
1936: The Prisoner of Shark Island, Charlie Chan at the Circus, Human Cargo, End of the Trail, Wanted—Jane Turner, Charlie Chan at the Opera
McHUGH, FRANK
1936: Moonlight Murder, Sacred Union, Freshman Love, Bullets or Ballots, Stage Struck, Three Men on a Horse

650
McHugh, Kitty
1936: The Longest Night.

McHugh, Matthew
1935: Murder on a Honey- moon, Enter Madame, Mister Dynamite, Diamond Jim, Ladies Crave Excitement, Bar bar Coast, If You Could Only Cook.

McIntyre, Leila
1935: Murder in the Flee t.

McKay, George
1935: Awakening of Jim Runke, Public Menace, One Way Ticket, Case of the Missing Man, Superspeed, Too Tough to Kill, Unknown Woman.
After the Dance.
1936: Don't Gamble With Love, You May Be Next, Pride of the Marines, Counterfe it, Two-Fisted Gentleman, Blackmailer, Shak edown, The Fireman, Killer at Large, End of the Trail, Close Folks.

Mcke, Lafe
1935: Port of Lost Dreams.
The Hawk, Desert Trail, The Ivory-Handled Gun.

McKenzie, Ella
1935: Alice Adams.

McKenzie, Robert
1936: Comin' 'Round the Mountain, The Cowboy and the Kid, Heart of the West, Rebellion, Cavalcade of the West.

McKim, Josephine
1936: Lady Be Careful.

McKee, Sammy
1936: Country Gentlemen.

McKinley, Florine
1935: Night Life of the Gods, Date a Dick, Copperfield, Dizzy Dames, Strangers All, Cappy Ricks Returns.
1936: Miss 'Em Up.

McKinley, Nina Mae
1935: Kid Gloves.

McLaglen, Victor

McLaren, Mary

McLeod, Janet
1935: Alice Adams.

McMahan, Charles
1935: Hold 'Em Yale.
1936: I Conquer the Sea, Song of the Trail.

Mcnamara, Edward
1936: Great Guy.

McNamee, Graham
1935: Wings in the Dark.

Mcnaughton, Charles
1935: The Bishop Misbehaves, East of Java, Three Little Chiefs.

McNulty, Dorothy
1936: After the Thin Man.

Mcquarrie, George
1936: Last Returns, Call of the Wild.
1936: Border Patrolman.

Mcquarrie, Murdock
1936: Modern Times, Stormy Trails.

Mcvey, Paul
1935: Show Them No Mercy.
1936: The Country Beyond, Half Angel, Crime of Dr. Forbes, Sing Baby Sing.

McWaede, Edward
1935: Wanted, the Lamp of China, Girl from Tenth Avenue, Red Salute, Dr. Socrates, Frisco Kid.

McWaede, Margaret
1936: Theodora Goes Wild.

McWaede, Robert
1935: County Chairman, No Room for a Lady, 6 Hours Straight from the Heart, Mary Jane's Pa, The Healer, Diamond Jim, Cappy Ricks Returns.
1936: Here Comes the Band, His Night Out, Frisco Kid.

Mace, Victor
1935: Flight to Fury.

Mack, Betty
1936: Hair-Trigger Casey, Easy Money.

Mack, Helen
1935: Body Hours to Kill, Captain Hurricane, Return of Peter Grimm, She.
1936: The Milky Way.

Mack, Julia
1936: A Woman Rebels.

Mack, Wilbur

Macklin, James
1936: The Voice of Bugle Ann.

Madden, Jeanne
1936: Stage Struck.

Madison, Julian
1935: A Shot in the Dark.

Madison, Noel
1936: Miss 'Em Up, Murder at Glen Athol, Champagne Charlie, Right from the Shoulder, Our Relations, Easy Money, Missing Girls.

Mahal, Billy

Mahin, William
1936: Every Saturday Night, Educating Father.

Mahoney, Francis X.
1936: Showboat.
MARI, GEORGE
1935: Eagle's Brood.

MARICLE, LEONA
1935: O'Shaughnessy's Boy.

MARIEVSKY, JOSEPH
1936: The Three Godfathers.

MARTIN, BEN
1936: The Fugitive Sheriff.

MARION, BETH
1935: Between Men.
1936: Just My Luck. For the Secret of Avenging Waters, Everybody's Law.

MARION, GEORGE
1935: Phonetic Lost Dreams.

MARION, GEORGE, Sr.
1935: Rocky Mountain Mystery. Death from a Distance, Metropolitan.

MARK, MICHAEL
1936: Sons O' Guns, The Dark Hour.

MARLOWE, FRANK
1935: The Glass Key.

MARLOWE, HUGH
1936: It Couldn't Have Happened.

MARLOWE, JUNE
1935: Riddle Ranch.

MARLOWE, KATHRYN
1936: Deadwood.

MARPLES, JIM
1936: The Milky Way.

MARQUIS MARGARET
1936: The Last of the Warrens.

MARQUIS, ROSALIND
1936: Gold Diggers of 1937.

MARSH, ANTHONY

MARSH, CHARLES
1936: Navy Born.

MARSH, JOAN
1940: Dancing Feet. Brilliant Marriage.

MARSH, MAE
1935: Black Fury.

MARSH, MARIAN

MARSH, MYRA

MARTIN, ALPHONSE
1935: Going Highbrow, Front Page Woman. Fighting Youth.
1936: Sittin' on the Mann.

MARTIN, ANTHONY

MARTIN, CHARLES

MARTIN, CHRISTY

MARTIN, JOHN
1936: Woman Trap.

MARTIN, MICKEY
1935: The Showback.

MARTIN, RAY

MARTIN, SALLY
1936: Timothy's Quest. The Jungle Princess.

MARTIN, TONY

MARTINDEL, EDWARD

MARTINEZ, ELENA
1936: The Texas Rangers.

MARTINI, NINO
1935: Here's to Romance.

MARVEY, JEAN
1936: The Three Mesquiutes.

MARVIN, FRANKIE

MARX BROTHERS
Chico-Grouch-Topo-Harpo
1935: A Night at the Opera.

MASSON, JAMES
1935: Hope-Lang Cassidy.
1936: Call of the Prairie.

MASSON, LEROY
1936: Go Get 'em Haines.

MASSON, LOUIS
1935: In Person.

MASSON, PHIL
1936: Sunny Side Up.

MASSON, ROY

MATTHEWS, ALLEN
1936: The Dragnet.

MATTHEWS, LESTER

MATTHEWS, MARY JO
1936: Only 8 Hours.

MATZENAUER, MARGARET
1936: Mr. Deeds Goes to Town.

MAUCH, BILLY

MAXELLOS, THE
1935: Bright Lights.

MAXWELL, EDWIN
1935: Burn 'Em Up Barnes. Motive for Revenge. Men of Action, Happiness C.O.D., All the King's Horses, Great God Gold, Thanks a Million.

MAYALL, J. HERSHEL
1935: Danger Ahead.

MEYER, ARTHUR
1935: Hot Tip.

MEYER, GRETAL
1936: Spendthrift.

MEYER, SAY

MEYNARD, KEN

MEYNARD, KERMIT

MEYNE, ERIC
1935: All the King's Horses.
1936: Ticket to Paradise.

MAYO, FRANK
1935: One Hour Late.

MEADOWS, DENNY

MEEHAN, LOU
1936: Rollin' Guns.

MEEK, DONALD
MEEKER, GEORGE
MEHER, LAL CHAND
MELLA, BETTIE ARTHUR
1936: The Lion's Den.
MELTON, FRANK
1935: County Chairman, The Dancing Young Man, $10 Raise, Welcome Home.
MELTON, JAMES
1935: Stars Over Broadway, Sing a Song.
MENARD, TINA
1936: The Traitor.
MENDEZ, LUCILE
1935: Convention Girl.
MENJOU, ADOLPHE
1936: Tunnel of Love, Sing Baby, Sing, Wives Never Know, One In A Million.
MERCER, BERYL
1935: Age of Indiscretion, My Manners, Hitch Hike Lady, Three Live Ghosts, Magnificent Obsession.
1936: Forbidden Heaven.
MERCER, JOHNNY
1935: Old Man Rhythm, To Beat the Band.
MEREIDTH, BURGESS
1935: In a Lonely Place.
MEREIDTH, JANE
1935: Behind the Green Lights, Alias Mary Dow.
MERIVALE, PHILIP
1936: Give Us This Night.
MERKEL, UNA
1935: A Night Is Young, Biography of a Bachelor Girl, Baby Face Harrington, One New York Night, Murder in the Air, Too Many Melody of 1936, It's in the Air, Riff- raff.
1936: Speed, We Went to College, Born to Dance.
MERLO, TONY
1935: Enter Madame, Hold 'Em Yale.
MERMAN, ETHEL
1935: Big Broadcast of 1936.
1936: Strike Me Pink, Any- thing Goes.
MERONT, JOHN
1935: Accross the Eights.
MERRILL, ANN
1936: They Met in a Taxi.
MERRILL, MARTHA
1935: Living on Velvet, Ship- mates Forever.
MERRIS, MARY
1935: The Cowboy and the Kid.
MERTON, JOHN
1935: The Eagle's Brood, Bar 20 Rides Again.
MESSINGER, GERTRUDE
1936: Blazing Justice.
METAXA, GEORGES
METCALF, BRADLEY
1935: Westward Ho.
1936: King of the Pecos, Mil- lardaire Kill.
METHOT, MAYO
1935: Mills of the Gods, Case of the Curious Bride, Dr. Socrates.
1936: Mr. Deeds Goes to Town, The Case Against Mrs. Ames.
METZ, VICTOR
1935: Now or Never.
METZETTI, OTTO
1935: Now or Never.
MEYER, GRETA
1935: Forsaking All Others, Naughty Marietta, Biography of a Bachelor Girl, Laddle, Mister Dynamite, Return of Peter Grimm, Smart Girl.
MEYER, OTTO
1936: 'Til We Meet Again.
MEYERS, HARRY
1935: Mississippi Michael, GERTRUDE
1936: Woman Trap, Forgotten Faces, 'Til We Meet Again, Return of Sophie Lang, Second Wife, Make Way for a Lady.
MICHELSON, ESTHER
MIDDLEMASS, ROBERT
1936: You May Be Next, F- Man, The Lone Wolf Returns, Miss 'Em Up, Nobody's Fool, Two Against the World, A Son Comes Home, The Case of the Velvet Claws, Cain and Mabel, General Spanky, Hats Off.
MIDDLETON, CHARLES B.
1936: Road Gang, Song of the Saddle, Sunset of Power, Jailbreak, Showboat, A Son Comes Home, Empty Saddles, Career Woman.
MILLAR, ADOLPH
1935: Sons of Steel.
MILES, CARLOTTA
1935: Waterfront Lady.
MILES, LILLIAN

PLAYERS' WORK

MILEY, JERRY
1935: Charlie Chan's Secret.
MILFORD, GENE
1935: Let's Live Tonight.
MILJAN, JOHN
MILLAND, RAYMOND
1935: The Gilded Lily, One Hour Late, Four Hours to Kill, The Glass Key, Alias Mary Dow.
MILLARD, HELENE
1936: My American Wife.
MILLER, ALICE DUER
1935: Seven for the Rich.
MILLER, CARL
1935: No Ransom.
MILLER, IVAN
1935: Calm Yourself, Dr. Socrates, Charlie Chan's Secret, Mary Burns—Fugitive.
MILLER, JOHN "SKINS"
1936: We Who Are About to Die.
MILLER, SIDNEY
1935: One Hour Late, Dinky.
MILLER, WALTER
MILLETT, ARTHUR
1936: The Fugitive Sheriff.
MILLMAN, L'ESTRANGE
MILLMAN, WILLIAM
1935: The Lost City, Motive for Revenge.
MILLS, FRANK
1935: Another Face.
1936: Hi Gauche, Follow the Fleet, Parole.
MILTERN, JOHN
1936: Everybody's Old Man, Give Us This Night, Ring Around the Moon, Murder on a Brille Path, Sins of Man, Parole.
MINNEVITCH, BORRAH
1936: One In A Million.
MINJIR, HAROLD
1935: It's a Small World, Smart Girl, Hands Across the Table.
1936: Doughnuts and Society.
MITCHELL, BELLE
1936: The Levinworth Case.
MONTGOMERY, EARL 1936: Navy Born.
MONTGOMERY, GOODEE 1935: Stolen Harmony.
MONTGOMERY, JACK 1935: Our Miss Molly.
MONTGOMERY, ROBERT 1935: Forsaking All Others.
Vanessa The Love Story. Biography of a Bachelor Girl.
No More Ladies.
1936: Petticoat Fever, Trouble for Two, Pecadilly Jim.
MONTI, CARLOTTA 1936: Night Cargo.
MOORE, CARLYLE 1935: Shipmates Forever.
MOORE, CARLYLE, Jr. 1935: High School Girl.
1936: Road Gang, Treachery Rides the Range, Two Against the World, Train’l West, Bengal Tiger, China Clipper, The Case of the Black Cat.
MOORE, DENNIS 1935: Sylvia Scarlett.
1936: China Clipper, Meet Nero Wolfe, Down the Stretch, Here Comes Carter!
MOORE, GRACE 1935: Love Me Forever.
1936: The King Steps Out.
MOORE, MATT 1935: Absolute Quiet, Anything Goes.
MOORE, TOM 1936: Trouble for Two, Reunion.
MOORE, VICTOR 1936: Swing Time, Gold Diggers of 1937.
MORAINE, LYLE 1935: Chins Clipper.
MORAN, JACKIE 1935: Valiant is the Word for Carrie.
MORAN, LEE 1935: Circumstantial Evidence.
1936: The Calling of Dan Matthews.
MORANTI, MILBURN 1935: The Lost City, Vanishing Riders, Wild Mustang.
1936: Blazing Justice, Sundown Saunders.
MORENO, ANTONIO 1935: Storm Over the Andes.
1936: The Bohemian Girl.
1933: The Scoundrel.
1936: The House of a Thousand Candles.
MORGAN, NICK 1935: Texas Rambler, Vanishing Riders.
MORGAN, CLIVE 1935: Peter Ibbetson.
MORGAN, FRANK 1935: Naughty Marietta.
Good Fairy, Enchanted April. Escaping the Perfect Gentleman, I Live My Life.
MORRIS, HALEN 1935: Sweet Music, Go Into Your Dance, Frankie and Johnnie.
1936: Showboat.
MORGAN, JACKIE 1936: And So They Were Married.
MORGAN, RALPH 1935: I’ve Been Around, Unwelcome Stranger, Star of Midnight, Calm Yourself, Magnificent Obsession.
MORI, TOSHIA 1935: Chinatown Squad.
MORIARTY, PAT 1935: McFadden’s Flats, The Glass Key, His Two Front Teeth.
MORLEY, JOHN 1935: Annapolis Farewell.
MORNER, STANLEY 1936: I Conquer the Sea, Susy.
MORRELL, GEORGE 1935: A Shot in the Dark, Wild Mustang.
MORRIS, ADRIAN 1935: The Golden Age of Indecent Motion. One Frantic Night, Dr. Socrates, Powder-smoke Range.
1936: The Petrified Forest, Poppy, My American Wife, Rose Bowl.
MORRIS, CHESTER 1935: I’ve Been Around, Only 18 Hours, Yubba, Number One, Princess O’Hara, Frankie and Johnnie, Pursuit.
1936: Moonlight Murder, The Three Gallathers, Counterfeit, They Met in a Taxi.
MORRIS, CORBETT 1936: I’d Give My Life.
MORRIS, PHILIP 1936: Home on the Range, Seven Keys to Baldpate.
1936: Desert Gold.
| 1936: | China Clipper, Here Comes Carter!, King of Hoboken. |
| 1935: | Home on the Range, One Hour Later, Four Hours to Kill, Love in Bloom. |
| 1935: | It's a Great Life. |
| 1935: | Calling All Cars. One Hour Late. |
| 1935: | Hot Off the Press. |
| 1935: | Winterstorm. |
| 1936: | The Big Game. |
| 1935: | Captain Calamity. |
| 1935: | Revenge Rider. |
| 1936: | Anthony Adverse, Mary of Scotland, His Brother's Wife. |
| 1935: | Racing Luck. |
| 1936: | Half Angel, Mary of Scotland, Charlie Chan at the Racetrack. |
| 1935: | Sweet Adeline, Love in Bloom, Mississippi, Burn 'Em Up Barnes, People Will Talk. |

### MUNIER, FERDinand
- 1935: Foes Bergere, Roberta, Clive of India, His Family Tree, Two Sinners, Harmony Lane, Two Fisted Hands, Across the Table, The White Angel, The White Legion, The Bold Caballero.
- 1936: Happy Joe. |

### MORRIS, Wayne
- 1936: China Clipper, Here Comes Carter!, King of Hoboken.
- 1935: Home on the Range, One Hour Later, Four Hours to Kill, Love in Bloom. |
- 1935: It's a Great Life. |
- 1935: Calling All Cars. One Hour Late. |
- 1935: Hot Off the Press. |
- 1936: The Big Game. |

### MOVITA
- 1935: Captain Calamity. |
- 1935: Revenge Rider. |

### MOZIN, GuATE
- 1936: Anthony Adverse, Mary of Scotland, His Brother's Wife. |

### MOWBRAY, HENRY
- 1936: The Leathernecks Have Landed. |

### MOWER, Jack
- 1935: Revenge Rider. |

### MOWBRAY, ALAN

### MOWBRAY, HENRY
- 1936: The Leathernecks Have Landed. |

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- 1935: Revenge Rider. |

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### MUIR, EstIE
- 1935: Racing Luck. |

### MUIR, GAVIN
- 1936: Half Angel, Mary of Scotland, Charlie Chan at the Racetrack. |

### MUIR, Jean

### MULHALL, Jack
- 1935: Sweet Adeline, Love in Bloom, Mississippi, Burn 'Em Up Barnes, People Will Talk. |

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- 1936: Happy Joe. |
NIVEN, DAVID
1935: Without Regret, A Feather in Her Hat, Splendor.
NIXON, MARY
1935: Sweepstakes Annie.
1936: Tango, Captain Calamity, The Dragon.
NOBLE, RAY & BAND
1935: Big Broadcast of 1936.
NOLAN, BOB
1935: The Old Homestead.
1936: Revolt of the Zombies.
NOLAN, DORIS
1935: The Man I Marry.
NOLAN, LLOYD
1935: Stolen Harmony, The G-Men, Atlantic Adventure, She Couldn't Take It, One Way Ticket.
1936: You May Be Next, Lady of Secrets, Big Brown Eyes, Devil's Squadron, Counterfeit Lady, The Texas Rangers, 15 Maiden Lane.
NORRIS, ED
1936: The Magnificent Brute.
NORTH, JOSEPH
NORTON, BARRY
1935: Storm Over the Andes.
1936: Murder at Glendalough.
NORTON, EDGAR
1935: When a Man's a Man, Sons of Steel.
NORTON, JACK
1935: Stolen Harmony, Don't Bet on Blondes, His Night Out, Ship Cafe.
1936: Too Many Parents.
NORTON, NED
1935: Gunners and Guns.
NOVAK, JANE
NOVARRO, RAMON
1935: The Night Is Young.
NOWELL, WEDGEWOOD
1936: My Man -- With Love, Stolen Holiday.
NUGENT, EDWARD
1935: Ransom, Lottery Lover, Baby Face Harrington.
1936: Kentucky Blue Streak.
NUGENT, J. C.
1935: Love in Bloom, Men Without Women.
NYE, CARROLL
1935: Traveling Saleslady.
OAKES, GEORGE
1935: Song of the Trail.
OAKIE, JACK
1935: Call of the Wild, Big Broadcast of 1936, King of Burlesque.
OAKLAND, DAGMAR
1936: The Leavenworth Case.
OAKLAND, VIVIAN
1935: Rendezvous at Midnight, Star of Midnight.
1936: The Devil Walks Out, Lady Luck, Way Out West.
OAKMAN, WHEELER
1935: Square Shooter, Motive for Revenge, Headline Woman, Code of the Mounted, Death from a Distance, Annapolis Farewell, Rails of the Wild, Man from Gunton.
OBERON, MERLE
1936: These Three, Beloved Enemy.
O'BRIEN, DAVE
1935: Welcome Home.
O'BRIEN, GEORGE
1935: When a Man's a Man, Cowboy O'Millionaire, Hid and Rock Harrigan, Thunder Mountain, Whispering Smith Speaks.
1936: O'Malley of the Mounted, Border Patrol, Daniel Boone.
O'BRIEN, PAT
1936: Married Doctor, Public Enemy's Wife, China Clipper.
O'BRIEN-MOORE, ERIN
1935: Our Little Girl, Streamline Express, Seven Keys to Belpaide.
O'CONNELL, HUGH
O'CONNELL, MARION
1935: The Singing Vagabond.
O'CONNELL, PEGGY
1936: Too Much Beef.
O'CONNELL, ROBERT
1936: The Lone Wolf Returns.
O'CONNOR, FRANK
O'CONNOR, ROBERT E.
1935: Mysterious Mr. Wong, Star of Midnigh, Let 'Em Have It, Waterfront Lady, A Night at the Opera.
1936: We Who Are About to Die, Sing Me A Love Song.
O'CONNOR, V.A.
O'DAVERN, VESY
1935: Cid of India.
1936: The White Angel, Ladies in Love.
O'DAY, MOLLY
O'DAY, NELL
1935: Convention Girl.
O'DEA, DENNIS
1935: The Plough and the Stars.
O'DEA, SUNNY
1936: Strike Me Pink, Showboat.
O'DELL, GEORGIA
1936: West of Nevada.
O'FARRELL, BRODERICK
1936: Easy Money, It Couldn't Have Happened.
O'FERRMAN, GEORGE, JR.
1935: Grand Old Girl, Jalna, Outlaw Deputy.
1936: Chatterbox, Wedding Present.
O'FLYNN, PADDY
1936: The Milky Way.
O'HARA, JOHN
1936: The General Died at Dawn.
O'KEEFE, WALTER
1936: Prison Shadows.
O'LAND, WARNER
1936: Charlie Chan's Secret, Charlie Chan at the Circus, Charlie Chan at the Race Track, Charlie Chan at the Opera.
OLIVER, DAVID
OLIVER, EDNA MAY
1936: Romeo and Juliet.
OLIVER, TED
1936: Klondike Annie, Yellow Dust, Border Flight, Return of Sophie Lang.
O'LEON, MORON
1935: The Three Musketeers, Seven Keys to Belpaide, Annie Oakley.
1936: We're Only Human, Yellow Dust, Two in the Dark, The Witness Chair, Mlliss, Mary of Scotland, (grand Jury, The Plough and the Stars, Mummy's Boys.

OLSEN, OLE
1936: Country Gentleman.

O'MALLEY, PAT
1935: The Perfect Clue, Behind the Evidence, Men of the Hour, Lady Tubbs, Wanderer of the Wasteland, Heir to Trouble.
O'MALLEY, REX
1935: The Great.
O'NEILL, SALLY
1935: Convention Girl, Too Tough to Kill.
O'NEILL, HENRY
1935: Living on Velvet, Sweet Music, Florentine Dagger. Bordertown, Man Who Claimed His Head, Great Hotel Murder, While the Patrician Slept, Secret Bride, Black Fury, Dinky, Alias Mary Dow. Stranded, Oil for the Lamps of China. We're in the Money, Bright Lights, Case of the Lucky Legs, Special Agent, Dr. Socrates, Story of Louis Pasteur.

ONDY, VIOLETT

ORLANDO, DON
1935: The Hawk.

ORTEGA, ARTIE
1936: Ghost Patrol, King of the Royal Mounted.

ORTH, FRANK

OSBORNE, BUD

OSBORNE, VIVIENNE

O'SULLIVAN, MAUREEN

OTO, HENRY
1935: Treachery Rides the Range, Love Begins at Twenty, Murder by an Aristocrat, Train'lt West.

OTTIANO, RAFAELA

OTTO, HENRY
1935: Salute.

OUSPENSKAYA, MME. MARIA
1936: Dodsworth.

OVERMAN, LYNN
1935: Rumba, Enter Madame, Party in Spring, Men Without Names, Two for Tonight. 1936: Collegiate, Poppy, Yours for the Asking, Three Married Men, Jungle Princess.

OWEN, GARY
1935: No Ransom, Hold 'Em Yate, Ceiling Zero. 1936: Return of Sophie Lang, King of Hockey, The Case of the Black Cat.

OWEN, REGINALD

OWEN, RITA
1935: Our Little Girl.

OWSLEY, MONROE
1935: Rumba, Behold My Wife, Remember Last Night. 1936: Private Number, Mister Cinderella, Yellowstone.

PADDEN, SARAH
1935: The Hoosier Schoolmaster, Anna Karenina, A Dog of Flanders.

PAGE, ANITA
1935: Hitch Hike to Heaven.

PAGE, BRADLEY

PAGE, DOROTHY
1935: Manhattan Moon, King Solomon of Broadway.

PALANGE, INEZ

PALEY, NATALIE
1935: Sylvia Scarlett.

PALLETT, EUGENE
1935: Bordertown, Baby Face Harrington, All the King's Horses, Black Sheep, Steamboat Round the Bend. 1936: The Ghost Goes West, The Princess Comes Across, Three of a Kind, Two in a Crowd.

PANGBORN, FRANKLIN
1935: Tomorrow's Youth, Eight Bells, Headline Woman, $1,000 a Minute. 1936: Tango, Don't Gamble With Love, Dog-Dinuts and Society, To Mary With Love, Hats Off.

PAPE, LIONEL

PARKER, BARNET
1936: The President's Mystery, We Who Are About to Die.

PARKER, CELCIA

PLAYERS' WORK

1936: The Mine With the Iron Door, Below the Deadline, O'Hara, The One Step.

PARKER, EDWIN
1935: Courageous Avenger.

PARKER, FRANK
1935: Sweet Surrender.

PARKER, FRANKLIN
1935: Air Hawks.

PARKER, JEAN

PARKER, JOHN
1936: Roamin' Wild.

PARKER, JENI

PARKER, FRED
1935: Roamin' Wild.

PARKER, JENI

PARKS, GI-GI
1935: Symphony of Living. 1936: August Week-End.

PARRISH, HELEN
1935: Strong from the Heart, A Dog of Flanders. 1936: Make Way for a Lady.

PASSEROVA, MARINA
1935: Diamond Jim.

PATTERSON, ELIZABETH
1935: Chasing Yesterday, So Red the Rose.

PATTERSON, "PAT"
1935: Lottery Lover, Charlie Chan in Egypt.

PATTESON, ELIZABETH
1936: Spenshlrift.

PAUNCHFORT, GEORGE
1935: Let 'Em Have It.

PAWLE, LENNOX
1935: (Deceased)

PAWLEY, EDWARD

PAWLEY, WILLIAM
1935: Kentucky, Kentrils.

PAWLEY, WILLIAM

PAWLEY, WILLIAM
1936: Boulder Dam, The Big Noise, Bullets or Balloons, Public Enemy's Wife.

PAYNE, JOHN
1936: Dodsworth, Hat Off.
PAYNE, SID 1936: The Dragnet.

PAXTON SISTERS 1935: King of Burlesque. September Saturday Night.

PAYTON, LEW 1936: Valiant is the Word for Carrie.

PEARCE, GEORGE 1935: Range Rider.


PENDLETON, GAYLORD 1935: The Informer, Trail's End.

PENDLETON, JACK 1935: Judgment Book.


PENNICK, JACK 1936: Drift Fence.

PENTZER, KATE 1935: Rescue Squad.


PERKINS, CAROLINE 1936: Old Hutch.

PERKINS, JULIA 1936: Old Hutch.


PERRIN, JACK 1936: Har-Trigger Casey, Desert Justice.

PERRY, BOB 1935: Riffraff.


PERRY, LINDA 1936: Two Against the World.

PERRY, MARGARET 1936: Go West Young Man.

PERRY, PASCALE 1936: Guns and Guitars.

PETERS, FRED 1936: I Conquer the Sea.

PETERS SISTERS 1936: With Love and Kisses.


PELPHS, LEE 1935: $1,000 a Minute. 1936: Boss Rider of Gun Creek.

PELPHS, TEL 1936: The Lonely Trail.


PHILLIPS, JIM 1935: Stormy.


PIDGEON, WALTER 1936: Fatal Lady, Big Brown Eyes.

PIERCE, JAMES 1935: The Virginia Judge.

PIERSON, ARThUR 1935: Sweet Surrender.


PINCHOT, ROSAMOND 1935: The Three Musketeers.

PINE, VIRGINIA 1935: Hot Off the Press.

PINEGEE, EARL 1935: The Threeway.

PIRRONE, JOHNNY 1936: I Conquer the Sea.


POE, EVELYN 1935: Old Man Rhythm, To Beat the Band.


POGUE, JOSEPH 1935: Man of Iron.

POGUE, THOMAS 1936: You Called a Doctor, Stage Struck.


POLLARD, DAPHINE 1935: Bonnie Scott's. 1936: Our Relations.


POMEROY, ALLEN 1936: Cain and Mabel.

PONS, LIZY 1935: I Dream Too Much.

POPE, BUD 1936: The Lonely Trail.

PORCASI, PAUL 1935: Million Dollar Baby, Night at the Ritz, Florentine Dancer, Charlie Chan in Egypt, Under the Pampas Moon, Waterfront Lady, I Dream Too Much. 1936: The Lady Consents, The Leathernecks Have Landed, Miss 'Em Up, Hi Gasco, Down to the Sea, Crash Donovan, Two in a Crowd.

PORTER, DEL 1936: Born to Dance.

POST, GUY BATES 1936: Fatal Lady, 'Til We Meet Again, Trouble for Two, The Case Against Mrs. Ames.

POST, WILEY (Deceased) 1935: Air Hawks.


POTTS, HANK 1933: Crimson Trail.

POTTS, NYANZA 1935: Little Colonel.


POWELL, JACK 1935: Kid Courageous, Here Comes Cookie.

1935: Call of the Wild.
1936: Rose of the Rancho, Sutter’s Gold.

POWELL, WILLIAM

POWER, TYRONE

PRITCHER, LEE
1936: Just My Luck.

PRATT, PURNELL
1935: Casino Murder Case. The Winning Ticket, Death Flies East, Behind the Green Lights, Rendezvous at Midnight, Black Fury, Diamond Jim, Ladies Crave Excitement, Red Salute, Waterfront Lady, It’s in the Air, $1,000 a Minute, Frisco Waterfront, Magnificent Obsession.

PRESCOTT, ELSA
1935: Peter Ibbetson.

PRESTON, ANN
1936: Revolt of the Zombies, The Magnificent Brute.

PREVOST, MARIE
(Deceased)
1935: Hands Across the Table.
1936: Tango, 13 Hours by Air.

PRICE, ALONZO
1936: Forgotten Faces, Black Legion.

PRICE, EDWARD

PRICE, HAI

PRICE, ROSALINDA
1936: Roarin’ Guns.

PRINCE, FRANK
1935: Stolen Harmony.

PRINGLE, AILEEN
1935: Sons of Steel.
1936: The Unguarded Hour, Pleaddyly Jim, Wanted—Jane Turner.

PRIVAL, LUCIEN
1935: Bride of Frankenstein, Champagne for Breakfast, Born to Gamble.
1936: Darkest Africa.

PROUTY, JED
1935: George White’s 1935 Scandals, One Hour Late, Black Sheep.
1936: Every Saturday Night, Little Miss Nobody, Special Investigator, Educating Father, Back to the Side of His Brother’s Wife, Happy Go Lucky, Under Your Spell, Can This Be Dixie?

RYAN, ROGER

PUGLIA, FRANK

PURCELL, RICHARD
1936: Man Hunt, Broadway Playboy, Brides Are Like That, Times Square Playboy, The Law in Her Hands, Jailbreaker, Bulls or Ballots, Public Enemy’s Wife, The Case of the Velvet Claws, The Captain’s Kid, King of Hockey.

QUALEN, JOHN

QUARTARO, NENA
1935: Cyclone Ranger.

QUILEY, CHARLES
1935: King of Burlesque.
1936: Charlie Chan’s Secret, And Sudden Death, Lady from Nowhere.

QUILEY, DANITA
1935: Riffraff.
1936: The Devil-Doll, Born to Dance.

QUILLAN, EDDIE
1935: Mutiny on the Bounty.
1936: The Gentleman from Louisiana.

QUILLEN, MARIE
1935: Melody Trail.
1936: The Singing Vagabond.

QUINE, RICHARD
1935: Life Returns, Dinky, A Dog of Flanders.

QUINN, ANTHONY
1936: Parole!

RAP, GEORGE
1935: Runners, Stolen Harmony, The Glass Key, Every Night at Eight, She Couldn’t Take It.
1936: It Had to Happen, Yours for the Asking.

RAINER, LUISE
1935: Escape.

RAINE, CLAIRE
1935: Man Who Reclaimed His Head, Mystery of Edwin Drood, The Last Outpost.
1936: Hearts Divided, Anthony Adverse, Stolen Holiday.

RAKER, LORIN
1935: The Nut Farm, Honeymoon Limited.

RALPH, JESSIE

RATOFF, GREGORY
1935: Remember Last Night, King of Burlesque, This Woman Is Mine.
1936: Here Comes Trouble, Under Two Flags, Road to Glory, Sons of Man, Sing Baby Sing, Falling in Love, Trouble Ahead, Under Your Spell, Seventh Heaven.

RAWLINSON, HERBERT
1935: Convenient Girl, People’s Enemy, Men Without Names, Confidential, Show Them No Mercy.
1936: Dancing Feet, Hitch Hike to Paradise, Men of the Night, Public Menace, Case of the Missing Man, Grand Exit.

RAY, CHARLES
1935: Welcome Home.
1936: Just My Luck, Hollywood Boulevard.

PLAYERS’ WORK

I Found Stella Parish, Captain Blood.

RALSTON, ESTHER

RAMBEAU, MARJORIE
1935: Under Pressure, Dizzy Dames.

RAMON & ROSITA
1935: Gold Diggers of 1935.

RAMONA
1935: Thanks a Million.

RAMSAY, ALLAN
1935: The Throwback.

RANDALL, ADDISON
1935: His Family Tree, Another Face.
1936: Follow the Fleet, Love on a Bet, Two in the Dark, Navy Jacks Don’t Turn ‘Em Loose, Flying Hostess.

RANDALL, CARL
1935: Reckless.

RANDOL, GEORGE

RANKIN, ARTHUR
1935: Men of the Night, Public Menace, Case of the Missing Man, Grand Exit.
1936: Roaming Lady.

RATHBONE, BASIL
1935: David Copperfield, Anna Karenina, Last Days of Pompeii, Kind Lady, A Feather in Her Hat, A Tale of Two Cities, Captain Blood.

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PLAYERS' WORK

1936: The Preview Murder Mystery, Song of the Trail, Great Train Robbery.
SHUSHANKA, MISS 1935: The Scoundrel.
SHY, GUS 1935: The Captain's Kid.
SIDNEY, GEORGE 1935: Diamond Jim.
SIDNEY, SYLVIA 1935: Behold My Wife, Agent on Youth, Mary Burns—Fugitive, The Trail of the Lone Ranger.
SIEGEL, BERNARD 1935: Shadow of Doubt.
SIDNEA, JONES 1936: The Jungle Princess.
SILVA, PETRA 1936: Arizona Raiders.
SILVERS, SID 1935: Broadway Melody of 1935.
SIMMONS, L. ANN 1936: Born to Dance.
SIMON, SIMONE 1936: Girl's Dormitory, Ladies in Love.
SIMPSON, IVAN 1935: Shadow of Doubt, Mark of the Vampire, David Copperfield.
SIMPSON, REGINALD 1936: Payday.
SIMPSON, RUSSELL 1935: County Chairman, Hoosier Schoolmaster, Motive for Revenge, Wish a Down East, Paddy O'Day.
SNOW, PEPE 1935: Princess O'Hara.
SKIDWORTH, ALISON 1935: The Casino Murder Case, Doubting Thomas, The Devil Is a Woman, Becky Sharp, Girl from Tenth Avenue, Shanghai, Dangerous, Hitch-Hike Lady.
SLEEP 'N EAT 1935: Murder on a Honey-moon.
SMALLEY, PHILLIPS 1935: Night Life of the Gods, All the King's Horses, Hold 'Em Yale, It's in the Air.
SMIRNOVA, MME. 1935: Dressed to Thrill.
SMITH, CLAUDIA 1935: Hold 'Em Yale, College Scandal.
SMITH, QUENTIN R. 1936: Just My Luck.
SNEGOFF, LEONID 1935: The Wedding Night, Dressed to Thrill, Man Who Broke the Bank at Monte Carlo.
SNOWDEN, ERIC 1935: Forbidden Heaven.
Snyder, Dwight 1936: Born to Dance.
SOMMERSET, PAT 1935: Clive of India, Cardinal Richelieu.
SOREL, GEORGE 1936: The Princess Comes Across, Sing a Love Song.
SOTOFF, PAUL 1936: Anthony Adverse, Maid of Salem.
SOUBIER, CLIFFORD 1936: Black Legion.
SOUSANIN, NICHOLAS 1936: Under Two Flags.
SOUDERS, GEORGE 1935: The Crimson Trail.
SPACKMAN, SPIKE 1936: The Arizona Raiders.
SPARKS, NED 1936: Collegiate, The Bride Walks Out, One in a Million.
SPELLIN, GEORGE 1936: Suzy.
SPEME, VERNE 1935: The Old Homestead.
SPINDOLA, ROBERT 1936: Ramona.
SPINNERT, MARILYN 1935: Convention Girl.
STACK, WILLIAM 1935: Becky Sharp, College Scandal.
STAFFORD, GRACE 1935: Dr. Socrates.
STAFFORD, TINY 1936: Showboat.
STANDING, SIR GUY 1935: Lives of a Bengal Lancer, Farewell to Amorap, Apollon, Farewell, Big Broadcast of 1936.
STANDING, WYNDHAM 1935: Clive of India.
STANLEY, EDWARD 1936: Maid of Scotland, Beloved Enemy.
STANLEY, FRED 1936: Walking on Air.
STANTON, NERIE 1936: Thank You Jeeves.
STANTON, PAUL 1935: Strangers All, Let 'Er Have It, Red Salute, Another Face.
STANTON, VAL 1936: Stage Struck.
STANLEY, WILL

STANWYCK, BARBARA

STARKE, PAULINE
1935: $20 a Week.

STARRETT, CHARLES
1936: Secret Patrol, Along Came Love, Stampede.

STEPHENS, FRANK
1935: Guns and Guitars.

STEDMAN, MYRTLE
1935: Songs of the Saddle, Gambling With Souls.

STEELE, LOB
1935: Kid Courageous, Smokey Smith, Powdersmoke Range, Rider of the Law.
1936: Sundown Saunders, The Last of the Warrens, Cavalry.

STEELE, VERNON
1935: Bonnie Scotland, Captain Blood.

STEER, WILLIAM
1936: Romance Riding the Range.

STEERS, LARRY
1935: Navy Born.

STEINKE, HANS
1935: Once in a Blue Moon, It Will Talk.

STELLING, WILLIAM
1936: Devil's Squadron.

STEN, ANNA

STEPANELLI, COUNT
1936: The House of a Thousand Candles.

STEPHENSON, HARVEY
1935: After Office Hours, Baby Face Harrington, One New York Night, Let 'Em Have It, Orchids for You, Murder Man, It's in the Air.

STEPHENSON, HAYDEN
1936: Woman Trap.

STEPHENSON, HENRY
1936: Hearts Divided, Half Angel, Walking on Air, Give Me Your Heart, Charge of the Light Brigade, Beloved Enemy.

STERLING, FORD

STEVENS, CHARLES
1936: Here Comes Trouble, The Bold Caballero.

STEVENS, DICK
1935: Orchids to You.

STEVENS, GEORGE
1936: Aces and Eighties.

STEVENS, LANDERS
1936: We Who Are About to Die.

STEVENS, ONSLOW
1936: Yellow Dust, F-Man, Three on the Trail, Under Two Flags, Ridge of Signs, Easy Money, Straight from the Shoulder, Murder With Pictures.

STEVENS, RUTHELMA
1935: People Will Talk.

STEVenson, H., Sr.
1936: Isle of Fury.

STEVENSON, RUTH

STEWART, ELEANORE

STEWART, HORACE
1936: Mind Your Own Business.

STEWART, JAMES
1935: Man Hunt.
1936: Wife versus Secretary, Next Time We Love, Rose Marie, Small Town Girl, Speed, The Gorgeous Hussy, Born to Dance.

STEWART, LAWRENCE
1936: The Invisible Ray.

STICKNEY, DOROTHY
1936: The Moon's Our Home, And So They Were Married.

STOCKDALE, CARL
1936: The Peacemaker Case, Revolt of the Zombies.

STOCKWELL, HARRY
1935: Here Comes the Groom, Broadway Melody of 1936.

STOKES, AL

STOKOSKY, LEOPOLD & ORCHESTRA
1936: Big Broadcast of 1937.

STONE, ARTHUR
1935: Bordertown, Charlie Chan in Egypt, Hot Tip.
1936: Fury.

STONE, CAROL
1935: Freckles.

STONE, DOROTHY
1936: Revolt of the Zombies.

STONE, FRED
1935: Alice Adams.

STONE, GEORGE E.
1935: One Hour Late, Secret of the Chateau, Million Dollar Baby, Public Hero Number One, Hold 'Em Yale, Make a Million, Moonlight on the Prairie, Frisco Kid.

STONE, LEWIS
1935: Vanessa — Her Love Story, West Point of the Air.

STUART, NICK
1933: Secrets of Chinatown.

STURGIS, EDWIN
1935: Red Hot Tires, Mississippi.

STULLMAN, MARGARET
1935: The Good Fairy, So Red the Rose.

SULLIVAN, FRANCIS L.

PLAYERS' WORK

David Copperfield, Public Hero Number One, China Seas, Woman Wanted, Shipsmates Forever.
1936: Small Town Girl, The Three Musketeers, The Unguarded Hour, Sworn Enemies, Suzy, Don't Turn 'Em Loose.

STONE, MILBURN

STONE, MILDRED
1936: 13 Evidences by Air.

STONE, PAULA
1936: Treachery Rides the Range, Two Against the World, The Case of the Velvet Claws, Trailin' West.

STOREY, JUNE
1935: Girl's Dormitory, Career Woman.

STORM, RAFAEL
1935: The Fighting Pilot, Lady Tubs, Here Comes Cookie.

STRANGE, GLEN

STRANGE, HENRY
1936: Yellow Face.

STRANGE, ROBERT
1935: Special Agent, Frisco Kid, I Found Stella Parrish.

STRATFORD, PEGGY
1936: The Leavenworth Case.

STRICKLAND, HELEN
1935: The Scoundrel.

STRONG, DICK
1936: Outlaws of the Range.

STRONG, EUGENE
1935: Let 'Em Have It.

STRONG, HARRY
1936: Navy Born.

STUART, GLORIA

STUART, NICK
1933: Secrets of Chinatown.

STURGIS, EDWIN

STUBBS, HARRY
1935: Spanish Cape Mystery.

STURGIS, EDWIN
SULLIVAN, FREDERICK
1935: All the King's Horses.
SULLIVAN, J. MAURICE
1936: Walking on Air.
SULLY, FRANK
1935: Mary Burns—Fugitive.
SULTEWON, MADAME
1936: Maid of Salem.
SUMMERVILLE, GEORGE
1935: Life Begins at 40.
SUMNER, FRED
1935: Happiness C.O.D.
SUTTON, GERITDA
SUTTON, GRADY
1935: Laddie, Man on the Flying Trapeze, Alice Adams.
SWEENEY, JOSEPH
SWICKARD, JOSEPH
1935: The Lost City, A Dog of Flanders.
SWIRIO, EAN
SWIRIO, EX
1936: Idaho Kid.

SWITZER CARL
(Alfalfa)
1936: Too Many Parents, Easy to Take, General Spanky, High Night, Your Name's Kelly, The Second, Pick a Star.

SWOPE, MARGARET
1935: The Last Outpost.
SYKES, ETHEL
1936: Hitch Hike to Heaven.
SYLBER, CHARLES
1935: The Bride Comes Home.
SYLVESTER, HENRY
1935: Eagle's Brood.
1936: Darkest Africa.
SZABO, SANDOR
1935: Once in a Blue Moon.
TAGGART, BEN
1935: Unknown Woman.
1936: Neighborhood House.
TALBOT, LYLE
1935: Red Hot Tires, While the Patient Slept, Our Little Girl, Chinatown Squad, Oil for the Lamps of China, Page Miss Glory, Case of the Lucky Legs, Broadway Hostess.
1936: The Singing Kid, Boulder Dam, The Law in Her Hands, Murder by an Aristocrat, Trapped by Television, Go West Young Man, Mind Your Own Business.
TALFAFRERO, HAL
1936: The Unknown Ranger.
TALLEY, MARION
1936: Follow Your Heart.
TALMAGE, RICHARD
1935: The Fighting Pilot, Now or Never, Never Too Late.
1936: The Speed Reporter.
TAMARA
1935: Sweet Surrrender.
TAMBLYN, EDDIE
1935: A Shot in the Dark.
TAMIROFF, AKIM
TANG, FRANK
1936: The Leathernecks Have Landed.
TANNEN, CHARLES
1936: Educating Father.
TANNEN, JULIUS
1936: Half Angel, Collegiate, The Road to Glory, 36 Hours to Kill, Pigskin Parade, Dimples, Reunion, One in a Million.
TANNEN, WILLIAM
1935: It's in the Air, She Couldn't Take It.
1936: Crash Donovan.
TANSILL, BOB
1936: Racing Blood, Down the Stretch.
TAPLEY, COLIN
TATTERSALL, VITHA
1935: Widow from Monte Carlo.
TAYLOR, AL
1936: The Lawless Nifties, Guns and Guitars.
TAYLOR, FORREST
1935: Mississippi, Rider of the Law, Courageous Avenger, Between Men.
TAYLOR, KENT
1935: County Chairman, College Scandal, Smart Girl, Without Regret, Two Pisted, My Marriage.

TAYLOR, LIBBY
1935: Mississippi, Shanghai, Streamline Express.
1936: Stage Struck.
TAYLOR, MARY
TAYLOR, NORMA
1935: Tumbling Tumbleweeds, Waterfront Lady.
TAYLOR, RAY
1936: Darkest Africa.
TAYLOR, ROBERT
1935: West Point of the Air, Only a Gentleman, Murder in the Fleet, Broadway Melody of 1936, Magnificent Obsession.
TAYLOR, STANLEY
1935: Men of the Hour.
TAZIL, ZARA
TEAD, PHIL
1935: One Hour Late, It Happened in New York, The Daring Young Man, The Affairs of Susan.
1936: The Princess Comes Across.
TEARLE, CONWAY
TEASDALE, VERREE
1936: The Milky Way.
TELL, OLIVE
1935: Four Hours to Kill, Shanghai.
1936: Yours for the Asking, Pole Joe, In His Steps, Brilliant Marriage.
TELEGAN, MIKE
1935: Little Colonel, Our Little Girl, Curly Top, The Littlest Rebel.
1936: Captain January, Poor Little Rich Girl, Dimples, Stowaway.
FENBROOK, HARRY
1935: Millionaire in the Air.
TEGRUNE, MAX
1936: The Three Mesquites.
TERRY, RICHARD
1936: The Jungle Princess.
TERRY, SHEILA
1936: Murder on a Bridle Path, Special Investigator, Get 'Em Haines.
TEVING, CAROL
1936: Sing Baby Sing.
THALASSO, ARTHUR
1936: Millionaire in the Air.
THAYER, TIFFANY
1936: The Devil on Horseback.
BENGAL LIGHTNING LIVES AFTER BALK Post, Behind Baldpate, Million.

THOMAS, BILLIE: 1936: General Spanky.
THOMAS, FRANKIE: 1935: A Dog of Flanders.


THEODORES, THEILADE, TIBBETT, THOMPSON, THOMPSON, THOMAS, TIDBURY, TIBBETTS, THREE THORNTON, TOBIN, post, out to The Trooper.

TOMLIN, PINKY: 1935: Times Square Lady, Smart Girl, King Solomon of Broadway, Paddy O'Day.


TONEY, JIM: 1936: It's in the Air.


TORENA, JUAN: 1935: Eagle's Brood.


TIBBET, LAWRENCE: 1935: Metropolitan.


TOLER, SYDNEY: 1936: The Daring Young Man, Call of the Wild, Or- chids to You, Champagne for Breakfast, That's My Life.

TOMLINS, ANDREW: 1935: Doubting Thomas, Here Comes Cookie, Music Is Magic, Thanks a Million.

TONY, JIM: 1935: It's in the Air.


TORENA, JUAN: 1935: Eagle's Brood.

TORENA, JUAN: 1935: Captain Calamity, Devil on Horseback, A Message to Garcia.


TORRENS, RENEE: 1935: Devil on Horseback.

TOROSA, JOSE LUIS: 1936: A Message to Garcia.

TOZER, JOSEPH E.: 1935: Anna Karenina, Hands Across the Table, Clive of India, Cardinal Richelieu.

TRACY, LEE: 1935: Carnival, Two Fisted.


TREACY, EMERSON: 1935: Champagne for Breakfast.

TREDDWELL, LAURA: 1935: Get That Man, Accent on Youth.

TREE, DOROTHY: 1936: While the Patient Slept, Night at the Ritz, Woman in Red, Four Hours to Kill.

TREE, ERL: 1936: The Price of Crime?

TREEN, MARY: 1936: Traveling Saleslady, Red Hot Horses, A Night at the Ritz, The Thieves, Don't Bet on Blondes, Page Miss Glory.


TRENT, JOHN: 1936: A Doctor's Diary.

TRENT, LAWSON: 1936: Brilliant Marriage.


TREVOR: 1936: The Song and Dance Man, Human Cargo, To Mary
PLAYERS' WORK

—With Love, Star for a Night, 15 Maiden Lane, Career Woman.

TREOR, EDWARD
1936: Charlie Chan's Secret.

TRIMBLE, A. A.
1936: The Great Ziegfeld.

TROWBRIDGE, CHARLES
1935: Mad Love, Calm Yourself, It's in the Air, Rendezvous.

TROY, HELEN
1936: The Song and Dance Man, Human Cargo.

TUCKER, JERRY
1936: Anything Goes, Captain January, Cavalcade of the West.

TUCKER, RICHARD
1935: Shadow of Doubt, Diamond Jim, Murder in the Fleet, Calm Yourself, Here Comes the Band, Symphony of Living.

TULARE, AUGUST
1935: Bright Lights.

TURNER, MAIDEL
1936: Palm Springs, Bridge of Sighs, And Sudden Death, Make Way for a Lady.

TURNER, MARTIN
1936: Cavalry.

TURNER, RAY
1935: East of Java.

TWELVETREES, HELEN
1935: One Hour Late, Times Square Lady, She Gets Her Man, Spanish Cape Mystery, Frisco Waterfront.

TWERP, JOE
1935: Mary Burns—Fugitive.

TYLER, HARRY
1935: The Glass Key, Lady Tubbs, Men Without Names, Streamline Express.

TYLER, TOM
1936: Fast Bullets, Roamin' with the Last Outlaw.

TYRELL, JOHN
1936: Legion of Terror, Lady from Nowhere.

ULRIC, LENORE
1936: Camille.

UMBREY, GUY
1935: Elinor Norton, Mystery Man, It Happened in New York, Law Beyond the Range, Hold 'Em Yale, Justice of the Range, Make a Million, Little Big Shot, Spanish Cape Mystery, Grand Exit.
1936: Dangerous Waters, Postal Inspector, The President's Mystery, King of Hockey, Charlie Chan at the Opera, Case of the Black Cat.

VALLE, FELIX
1935: Gunners and Guns.

VALLEE RUDY

VAN ATTA, LEE
1936: Second Wife.

VANAIK, JACQUES
1936: The Princess Comes Across, The Road to Glory.

VANDERGRIFT, MONTE
1935: Seven Keys to Baldpate, Smart Girl.
1936: Easy Money.

VAN EVERY, BILLIE
1936: Navy Born.

VAN PELT, JOHN
1936: The Singing Cowboy.

VAN SLOAN, EDWARD
1936: Road Gang, Sins of Man, Dragnet's Daughter.

VARCONI, VICTOR
1935: Roberto, Mister Dynamite, A Feather in Her Hat.

VARGA, JOE
1936: The Magnificent Brute.

VATORI, ZENI

VAUGHN, DOROTHY
1935: Annapolis Farewell.
1936: Times Square, Playboy, Love Begins at Twenty, Black Legion.

VAUGHN, HILDA

VEIDT, BEHRA
1936: King of the Damned.

VELEZ, LUPE
1936: The Morals of Marcus.

VELOZ AND YOLANDA
1935: Under the Pampas Moon.

VENABLE, EVELYN
1935: County Chairman, Little Colonel, Vagabond Lady, Harmony Lane, Streamline Express, Allen's Adams.
1936: Star for a Night, North of Nome, Happy Go Lucky.

VERDI, JOE
1935: Crime of Dr. Crespi.

VIENNA CHOIR BOYS
1935: Big Broadcast of 1936.

VILEGAS, LUCIO
1935: Goin' to Town, Storm Over the Andes.
1936: A Message to Garcia.

VINCENT, ALLEN
1935: Return of Peter Grimm, Bad Boy.

1936: Chatterbox, Sutter's Gold, Easy Money.

VINCENT, LOUIS
1936: The Leathernecks Have Landed.

VINSON, HELEN
1936: King of the Damned, Reunion.

VINTON, ARTHUR
1935: Rendezvous at Midnight, Unknown Woman, Little Big Shot, Circumstantial Evidence, Red Salute, King Solomon of Broadway.

VINTON, VICTORIA
1936: Ambush Valley.

VISAROFF, MICHAEL
1935: Mark of the Vampire, Paddy O'Day.

VISAROFF, VINA
1935: Paddy O'Day.

VISCHER BLANCA
1935: Under the Pampas Moon.
1936: A Message to Garcia, Devil on Horseback.

VOGANN, EMMETT
1936: Two in Revolt, The Big Noise, Adventure in Manhattan.

VOGEDIING, FREDRIK

VON BRINCKEN, WILLIAM

VON ELTZ, THEODORE
1935: Elton Norton, Behind the Green Lights, Headline Woman, Smart Girl, Streamline Express, His Night Out, Confidential, Trails of the Wild, Magnificent Obsession.
1936: The Road to Glory, Below the Desecrating High Tension, Ticket to Glory, I Cover Chinatown, Suzy, Sinner Take All, Beloved Enemy, Mind Your Own Business.

VON HADEN, ANDERS
1935: Barbary Coast.

VON SEYFFERTITZ, GUSTAV
1936: Murder on a Bridle Path, Man Holed Up.

VON STROHEIM, ERIC
1935: Crime of Dr. Crespi.

WADE, RUSSELL
1935: Fighting Youth.

WADSWORTH, HENRY
1935: Mark of the Vampire, West Point of the Air, Big Broadcast of 1936, Ceiling Zero.
1936: The Voice of Bugle Ann, Sitting on the Moon.

WAGNER, MAX
1935: Ladies' Crave Excitement, Charlie Chan in Shanghai.
Twenty, Smart Blonde, God's Country and the Woman.

WALBURN, RAYMOND
1935: Only 8 Hours, Death Flies East, Mills of the Gods, I'll Love You Always, It's a Small World, Welcome Home, She Married Her Boss, Redheads in Paradise, Thanks a Million.
1936: The Lone Wolf Returns, Absolute Quiet, The Great Ziegfeld, Mr. Deeds Goes to Town, Three Wise Guys, The King Steps Out, They Met in a Taxi, Mister Cinderella, Craig's Wife, Born to Dance.

WALCOTT, GEORGE
1936: Fury.

WALDRIDGE, HAROLD
1935: Gigolette, Hitch Hike Lady.

WALDRON, CHARLES, SR.
1936: Ramona, Career Woman.

WALES, ETHEL
1935: Bar 20 Rides Again, Two Faces.
1936: Collegiate.

WALES, WALLY
1935: Vanishing Riders, Powdermoke Range, Heir to Trouble, Gun Play.

WALKER, FRANCIS
1935: Vanishing Riders.
1936: The Riding Avenger.

WALKER, NELLA
1935: Small Town Girl, Captain January, Don't Turn 'Em Loose.

WALKER, RAY

WALKER, ROBERT

WALKER, TERRY
1935: And Sudden Death.

WALKER, WALTER
1935: While the Patient Slept, Sons of Steel, Front Page Woman, Magnificent Obsession.
1936: Everybody's Old Man, Yours for the Asking.

WALLACE, FREDA
1935: Every Saturday Night.

WALLACE, JACK

WALLACE, MARY
1935: Diamond Jim, Lady Tubs.

WALLACE, MORGAN
1936: Murder on a Honeymoon, The Devil Is a Woman, Headline Woman, Dante's Inferno, Thunder Mountain, Confidential, Caught in a Minute.

WALLER, "FATS"
1935: Honey for Love, King of Burlesque.

WALLSTEN, ROBERT

WALPOLE, HUGH
1935: David Copperfield.

WALSH, DALE

WALSH, GEORGE
1943: Under Pressure.

WALTERS, DICKIE
1936: Carnival.
1936: Star for a Night, Easy Money.

WALTERS, LUANA
1936: The Speed Reporter, Ages and Eights, Ride 'em Cowboy.

WALTHALL, HENRY B.
(Deceased)
1935: Heldorado, Dante's Inferno, A Tale of Two Cities.

WALTON, DOUGLAS
1935: Captain Hurricane, Bride of Frankenstein, The Dark Angel, Hitch Hike Lady.
1936: The Garden Murder Case, I Conquer the Sea, Mary of Scotland, Thank You, Jeeves, Camille.

WALTON, FRED

WANZER, ARTHUR G.
1935: High School Girl.

WARBURTON, JOHN
1935: Dizzy Dames.

WARD, JAY WALTER
1935: In Spite of Danger.

WARD, ROBERT

WARE, HELEN

WARE, IRENE

PLAYERS' WORK

WARING, RICHARD
1935: The Perfect Gentleman.

WARNER, H. B.
1935: Behold My Wife, Born to Gamble, A Tale of Two Cities.
1936: The Garden Murder Case, Moonlight Murder, Rose of the Rancho, Mr. Deeds Goes to Town, Blackmailer, Along Came Love.

WARNER, LOUISE

WARNER, MARGARET
1936: One Rainy Afternoon.

WARNER, WES
1936: The Singing Cowboy, Guns and Guitars.

WARREN, BRUCE
1935: The Healer.
1936: 13 Hours by Air.

WARREN, E. ALYN
1935: Chinatown Squat, Get That Man.
1936: Devil-Doll.

WARREN, FRED
1935: Mysterious Mr. Wong, Ship Cafe.
1936: I Conquer the Sea, Revolt of the Zombies.

WARREN, HARRY
1935: Go Into Your Dance.

WARREN, RUTH
1935: Doubting Thomas.
1936: The Master's Voice.

WARRINGTON, GEORGE
1936: The Road to Glory.

WARRICK, NOEL
1935: High School Girl.

WARRICK, ROBERT

WASHBURN, BRYANT

WASHINGTON, HANNAH
1935: Littlest Rebel.

WASTAL, MLOO
1936: Navy Born.

WATKINS, PIERRE
1935: Dangerous.
WATSON, BILLY
1936: Two In a Crowd.

WATSON, BOBBY
1935: Only 8 Hours, Murder Man.

WATSON, CELCIL
1936: Hearts in Bondage.

WATSON, DELMAR
1935: Annie Oakley.
1936: We're Only Human, Silly Billies, Old Hutch.

WATSON, HARRY
1936: Old Hutch.

WATSON, LUCILLE
1935: The Bishop Misbehaves.

WATSON, MINOR

WATSON, ROY
1933: Kentucky Blue Streak.

WATTS, GEORGE

WAYCOFF, LEON
1935: Reckless, Rescue Squad.

WAYNE, BILLY
1936: Man Hunt, The Law in Her Hands.

WAYNE, JOHN

WAYNE, WILLIAM
1936: Early to Bed.

WEAVER, CRAWFORD
1936: Legion of Terror.

WEAVER, MARJORIE
1936: China Clipper.

WEIDLER, GEORGE
1936: Dimples.

WEIDLER, VIRGINIA
1935: Laddie, Freckles, Big Broadcast of 1936, Peter Ibbetson.
1936: Timothy's Quest, Trouble For Two, Girl of the Ozarks, Maid of Salem, Big Broadcast of 1937.

WEIDLER, WALTER
1936: Dimples.

WEIDLER, WARNER
1936: Dimples.

WEIGEL, JOHN
1926: Just My Luck.

WEIGEL, PAUL
1936: The Invisible Ray.

WEISSMULLER, JOHNNY
1935: Tarzan Escapes.

WELCH, JIM
1936: The Trail of the Lonesome Pine.

WELCH, NILES
1936: Empty Saddles.

WELLS, JACQUELINE
1935: Square Shooter, Coronado.
1936: The Bohemian Girl, Night Cargo.

VELSH, HARRY
1935: King of Burlesque.

VELSH, WILLIAM
1936: Cavalry.

WERNER, MARIE
1936: Desert Guns.

WENGREN, DAVE
1935: Barbary Coast.

WESSEL, RICHARD
1935: In Spite of Danger.

WESSELHOEFT, ELEANOR
1936: Boulder Dam, A Son Comes Home, Ladies in Love.

WESSLER, ALICE
1935: Obeah.

WESSNER, LILLIAN
1936: Yellow Cargo.

WEST, ARTHUR "CAP"
1935: Red Morning.

WEST, BILLY
1935: Motion for Revenge.

WEST, CHARLES
1935: The Bride Comes Home.

WEST, LILLIAN
1936: Girl's Dormitory.

WEST, MAE
1935: Goin' to Town.
1936: Flamingo Annie, Go West Young Man.

WEST, PAT
1935: Ceiling Zero.
1936: Song of the Saddle.

WEST, WALLY
1936: Roamin' Wild, Outlaws of the Range.

WESTCOTT, GORDON (Deceased)
1935: The White Cockatoo, A Night at the Ritz, Go Into Your Dance, Going High, Bright Lights, Front Page Woman, This Is the Life, Two Fisted.

WESTLEY, HELEN

WESTMAN, NYDIA
1935: Sweet Adeline, Captain Hurricane, Dressed to Thrill, A Feather in Her Hat, Three Live Ghosts.

WESTON, CECIL
1935: Behold My Wife.

WESTON, RUTH
1935: Splendor.

WHALEN, MICHAEL
1935: Professional Soldier.

WHEAT, LAWRENCE
1935: Public Hero Number One, It's in the Air.

WHEELER, BERT
1936: Silly Billies, Mummy's Boys.

WHITE, ALICE

WHITE, GEORGE

WHITE, GLORIA ANN
1936: It's a Great Life.

WHITE, HUGH
1935: Alibi Ike.
1936: Crash Donovan.

WHITE, JOHNSTONE
1935: Get That Man.

WHITE, LEO
1935: All the King's Horses.

WHITE, SAMMY
1936: Showboat, Cain and Mabel.

WHITE, THELMA
1935: Never Too Late.

WHITE, WILLIAM H.
1935: Convention Girl.

WHITEFORD, BLACKIE
1936: The Last of the Warrens.

WHITEHEAD, O. Z.
1935: The Scoundrel.

WHITEMAN, PAUL & BAND
1935: Thanks a Million.

WHITFIELD, GREG
1935: Behold My Wife.

WHITLEY, RAY
1936: Hopalong Cassidy Returns.

WHITLOCK, LLOYD
1935: Behind the Green Lights.
1936: Night Cargo, Navy Born, The Dark Hour.

WHITMAN, ERNEST

WHITMAN, GAYNE

WHITNEY, ELEANORE
1935: Millions in the Air.
1936: Timothy's Quest, Three Cheers for Love, Big Broadcast of 1937, Rose Bowl, College Holiday.

WHITTAKER, CHARLES
1935: Last of the Clintons, Unconquered Bandit, Rustler's Paradise, Tumbling Tumbleweeds.

WHITTELL, JOSEPHINE
1936: Follow Your Heart, Easy to Take.

WICKLAND, BERT
1935: The Night Floor.

WICKLAND, WALTER
1935: The Night Floor.

WILLAHD, LYONS
1936: The Lonesome Road.
WILBUR, CRANE
1936: Captain Calamity.

WILCOXON, HENRY
1935: The Crusades.
1936: The Last of the Mohicans, President's Myst.

WILDE, LOIS
1936: Caryl of the Mountains, Millionaire Kid, The Singing Cowboy, Wildcat Trooper, Stormy Trails.

WILDER, PATRICIA

WILDHACK, ROBERT

WILKINS, JUNE
1936: Camille.

WILLIAM, WARREN
1935: Secret Bride, Living on Velvet, Case of the Curious Bride, Don't Bet on Blondes, Case of the Lucky Legs, Widow from Monte Carlo.
1936: Times Square Playboy, Satan Met a Lady, Stage Struck, The Case of the Velvet Claws, Go West Young Man.

WILLIAMS, CHARLES
1936: Rhythm on the Range, Wedding Present.

WILLIAMS, CLARK

WILLIAMS, GENEVA
1935: Little Colonel.

WILLIAMS, GUINN (Big Boy)
1936: Miss 'Em Up, Kelly the Second, Grand Jury, The Big Lead, North End of Trail, Career Woman.

WILLIAMS, HERB
(Deceased)
1936: Rose of the Rancho.

WILLIAMS, HOPE
1935: The Scoundrel.

WILLIAMS, HUGH

WILLIAMS, IVORY

WILLIAMS, KATHLYN
1935: Rendezvous at Midnight.

WILLIAMS, LOTTIE
1936: Murder by an Aristocrat, The Case of the Black Cat.

WILLIAMS, ROGER

WILLIAMS, SPENCER
1935: The Virginia Judge.

WILLIS, NORMAN
1935: Mary Burns—Fugitive.
1936: F-Man, Bullets or Ballots, Here Comes Carter!, Lady from Nowhere, Secret Valley.

WILLIS, SI
1936: Racing Blood.

WILLY, WEST & MCGINTY
1935: Big, Broadcast of 1936.

WILSON, CHARLES C.

WILSON, CLARENCE
1935: Ruggles of Red Gap, When a Man's a Man, Great Hotel Murder, Let 'Em Have It, One Frightened Night, Champagne for Breakfast, Waterfront Lady.
1936: Little Miss Nobody, Love Begins at Twenty, Rainbow on the River, Hats Off, The Case of the Black Cat.

WILSON, DOROTHY
1935: When a Man's a Man, Circus Shadows, In Old Kentucky, Last Days of Pompeii, Bad Boy.
1936: Just Milky Way, Craig's Wife.

WILSON, FRANK

WILSON, HARRY
1936: Anything Goes.

WILSON, HOWARD

WILSON, LOIS

PLAYERS' WORK


WILSON, MARIE
1935: Miss Pacific Fleet, Stars Over Broadway, Broadway Hostess.

WILSON, ROBERT
1936: The Big Game.

WILSON, TOM

WILTON, ERIC
1936: Forbidden Heaven.

WING FOO
1935: Captured in Chinatown.

WING, PAUL
1935: Hold 'Em Yale.

WING, TROY
1935: One Hour Late, Forced Landing.
1936: Mister Cinderella, With Love and Kisses.

WINNINGER, CHARLES
1936: Showboat, White Fang, Three Smart Girls.

WINSLOW, DICK
1935: Mutiny on the Bounty.

WINTON, BARRY
1936: Forbidden Heaven.

WISE, JACK
1935: Bright Lights.
1936: The Captain's Kid.

WITHERS, GRANT
1935: Goin' to Town, Hold 'Em Yale, Waterfront Lady, Storm Over the Andes, Rip Roaring Riley, Derned Want-ed Men, Society Fever, Ship Cafe, Skybound.

WITHERS, JANE
1935: Ginger, Farmer Takes a Wife, This is the Life, Paddy O'Day.
1936: Gentle Julia, Little Miss Nobody, Pepper, Can This Be Dixie?

WITHERSPOON, CORA
1935: Frankie and Johnnie.
1936: Libeled Lady, Piedaclidly Jim.

WOLBERT, DOROTHEA
1935: Paris in Spring, Motive for Revenge, Reckless Roads, Heir to Trouble.

WOLF, BILL
1936: Poppy.

WOLFE, IAN
1935: Clive of India, The Raven, Mad Love, Mutiny on the Bounty, $1,000 a Minute.
1936: The Leatherly Case, The Bold Caballero.

WOLHEIM, DAN
1936: Trail Dust.
WONG, BEAL 1936: The Leathernecks Have Landed.

WONG, MARY 1936: The Good Earth.


WOOD, BRITT 1936: Trail Dust.


WOOD, HELEN 1935: The Last Assignment. 1936: Champagne Charlie, High Tension, Charlie Chan at the Race Track, Crack-Up, Can This Be Dixie?

WOOD, JOHN 1935: Last Days of Pompeii.

WOOD, JUDITH 1935: Riffraff.

WOOD, PEGGY 1935: Right to Live, Jalna.

WOODBURY, JOAN 1936: The Last Assignment, Rogue’s Tavern, The Lion’s Den, Song of the Gringo.

WOODBURY, JOHN A. 1935: Eagle’s Brood.

WOODS, ALAN 1936: Easy Money.


WOODS, EDWARD 1935: Fighting Lady.

WOODS, GORDON, D. 1935: Lawless Frontier.


WOOLLCCOTT, ALEXANDER 1935: The Scoundrel.


WORTHINGTON, WILLIAM 1935: $20 a Week, Keeper of the Bees. 1936: Can This Be Dixie?

WRAY, ALOHA 1935: George White’s 1935 Scandals.


WRAY, JOHN 1935: Great Hotel Murder, I Am a Thief, The Whole Town’s Talking, Ladies Love Danger, Stranded, Men Without Names, Atlantic Adventure, Bad Boy, Frisco Kid. 1936: Mr. Deeds Goes to Town, Poor Little Rich Girl, A Son Comes Home, Sworn Enemy, We Who Are About to Die, The President’s Mystery, Valiant is the Word for Carrie.

WREN, SAM 1935: Dr. Socrates. 1936: I Married a Doctor.

WRIGHT, FRANCES 1936: Bridge of Sighs.

WRIGHT, MARBETH 1935: George White’s 1935 Scandals.

WRIGHT, WILLIAM 1936: China Clipper.

WYATT, CHARLENE 1936: Valiant is the Word for Carrie.

WYATT, JANE 1936: We’re Only Human, Luckiest Girl in the World.

WYMAN, JANE 1936: My Man Godfrey, Smart Blonde.


1936: Petticoat Fever, Liheled Lady, Night Waitress.

YARBO, LILLIAN 1936: Rainbow on the River.

YOEMAN, GEORGE 1936: Frontier Justice.

YORK, DUKE 1935: Here Comes Cookie. 1936: It’s a Great Life, Strike Me Pink, Ticket to Paradise, The Three Mesquiteers, Mind Your Own Business.

YOUNG, BERT 1936: Vanishing Riders.

YOUNG, CARLETON 1936: Happy Go Lucky.


YOUNG, ELIZABETH 1935: East of Java.

YOUNG, GERALD 1935: Women Must Dress.

YOUNG, JANET 1936: I Married a Doctor, Girl of the Ozarks, Valiant is the Word for Carrie.


YOUNG, SOO 1936: The Good Earth, Mad Holiday.

YOUNG, TAMMANY (Deceased) 1935: The Glass Key, Man on the Flying Trapeze, Champagne for Breakfast, Little Big Shot, Wanderer of the Wasteland.

YRIGEYEN, JOSE 1936: Winds of the Wasteland.

YURKA, BLANCHE 1935: A Tale of Two Cities.

ZUCCO, GEORGE 1936: After the Thin Man, Sinner Take All.
AKST, ALFRED

ALLEN, FRED

AMY, GEORGE
1936: Charge of the Light Brigade.

ATKINSON, FRANK
1935: Never Too Late.

AUSTRALIAN
1935: Trail's End, Guns and Guns.

BAIN, FRED
1935: Calling All Cars, $20 a Week, Unconquered Bandit, On Probation, Now or Never, Skull and Crown.

BARRAT, DONALD

BENNETT, HUGH
1935: Enter Madame, Glass Key.
1936: Rose of the Rancho, And Sudden Death.

BERMAN, HENRY
1936: Follow the Fleet, Swing Time.

BIGGS, DOUGLAS
1936: The Dragnet.

BISCHOFF, ROBERT

BOEMLER, GEORGE
1935: The Perfect Gentleman, Pursuit.
1936: The Voice of Bugle Ann, Suzy, Mad Holiday.

BOOTH, MARGARET
1935: Reckless, Mutiny on the Bounty.
1936: Romeo and Juliet, Camille.

BROOKS, ARTHUR A.
1936: Doughnuts and Society, Desert Justice, Cavalcade of the West.

BROWN, L. R.
1936: Everyman's Law.

BURTON, BERNARD
1935: Vagabond Lady.

CAHN, PHIL

CAHOU, RICHARD

Caldwell, Dwight

CARRUTH, MILTON
1935: Magnificent Obsession.
1936: Dracula's Daughter, Two in a Crowd.

CHEESEMAN, TED
1935: Red Morning.

CLARE, ROY
1935: Circle of Death.
1936: The Desert Phantom, Rogue of the Range, Cavalry.

CLANCY, MARGARET V.
1935: Bad Boy, Splendour.

CLARK, ALBERT O.
1935: Square Shooter, Men of the Night, Revenge Rider, Justice of the Range, Case of the Missing Man, Guard That Girl.
1936: Dangerous Intrigue, Ticket to Paradise, Blackmailer, End of the Trail, More Than a Secretary, Legion of Terror.

CLARK, L. C.
1935: Symphony of Living.

CLEMENS, WILLIAM
1935: Devil Dogs of the Air, Oil for the Lamps of China, Page Miss Glory.
1936: The Murder of Dr. Harrigan.

COHN, MARTIN G.
1935: Last of the Pagans.

CRAFT, CHARLES

CRANDALL, ROBERT

CRONE, GEORGE
1935: Grand Old Girl, Hooray for Love, A Dog of Flanders, Old Man Rhythm.
1936: Two in the Dark, Second Wife, Make Way for a Lady.

CURLEY, HELEN
1936: Romance Rides the Range.

CURRIE, RICHARD
1935: All the King's Horses, Man on the Flying Trapeze, The Virginia Judge.
1936: Woman Trap, 'Til We Meet Again, Wives Never Know.

CURTIS, EDWARD
1935: Mystery of Edwin Drood, Barbary Coast.
1936: The Road to Glory, Come and Get It.

CURTISS, RAYMOND
1935: I've Been Around, Waterfront Lady, Harmony Lane, $1,000 a Minute.
1936: Go West Young Man.

DAWSON, RALPH
1936: Anthony Adverse, Three Men on a Horse.
DE GATENO, ALFRED
1935: Charlie Chan in Egypt.
1936: Song and Dance Man.

DE MAGGIO, NICK
1935: Charlie Chan in Shanghai.
1926: Charlie Chan's Secret.

DENNIS, JACK
1935: Home on the Range, Rooky Mountain Mystery.

DIETRICH, RALPH J.
1935: Sunset Range, Rainbow's End, King of Burlesque.
1936: Under Two Flags.

DIXON, RALPH

DIXON, RALPH

DMYTRYK, EDWARD
1936: Too Many Parents, Three Cheers for Love.

DOUGLAS, EVERETT

DOUGLAS, EVERETT

ENGLISH, JACK

FAYE, JIM
1936: Lighthnin' Bill Carson.

FANTL, DICK

FRITCH, HANSON
1935: Call of the Wild.
1936: Crash Donovan, Banjo On My Knee.

FRITCH, PETE
1935: Mary Burns—Fugitive.

GIBSON, JAMES
1936: Freshman Love, Sons O' Guns, Give Me Your Heart.

GOODKIND, SAUL
1935: Stormy.

GOULD, DOUG
1936: Earthworm Tractors.

GRAY, RICHARD G.
1935: His Fighting Blood.

GRAY, WILLIAM S.
1935: Baby Face Harrington, Biography of a Bachelor Girl, It's in the Air.
1936: The Great Ziegfeld, Piccadilly Jim, Sinner Take All.

HALLIGAN, GEORGE
1935: Riddle Ranch.

HAMILTON, WILLIAM
1935: Romance of a Broken Heart, Break of Hearts, Top Hat.
1936: Winterfest.

HARRIS, CHARLES
1935: Men of Action.

HARRISON, DOANE
1936: Collegiate, 13 Hours by Air.

HARRISON, JOHN D.
1935: Four Hours to Kill.

HASSE, LOUIS
1936: Man Hunt, Murder by an Aristocrat.

HAVLICK, GENE
1935: Unknown Woman, She Couldn't Take It.
1936: Mr. Deeds Goes to Town.

HAYES, DON
1935: Cowboy Millionaire, Every Night at Eight.
1936: Tarzan Escapes.

HEISLER, STUART
1936: Standike Annie, Poppy, Big Broadcast of 1937.

HELD, TOM
1936: San Francisco, The Devil is a Sissy.

HENKEL, CHARLES
1936: Men of the Plains, Stormy Trails.

HESSE, LOUIS
1936: Down the Stretch, Here Comes Carter!

HILL, EMMA
1935: Convention Girl.

HILTON, ARTHUR
1935: The Invisible Stranger, Swell Head, Midnight Phantom.
1936: O'Malley of the Mounted, Mine With the Iron Door.

HIMM, CARL

HISHERICH, C. A.
1936: Drift Fence.

HIVELY, GEORGE
1935: Enchanted April, Captain Hurricane, The Informer, Another Face, Annie Oakley.

HIVELY, JACK
1936: Must 'Em Up, Murder on a Bridge Path, Bunker Bean, Grand Jury, Smartest Girl in Town.

HOAGLAND, ELLSWORTH
1935: Lives of a Bengal Lancer, Big Broadcast of 1936, Millions in the Air.
1936: Give Us This Night, Rhythm on the Range, The Jungle Princess.

HOLMES, WILLIAM
1935: Living on Velvet, Stranded, Ceiling Zero.
1936: Hearts Divided, Cain and Mabel.

HORNER, ROBERT

HOUSE, CHANDLER

HULL, FRANK E.
1935: Vanessa—Her Love Story, No More Ladies, Here Comes the Band, Ah Wilderness.
1936: Wife versus Secretary, The Unguarded Hour, Three Wise Guys, Al American Chump, Sworn Enemy.

HUNT, CHARLES
1935: Racing Luck.
1936: Federal Agent.

JAHNS, ROBERT
1936: The Lesthernecks Have Landed.

JOHNS, BOB
1935: Man from Guntown.

JOHNSON, MILDRED
1935: No Ransom, Born to Gamble.
1936: Penthouse Party, Dizzy Dames.

JORDAN, BERT
1935: Bonnie Scotland.
1936: The Bohemian Girl, Our Relations, Way Out West.

KANE, JOSEPH

KENT, TED

KERN, HAL C.
1936: The Garden of Allah.

KERN, ROBERT J.
1935: David Copperfield, Anna Karenina.

KILLER, JACK
1936: Road Gang, Times Square Playboy, Bullets or Ballots, God's Country and the Woman.

KNUDSTON, FREDERICK
1936: Hi Gaucho, Two in Revolt, The Big Game.

KOLSTER, CLARENCE
1935: White Cockatoo, Mary

PAIN, FREDDIE
1936: Circus Shadows.

PALMER, ERNEST
1936: The Crime of Dr. Forbes.

PERSONS, TOM
1935: Smart Girl.

PIERSON, CONRAD F.

1936: I Cover Chinatown.

PIERSON, LOGAN
1935: Fighting Pioneers, Sad- dle Aces.

PRATT, THOMAS


RAWLINS, JOHN

1936: You May Be Next, Devil's Squadron, The Final Hour, Pennies from Heaven.

REEDE, RALPH


RICHARDS, THOMAS
1935: Bordertown, Dinky, Black Fury, Don't Bet on Blondes.


ROBBINS, EDWARD
1936: Along Came Love.

ROBERTS, ARTHUR
1935: Lightning Strikes Twice, Star of Midnight.


ROBERTS, GERALD
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ROBINSON, BYRON
1935: Three Kids and a Queen.


SACKIN, LOU H.
1935: Champagne for Break- fast.

SAPER, JACK
1936: The Case of the Velvet Claws, The Captain's Kid.

SCHMIDT, ARTHUR

1936: Chatterbox.

SCHOENGARTH, RUSSELL

1936: Great Guy.

SCHROEDER, EDWARD

1936: Call of the Prairie, Three on the Trail, Heart of the West.

SCHUSTER, HAROLD

SCOTT, EWIN
1935: Little America.

SCOTTO, AUBREY
1935: Private Worlds.

SELDEN, MURRAY


SEWELL, BLANCHE

1936: Rose Marie, Small Town Girl, The Gorgeous Hussy, Born to Dance.

SHEA, WILLIAM
1935: Wings in the Dark, Love in Bloom, College Scandal.

1936: Desire, Hollywood Boulevard, Rose Bowl.

SIMPSON, ROBERT
1936: Her Master's Voice, Follow Your Heart, The President's Mystery, One in a Million.

SMITH, FREDERICK Y.

SMITH, JAMES

1936: Preview Murder Case, Florida Special.

SNYDER, RAY

1936: Neighborhood House, General Spanky.

SPENCER, DOROTHY

STONE, LE ROY
1935: Goin' to Town.

1936: The Milky Way.

SULLIVAN, FRANK
1935: West Point of the Air, Public Hero, Number One, O'Shaughnessy's Boy, Riffraff.


SWEENY, JAMES
1936: Don't Gamble With

1936: Love, Panic on the Air, Trapped by Television, Two-Fisted Gentleman, Lady from No- where.

THOMPSON, WALTER
1936: Tentra.

THOMPSON, WILLIAM
1935: Gigolette.

TODD, HOLBROOK
1935: The Lost City, Fighting Pilot.


TODD, SHERMAN

1936: Strike Me Pink, Be- loved Enemy.

TROFFEY, ALEXANDER

1936: Charlie Chan at the Circus, The Crime of Dr. Forbes, Star for a Night, 13 Mailed Lane, Charlie Chan at the Opera.

TURNER, EARL
1935: The Firetrap.

TURNER, HELENE
1936: Just My Luck.

WARREN, EDA
1935: Paris in Spring, So Red the Rose.


WEATHERWAX, PAUL
1935: Elinor Norton.


WEBER, HENRY
1936: Happy Go Lucky.

WEEREN, HANS
1936: Romin' Wild.

WEISS, LEONARD
1935: Black Hell.

WHEELER, LEONARD
1935: Crime of Dr. Crespi.

WHITEHEAD, JAMES
1935: Judgment Book.

WHYTTOCK, GRANT
1935: Let Em Have It, Red Salute.

WINSTON, SAM
1935: Devil is a Woman.

WOODWARD, HORACE

WOODWARD, STACY

WRANGELL, BASIL
1935: Shadow of Doubt.


WRAY, RICHARD G.

1936: Timber War, Song of the Trail, Born to Fight, Wildcat Trooper.

WRIGHT, MAURICE E.
1935: Transient Lady, China- town Squid, Storm Over the Andes.

1936: Love Before Breakfast, Nica, the Yellowstone.

WYNN, HUGH

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Secretary and Treasurer....................... Grover C. Schaefer
Dir. Advertising-Publicity..................... Al Adams
Eastern Sales Supervisor....................... Edward M. Schnitzer
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Southern Sales Supervisor..................... H. H. Everett
Manager Contract Department.................. Sam Hacker

BOARD OF DIRECTORS:
Walter W. Vincent, Chairman; Morris Goodman,
Nathan Dobson, Edwin H. Lavenstein.

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SCANDINAVIAN TALKING PICTURES, INC.
220 W. 42nd St., New York, N. Y.
Wisconsin 7-2152, Cable: MATTSSON

President........................................... Ernest Mattsson

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SELECT PRODUCTIONS, INC.
1776 Broadway, New York, N. Y.
Circle 7-6275

OFFICERS:
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Secretary-Treasurer............................. H. S. Brown, Jr.

BOARD OF DIRECTORS:
William Saal, H. S. Brown, Jr.

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SIGNER AND BRYNE, INC.
17 E. 45th St., New York, N. Y.
MUrray Hill 2-4177

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Vice-President................................. Marjorie Signer
Secretary.......................................... Robert T. Furman, Jr.
Treasurer.......................................... Sidney B. Levy
Production Manager............................ Robert T. Furman, Jr.
Chief Cameraman................................ Nick Rogalli

— —

STAGE & SCREEN PRODUCTIONS,
INC.
1270 Sixth Ave., New York, N. Y.
Circle 7-3473, Cable: WEISSPICT

OFFICERS:
President........................................... Robert Mintz
Vice-President................................. E. Weiss
Treasurer.......................................... Sidney Weill
SUPERIOR TALKING PICTURES, INC.
1270 Sixth Ave., New York, N. Y.

Circle 7-3473, Cable: WEISSPICT
OFFICERS: President .................. Ed Souhami
Treasurer .................. Robert Mintz

TECHNICOLOR, INC.
15 Broadway St., New York, N. Y.
HAnover 2-6290, Cable: TECHNICOLOR

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Vice-President .................. George F. Lewis
Secretary .................. L. G. Clark
Assistant Secretary .................. L. A. Skinner

BOARD OF DIRECTORS:

Subsidiary:
TECHNICOLOR MOTION PICTURE CORP.
823 N. Seward St., Hollywood, Calif.

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Assistant Secretary .................. L. A. Skinner

BOARD OF DIRECTORS:
Eversley Childs, Robert Cushman, A. W. Hawkes, Herbert T. Kalmus, George F. Lewis, John McHugh.

THOMFILMS, INC.
1270 Sixth Ave., New York, N. Y.
Circle 7-2641, Cable: THOMFILMS

President & Treasurer .................. Harry H. Thomas
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TRANS-OCEANIC FILM EXPORT CO.
723 Seventh Ave., New York, N. Y.
MEdallion 3-5377, Cable: TRANSFILM

General Manager .................. Arthur Sanchez
Secretary .................. B. Stern

TREKOLOG FILMS, INC.
1270 Sixth Ave., New York, N. Y.
Columbus 5-6686, Cable: TREKOLOG

President .................. J. L. Johnson
Executive V-P & Treasurer .................. Cyril von Bauman
V-P & Assistant Treasurer .................. Alexander Schiff
Secretary .................. R. R. Groves

BOARD OF DIRECTORS:
J. L. Johnson, Cyril von Bauman, Alexander Schiff.

TWENTIETH CENTURY-FOX FILM CORP.
444 W. 56th St., New York, N. Y.
Columbus 5-3320, Cable: FOXFILM

OFFICERS:
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President .................. Sidney R. Kent
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Vice-President .................. Darryl F. Zanuck
Treasurer .................. Sidney Towell

Secretary .................. Felix A. Jenkins
Assistant Treasurers .................. W. S. Bell, R. B. Simonson
Assistant Secretaries .................. John P. Edmondson, J. H. Lang

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General Foreign Manager .................. Walter J. Hutchinson
Genl. Mgr. Fox Movietone News .................. Truman H. Talley
Comptroller .................. W. J. Edie
Eastern Story Edithlyn Underwood Legal Department .................. E. P. Kilroe
Western Division Manager .................. W. J. Kupper
Eastern Division Manager .................. William Sussman
Central Division Manager .................. William C. Gehring
Publicity Manager .................. Earl Wingart
Advertising Manager .................. Arch Reeve
Ad Sales Manager .................. Lee Balsby
Mgr. Purchasing ................. William D. Freedman
Personnel Manager .................. J. H. Lang

BOARD OF DIRECTORS:

UFA FILMS, INC.
729 Seventh Ave., New York, N. Y.
Bryant 9-7890, Cable: UFAFILMS

OFFICERS:
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Vice-President .................. Ernest Eisele, Jr.
Secretary .................. Morris C. S. Talley

BOARD OF DIRECTORS:
Ernest Eisele, Jr., Robert C. Richter

UNITED ARTISTS CORP.
729 Seventh Ave., New York, N. Y.
Bryant 9-7300, Cable: UNARTISCO

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Assistant Secretary .................. Harry J. Muller
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Dir. Advt.-Publicity Dept. .................. Monroe W. Greenthal
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Foreign Sales Manager .................. T. P. Mulrooney
Mgr. Foreign Accounting .................. Walter Liebler
Mgr. of Film Dept. .................. Robert Hilton
N. Y. Special Representative .................. Moe Steimer
Assistant to Harry Gold .................. Philip Dow
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Ben Fish
Assistant to Jack Schlaifer .................. Seymour Poe
Assistant to Paul Lazarus .................. Stephen McGrath

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UNITED FILM DISTRIBUTORS
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VARIETY FILM DISTRIBUTORS
489 Fifth Ave., New York, N. Y.

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Secretary & Treasurer: Amerigo Benefico
General Manager: Amerigo Benefico
Subsidiary: NEW-PICTORIAL CORP.

VERICOLOR, INC.
1040 N. McCadden Place, Hollywood
Hollywood 1648

OFFICERS:
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Secretary: Norman M. Wood
Treasurer: Norman F. Doherty
Assistant Manager: Robert J. Lee
General Manager: Henri Du Gal

WARNER BROS. PICTURES, INC.
321 W. 44th St., New York, N. Y.
Chickering 4-2200, Cable: WANENWAR

OFFICERS:
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Vice-President: Jack L. Warner, Sam E. Morris, Herman Starr, Stanleigh P. Friedman
Treasurer: Albert Warner
Assistant Treasurer: Samuel Carlisle W. Stewart McDonald, Paul A. Chase
Secretary & General Counsel: R. W. Perkins
Assistant Secretaries: Harold S. Bareford, Edward K. Hesberg, Cyril H. Wilder, Herbert Preston
Comptroller: Samuel Carlisle
Auditor: Thomas J. Martin
General Sales Manager: Gradwell L. Sears
Asst. General Sales Mgr.: Carl Leserman
Dir. Advertising-Publicity: S. Charles Einfeld
Short Subjects-Trailers Sales Mgr.: Norman H. Moray

BOARD OF DIRECTORS:
Terms expire 1937: Stanleigh P. Friedman, Charles S. Guggenheimer, Sam E. Morris, Morris Wolf, Samuel Carlisle.

WEST COAST SOUND STUDIOS, INC.
Sales Subsidiary of West Coast Service Studios, Inc.
510 W. 57th St., New York, N. Y.
Circle 7-2062

OFFICERS:
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Vice-President: Martin Henry
Treasurer: A. W. Manchee
Secretary: E. M. Rice
Scenario Dept. Head: Lynse M. Metcalfe

WORLD PICTURES CORP.
729 Seventh Ave., New York, N. Y.
Médallion 3-2944, Cable: WORLDFILM

OFFICERS:
President: Irvin Shapiro
Vice-President: M. Mermelstein
General Manager: Irvin Shapiro
Booker: M. White
PRODUCTION
PERSONNEL
OF THE MOTION PICTURE INDUSTRY

CALIFORNIA

AMBASSADOR PICTURES, INC.
Conn Studios
6064 Sunset Blvd., Hollywood
Hillside 7431

President ........................................ Maurice Conn
Executive Secretary ............................. Mildred Ray
General Manager .............................. Leo Taub
Secretary-Treasurer ............................ Naomi Conn
Vice-President .................................. Didheart Conn
Production Manager ........................... Mel Delay
Editorial Supervisor ............................ Martin G. Cohn
Chief Electrician .............................. Herbert Meeks
Chief Sound Engineer .......................... Hans Weeren
Laboratory Head ................................. Jack Snyder
Camera Dept. Head ............................. Jack Greenhalgh
Still Dept. Head ................................. S. Levy
Miniature Dept. Head .......................... Kenneth Peach
Costume Dept. Head ............................ Harold Kusnick
Makeup Dept. Head ............................. Steve Course
Stage Manager ................................. Eddie Kaye
Property Master ............................... Gene Stone
Art Director ................................. E. H. Reif
Casting Director ............................... Naomi Conn
Location Director .............................. Jack Ingram
Story Editor ................................. Sherman L. Lowe
Dialogue Editor .............................. Sherman L. Lowe
Film Editor ................................. Richard G. Wray
Music Dept. Head ............................. Connie Lee
Purchasing Agent ............................. Leo Taub
Paymaster .................................... Edward Ross
Publicity Director ......................... T. H. Richmond

AMERICAN PICTURES CORP.
5951 Santa Monica Blvd., Hollywood

President ........................................ Robert J. Horner
Secretary .................................... William C. O'Hara
Vice-President ................................ Buford Thweatt
Production Manager ........................... Robert J. Horner
Production Supervisor ........................ Jack Erwin
Casting Director ............................. James Swift
Film Editor .................................. William G. Austin

ANIMATED PICTURES CORP., LTD.
9713 Santa Monica Blvd., Beverly Hills
OXford 9063

President ........................................ U. B. Iwerks
Vice-President & Treasurer ...................... L. F. Markaert
General Manager .............................. U. B. Iwerks
Story Editor .................................. Glen Lambert

ASSOCIATED CINEMA STUDIOS
1357 N. Gordon St., Hollywood
HEmpstead 2131

BRADEN & CAMPBELL PRODUCTIONS
William Horsley Studios
6060 Sunset Blvd., Hollywood
GRanite 0625

Chief Executive ............................. Boyd Braden
Production Manager ........................ William Campbell

BURREY, C. C., PRODUCTIONS
International Studios
4376 Sunset Drive, Hollywood
OLympia 2978

President ....................................... C. C. Burr
Secretary-Managing Director .................. Raymond K. Johnson
Treasurer ..................................... Harold C. Strotz
Vice-President ................................. Robert Sherwood
Production Manager .......................... George Jeske
Production Supervisors ...................... C. C. Burr, Raymond K. Johnson, George Jeske, Robert Sherwood

Chief Electrician ............................ Wally Bosworth
Chief Sound Engineer ........................ Tom Lambert
Laboratory Head ............................... W. Blumel
Camera Dept. Head ............................ Gus Peterson
Still Dept. Head ............................... Walter Thompson
Miniature Dept. Head ........................ William Brown
Research Dept. Head ............................ R. Amy
Costume Dept. Head ............................ Vince Taylor
Makeup Dept. Head ............................ C. Amy
Stage Manager ................................. George Jeske
Property Master ............................... H. Beaumont
Art Director ................................. C. B. Taylor
Casting Director .............................. Harry Harvey
Location Director .............................. R. Mason
Story Editor .................................. Phillip Dunham
Dialogue Editor .............................. F. C. Burr
Film Editor .................................. Charles Henkell
Music Dept. Head ............................... Robert Sherwood
Dance Dept. Head ............................... R. Mason
Purchasing Agent ............................. W. G. Smith
Paymaster ..................................... W. C. Gibson
Transportation Manager ........................ W. G. Smith
Head Projectionist ............................ D. C. Henkel
Publicity Director ............................ Roger Rogers
DARMOUR STUDIO
5823 Santa Monica Blvd., Hollywood
Granite 1166

President. 
Larry Darmour
Production Manager. 
Rudolph Flothow
Chief Electrician. 
Walter Lea
Chief Sound Engineer. 
Tom Lambert
Cameraman Head. 
James S. Brown, Jr.
Still Dept. Head. 
Harry Blanc
Property Master. 
Wesley Morton
Art Director. 
William Langton
Casting Director. 
J. A. Duffy
Film Editor. 
Dwight Caldwell
Music Dept. Head. 
Lee Zahler
Purchasing Agent. 
Lillian Stromberg
Head Projectionist. 
W. J. Lloyd
Publicity Director. 
Harold J. Solomon

DE LUXE PICTURES, INC.
Talisman Studio
4516 Sunset Blvd., Hollywood
Olympia 2131

Producers. 
Jed Buell, George H. Callaghan
Production Manager. 
Gordon Griffith
Production Supervisor. 
Lawrence LeBaron
Chief Electrician. 
Wally Bosworth
Chief Sound Engineer. 
Glen Glenn
Camera Dept. Head. 
Robert Doran
Still Dept. Head. 
F. Grossi
Property Master. 
Bill Billings
Story Editor. 
Dan Milner
Music Dept. Head. 
Abe Meyer
Purchasing Agent. 
Gordon Griffith

deMILLE, CECIL B., PRODUCTIONS, INC.
5551 Marathon St., Hollywood
Olympia 2981

President & Director. 
Cecil B. deMille
Assistant. 
William H. Pine
Auditor & Ass’t Secy. 
Russel A. Tracy
Production Manager. 
William H. Pine

FRANCOIS B. DE VALDES PRODUCTIONS
International Studios
4376 Sunset Drive, Hollywood

Producer. 
Francois B. De Valdes
Production Manager. 
Dick L'Estrange
Story Editor. 
Don Taylor
Music Department. 
Ernesto Piedra
Costume Designer. 
Ernesto Luza

DISNEY, WALT, PRODUCTIONS, LTD.
2719 Hyperion Ave., Hollywood
Morningside 12131

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Walt Disney
Secretary to President. 
Dolores Voght
General Manager. 
Roy O. Disney
Production Manager. 
William E. Garity
Comptroller. 
George E. Morris
Story Department. 
Ted Sears
Camera Department. 
Roy Scott
Animation Effects. 
Cy Young
In-between Dept. 
George Drake
Comic Strip Department. 
Floyd Gottfredson
Inking & Painting Dept. 
Hazel Sewell
Director of School. 
Don Graham

Chief Sound Engineer. 
Sam Slyfield
Color Director. 
Phil Dyke
Film Editor. 
George Lowerre
Music Dept. Head. 
Frank Churchill
Foreign Versions. 
Roy Scott
Purchasing Agent. 
E. M. Francis
Paymaster. 
A. G. Keener

DOWLING AND BROWNELL
General Service Studios
1040 N. Las Palmas Ave., Hollywood
Granite 3111

General Manager. 
Pat Dowling
Office Manager. 
William Lewis
Production Manager. 
H. W. Brownell
Film Editor. 
Ray Lockert

EXCELSIOR PICTURES CORP.
Talisman Studios
1093 N. Cahuenga Ave., Hollywood
Hollywood 5873

President. 
Joseph Simmonds
In Chg. of Production. 
Sig Neufeld
General Manager. 
Bert Sternbach
Production Manager. 
Sig Neufeld
Production Supervisor. 
Les Simmonds
Chief Electrician. 
Al Kane
Chief Sound Engineer. 
Hans Weeren
Camera Dept. Head. 
Jack Greenhalgh
Still Dept. Head. 
Don McKeenzie
Property Master. 
Bill Billings
Story Editor. 
Joseph O'Donnell
Film Editor. 
Jack English
Purchasing Agent. 
Bert Sternbach

FIDELITY COLOR PICTURES
1040 N. McCadden Place, Hollywood
Hollywood 1648

Chief Executive. 
Victor Fisher
Assistant to Executive. 
J. Dalmeyer
Production Manager. 
Frank Miller
Production Supervisor. 
R. L. Fargo, David Smith
Laboratory Head. 
N. M. Wood
Still Dept. Head. 
Waltz Mans
Research Dept. Head. 
Rex Elgin
Film Editor. 
Robert Nueman
Dance Dept. Head. 
Mary Martin
Publicity Director. 
Rex Elgin

FUTTER CORP., LTD.
1426 N. Beachwood Drive, Hollywood
Glendale 6137

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Walter A. Futther
Assistant. 
M. Craddock
General Manager. 
Fred W. Futther
Directors. 
Walter A. Futther,
F. W. Futther, Craddock
Production Manager. 
Fred W. Futther

GENERAL PICTURES CORP.
9499 Washington Blvd., Culver City
Sequoia 2314

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Fenn Kimball
V-P in Chg. of Production. 
Robert E. Welsh
Production Manager. 
Archie Buchanan
Publicity Director. 
Bob Joyce
Film Editor. 
Carl Pierson
Art Director. 
Ralph Berger

689
GENERAL SERVICE STUDIOS, INC.
6625 Romaine St., Hollywood
Granite 3111

President ..................................... W. Drake
Vice-President & General Manager ............. D. C. Hickson
Ass't Secretary & Treasurer ................. C. W. Thornton
Studio Manager .................................. S. E. Hawkins
Chief Electrician .................................. C. Bardwell
Sound Director ................................... J. R. Whitney
Camera Dept. Head ......................... William Eberle
Construction Superintendent .............. William MacDonald
Purchasing Agent .................. Oscar Wright
Paymaster .................................... J. B. Coles
Transportation Manager .................. Phil Esterly

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GILLIAM, RODNEY, CO.
7904 Santa Monica Blvd., Hollywood
Hillside 2220

President ..................................... Rodney Gilliam
Vice-President .................................. Lamont
Chief Electrician .................................. W. Bosworth
Camera Dept. Head ......................... James Clancey
Art Director ................................... Ed Jewel
Film Editor ................................... Carl Pierson

— — —

GOLDWYN, SAMUEL, INC., LTD.
United Artists Studio
7210 Santa Monica Blvd., Hollywood
Granite 5111

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Vice-President ................................ James Mulvey
Vice-President .................................. David Rose
Secretary-Treasurer ........................... Al Evans
Production Manager ........................... Robert McIntyre
Production Executives ..................... Reeves Espy, Merritt Hulburd, George Haight, Fred Kohlmer
Story Editor ................................... Merritt Hulburd
Publicity Director ............................. Jock Lawrence

— — —

HARMAN-ISING PICTURES, INC.
861 Seward St., Los Angeles
Hollywood 1474

President ..................................... Hugh Harman
Secretary-Treasurer ........................... Rudolf Ising
Vice-President ................................ Gordon Wilson

— — —

GEORGE A. HIRLIMAN ENTERPRISES
RKO Pathe Studios, Culver City
Republic 0252

Producer ....................................... George A. Hirliman
Associate Producers ...................... Louis Rantz, Charles Hunt
Production Manager ...................... Samuel Diege

— — —

HISPANO FILMS
International Studios
4376 Sunset Drive, Hollywood

Producer ....................................... Francois B. De Valdes
Associate Producers ...................... Victor Clibborn, J. B. Valdes
Production Manager ...................... Dick L'Estrange
Story Editor ................................... Fabian De Aldama
Music Department ........................... Aaron Gonzalez
Casting Office .................................. Juan Mari
Research ....................................... M. C. Beatantcoult

— — —

HOFFMAN, M. H., PRODUCTIONS, INC.
RKO Pathe Studio, Culver City
Republic 0252

President ..................................... M. H. Hoffman, Sr.
Vice-President ................................ M. H. Hoffman, Jr.

— — —

Hollywood Studios, Inc.
4516 Sunset Blvd., Hollywood
Olympia 2131

President ..................................... Maurice Gebber
Vice-President ................................ Lloyd H. Clifton
Studio Attorney ............................. Oscar L. Horn
Secretary-Treasurer ......................... Louis Felix
Director of Public Relations .............. Roy Kleinberger
Studio Manager ............................... John F. Meahan
Secretary to Maurice Gebber ............. Dixie Moore
Publicity .................................... Dick Hunt
 Casting Director ............................... Harry Jolson
Electrical Dept. ............................. Joseph Diskay
Scenic Depart. ................................ Buford Smith
Transportation ................................ Frank Duffy
Chief Projectionist ......................... Ed Ager
Chief of Police .............................. William H. Andrews
Receptionist ................................. Peggy Gardner

— — —

INTERNATIONAL FILM CORP.
4376 Sunset Drive, Hollywood
Olympia 2978

President ..................................... Milton Gatzert
General Manager .............................. Ralph M. Like
Production Supervisors ................ Ben Pivar, Lindsley Parsons
Chief Electrician ......................... Wally Bosworth
Chief Sound Engineer .................. Clifford Ruberg
Stage Manager .............................. Paul Palmentola
Transportation Manager .............. Gene Johnson

— — —

JAY DEE KAY PRODUCTIONS
6362 Hollywood Blvd., Hollywood
Glads tone 5054

Chief Executive .............................. J. D. Kendis

— — —

JONES, BUCK, PRODUCTIONS
Universal City
Humblestread 3131

President ..................................... Buck Jones
Production Manager ...................... Irene Schreck
Chief Electrician ............................. Roy Fullerton
Chief Sound Engineer ................. L. John Myers
Camera Dept. Head ...................... Allen Thompson
Still Dept. Head ............................ Art Marion
Property Master ........................ J. Rosenkrantz
Art Director .............................. Ralph Berger
Casting Director ............................. Allen K. Wood
Story Editor .............................. Frances Guihan
Film Editor .............................. Bernard Loftus
Music Dept. Head ........................ Albert Myers
Publicity Director ...................... Walter Greene

— — —

LANDRES PRODUCTIONS
1425 N. Beachwood Drive, Hollywood
Humblestread 1191
M. M. Landres
Associate Producer
H. A. Wohl
General Manager
H. A. Wohl
Production Manager
Jack Cottick
Production Supervisor
G. Redaelli, George Landres
Camera Dept. Head
H. C. Ramsey
Still Dept. Head
Ben Nixon
Story Editor
J. Y. Brane, Jr.
Film Editor
Charles Henkel
Music Dept. Head
Dr. Edward Kilinya
Publicity Director
Robert Livison

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LEICHTER, MITCHELL
International Studios
4376 Sunset Drive, Los Angeles
Olympia 2978

President
Mitchell Leichter
Assistant
Herbert Kornegut
General Manager
Mitchell Leichter
Production Manager
Mitchell Leichter,
Al Herman, Steve Wilkinson
Chief Electrician
Wally Harn
Chief Sound Engineer
Cliff Ruber
Laboratory Head
Dick Peterson
Camera Dept. Heads
Henry Cruse, Bill Tures
Still Dept. Heads
Pat Thompson
Miniature Dept. Head
Jack Walker
Research Dept. Head
Dick Peterson
Costume Dept. Head
Mary Brank
Makeup Dept. Head
George Gould
Stage Manager
Frank Nelson
Property Master
Frank Jennings
Art Director
Roye Bayne
Casting Director
Steve Wilkinson
Location Director
Jerry Callahan
Story Editor
J. H. Jefferson
Dialogue Editor
Ann Ross
Film Editor
Dick Peterson
Music Dept. Head
Abe Myers
Dance Dept. Head
Frank Buck
Purchasing Agent
Mortimer Leichter
Paymaster
Herb Kornegut
Transportation Manager
Fred Rogers
Head Projectionist
Henry Cruse
Publicity Director
George Goodale

— • —

LLOYD, HAROLD, CORP.
General Service Studios
1010 N. Las Palmas Ave., Hollywood
Granite 3111

President
Harold Lloyd
General Manager
William R. Fraser
Attorney
R. C. Gortner
Comptroller
George M. Thompson
Production Manager
J. L. Murphy
Purchasing Agent
J. E. McVeigh
Publicity Director
Joseph P. Reddy

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LOEW, DAVID L., PRODUCTIONS, INC.
RKO Pathe Studios
9336 Washington Blvd., Culver City
Republic 0252

Producer
David L. Loew
Associate Producer
Robert Harris
Production Manager
Al Raboch
Chief Electrician
Irving Smith
Chief Sound Engineer
Ralph Shugart
Camera Dept. Head
George Robinson
Still Dept. Head
Fred Morgan
Makeup Dept. Head
William Knight
Property Master
Red Turner
Art Director
Jack Schuster
 Casting Director
W. L. Gordon

Story Editor
Robert Harris
Film Editor
Jack Ogilvie
Purchasing Agent
Charles Simpson
Paymaster
Charles Simpson
Publicity Director
Edward C. Thomas

— • —

LONG PRODUCTIONS
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
May Bright
Property Master
Victor Russell
Art Director
L. Rudonick
Transportation Manager
Dave Bright

— • —

MacLEAN, DOUGLAS, PRODUCTIONS
RKO Pathe Studio
9336 Washington Blvd., Culver City
Republic 0252

President and Executive Producer
Douglas MacLean
Executive Assistant
Jules Schermer
Production Manager
Emile deRuelle
Camera Dept. Head
Jack MacKenzie
Art Director
Ben Carre
Music Dept. Head
Marlin Skiles
Publicity Director
Phil Gersdorf

— • —

MAJOR PICTURES CORP.
General Service Studio
1040 N. Las Palmas Ave.
Hillside 7311

President
Emanuel Cohen
Vice-President
Ben Piazza
Treasurer
W. J. Pineau
George Palmer Putnam
Ernest Gann
Secretary and Attorney
Lloyd Wright
Production Manager
Joe Nadel
Chief Electrician
Howard Kelly
Chief Sound Engineer
Hugo Granzbach
Still Dept. Head
Mack Elliott
Costume Dept. Head
Arnold McDonald
Makeup Dept. Head
Al Bonner
Property Master
Walter Tilford
Art Director
Delmar
Casting Director
Veronica Grusling
Story Editor
Leonard Spiegelglass
Film Editor
Ray F. Curtiss
Music Dept. Head
Georgie Stoll
Purchasing Agent
Julian Hochfelder
Paymaster
Ross O’Neill
Transportation Manager
John London
Publicity Director
Victor M. Shapiro
Unit Publicity
Don Roberts

— • —

MELODY PICTURES CORP.
Conn Studios
6040 Sunset Blvd., Hollywood
Hillside 7431

President
Maurice Conn
Executive Secretary
Mildred Ray
General Manager
Leo Taub
Secretary
Naomi Conn
Vice-President and Treasurer
Coy Poe
Associate Producer
Coy Poe
Production Manager
Mel Delay
Editorial Supervisor
Martin G. Cohn
Chief Electrician
Hans Weeren
Chief Sound Engineer
Hans Weeren

691
PRINCIPAL PRODUCTIONS
RKO Pathe Studio
9336 Washington Blvd., Culver City
SEqueo 2156

President..............................................Sol Lesser
Associate Producer...............................Edward Gross
General Manager................................Edward Gross
In Charge of Distribution.....................Barney Briskin
Art Director........................................Lewis Rachmil
Casting Director....................................Edward Gross
Film Editor..........................................Robert Crandall
Publicity Director.................................Paul Snell

— — —

PYRAMID PICTURES
9082 Washington Blvd., Culver City
SEqueo 2351

Chief Executive....................................Corey G. Cook
Assistant to Executive.............................Donald Reed
Production Manager...............................Donald Reed
Production Supervisors.........................Corey Cook
Chief Electrician.................................Douglas Winnie
Laboratory Head....................................Thomas Carey
Camera Dept. Head.................................George Fallon
Still Dept. Head.....................................Richard Méndez
Miniature Dept. Head..............................Albert Lindsay
Research Dept. Head...............................Anna Graham
Costume Dept. Head...............................Miriam Caywood
Makeup Dept. Head.................................Miriam Caywood
Stage Manager.....................................Taylor Wilmot
Property Master....................................Taylor Wilmot, Jr.
Art Director.........................................Ross Cook
Casting Director....................................Ernesto Guillan
Story Editor.........................................Anna Graham
Dialogue Editor....................................Anna Graham
Film Editor..........................................Thomas Carey
Music Dept. Head....................................Donald Reed
Dance Dept. Head....................................Marian Woods
Purchasing Agent.................................Donald Reed
Paymaster............................................Donald Reed
Head Projectionist...............................Taylor Wilmot, Jr.
Publicity Director.................................Ernest Guillan

— — —

RKO PATHE STUDIOS CORP., LTD.
9336 W. Washington Blvd., Culver City
Republic 0252

General Manager.................................G. B. Howe
Studio Superintendent.........................Harvey Leavitt
Auditor................................................A. J. Campfield
Chief Electrician.................................Wally Oettel
Chief Sound Engineer............................R. M. Musgrave
Camera Dept. Head.................................Ray Holden
Purchasing Agent.................................Harvey Leavitt
Paymaster...........................................Frank Nichols
Publicity Director.................................Jed Buell

RKO STUDIOS, INC.
780 N. Gower St., Los Angeles
Hollywood 5911

V-P in Charge of Production....................S. J. Briskin
Studio Manager....................................Sid Rogell
Production Manager..............................J. R. Crone
Chief Electrician.................................Earl O. Miller
Chief Sound Engineer............................John Aalberg
Laboratory Head....................................John Swain
Camera Dept. Head.................................William Eglinton
Still Dept. Head.....................................Ernest Bachrach
Miniature Dept. Head..............................Harold Barby
Research Dept. Head...............................Bessie Magaffey
Costume Dept. Head.................................Edward Stevenson
Makeup Dept. Head.................................Mel Berns
Property Master.....................................Douglas Thompson
Art Director.........................................Van Nest Polglase
Casting Director....................................Phil Friedman
Location Director....................................Lou Shapiro
Studio Editor........................................Robert Sparks
Film Editor..........................................James Wilkinson
Music Dept. Head....................................Nathaniel Shikret

Dance Dept. Head....................................Hermes Pan
Purchasing Agent....................................Richard Wilde
Paymaster............................................George Doan
Transportation Manager.........................Lou Ransome
Head Projectionist...............................William Hanberry
Publicity Director.................................Howard Benedict

— — —

RAINBOW CLASSICS
1040 N. McCadden Place, Hollywood
Hollywood 1648

Chief Executive.................................Victor B. Fisher
Assistant to Executive............................Charles Muench
Production Manager..............................Frank Miller
Production Supervisors.........................David Smith, Robert Fargo

— — —

RELIEF PICTURES CORP.
6048 Sunset Blvd., Hollywood
Hollywood 9024

President...........................................Bernard B. Ray
Associate Producer...............................Harry S. Webb
Eastern Representative.........................Rudolph Eisenberg

— — —

REPUBLIC PICTURES CORP.
4024 Radford Ave., North Hollywood
NoRth Hollywood 1101

Vice-President......................................Moe Siegel
Production Board.................................Albert Levoy, Armand Schaef, Sol Siegel, Herman Schlem, Leonard Fields, Victor Zobel, Larry Wicklund, Bert Clark, William Berke, Butk Kelly
Chief Electrician.................................William Perry
Chief Sound Engineer............................Harry Jones
Camera Dept. Head.................................Ernest Miller
Still Dept. Head......................................Joe Walters
Miniature Dept. Head..............................Jack Coyle
Costume Dept. Head.................................Rob Ramsey
Property Master.....................................Archie Davies
Art Director.........................................Ralph Oberg
Casting Director....................................David Werner
Story Editor..........................................D. Gordon
Film Editor..........................................Murray Seldeen
Music Dept. Head.................................Harry Grey
Purchasing Agent...................................Al Horwitz
Transportation Manager...........................Carl Smith
Publicity Director.................................H. Manheim

— — —

RESOLUTE PICTURES CORP.
999 Lillian Way, Hollywood
OrDway 1593

President...........................................Alfred T. Mannon
V-P and General Manager.......................Marion H. Kohn

— — —

ROACH, HAL, STUDIOS, INC.
8822 Washington Blvd., Culver City
Parkway 1151

President.............................................Hal E. Roach
V-P in Charge of Production....................S. S. Van Keuren
Secretary-Treasurer...............................Mat D. O'Brien
Ass't Sec'y-Treas.-Comptroller................Hugh Huber
Production Manager............................S. S. Van Keuren
Chief Electrician.................................W. P. Lewis
Chief Sound Engineer............................Elmer Raguse
Laboratory Head.................................Charles Levin
Camera Dept. Head...............................Earl Ritter
Still Dept. Head.....................................Stax Graves
Research Dept. Head..............................William Stevens
Costume Dept. Heads..............................Grace Marvin, Dorothy Callahan
Makeup Dept. Head.................................Jack Casey
Property Master....................................William Stevens

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ROAD SHOW ATTRACTIONS, CO.
6413 Willoughby Ave., Hollywood
Glendale 2748

President: Dwain A. Esper
Chief Booking Engineer: Herbert Eicke
Camera Dept. Head: Roland Price
Research Dept. Head: Hildagarde Esper
Story Editor: Hildagarde Esper
Publicity Director: Dwain A. Esper

SCHLESINGER, LEON, PRODUCTIONS
Warner Bros. Studio
1351 N. Van Ness Ave., Hollywood
Glendale 4131

Producer: Leon Schlesinger
Studio Manager: Raymond G. Katz
Production Manager: Henry Binder
Production Supervisors: Isadore Freling, Fred Avery, Frank Tashlin
Chief Sound Engineer: Treg Brown
Camera Dept. Head: John W. Burton
Art Director: Arthur Loomer
Story Editor: J. B. Hardaway
Music Dept. Head: Carl W. Stalling
Publicity Director: Rose J. Horsley

SCHULBERG, B. P., PICTURES, INC.
5251 Clinton St., Hollywood
Hollywood 7101

President: B. P. Schulberg
V-P and General Manager: Ralph A. Kohn
Production Assistant: George Auerbach
Studio Manager: Frank A. Brandow
Chief Electrician: Lester Tracey
Chief Sound Engineer: Jack Goodrich
Camera Dept. Head: Leon Shamroy
Property Master: George T. Nicoll
Art Director: Albert D'Agostino
Casting Director: Tom Ford
Film Editor: Robert Bischoff
Purchasing Agent: Leon Prensky
Head Projectionist: Harry Cage
Publicity Director: Lincoln Quargber

SCIENTIFIC FILMS, INC.
6052 Sunset Blvd., Hollywood
Glendale 3939

President: Jerry Fairbanks
Vice-President: Austin Sherman
Secretary-Treasurer: Robert Carlisle
Production Manager: Robert Carlisle
Chief Electrician: Ray Lindsay
Chief Sound Engineer: Ray Lindsay
Camera Dept. Head: Jerry Fairbanks
Costume Dept. Head: Joan Porter
Makeup Dept. Head: Joan Porter
Property Master: Robert Connelly
Story Editor: Gayne Whitman
Dialogue Editor: Gene Whisman
Film Editor: Robert Carlisle

SCREEN CLASSICS, INC.
1040 N. McCadden Place, Hollywood
Hollywood 6136

General Manager: L. M. Poole
President: Elbert E. Palmer
Vice-President: John Hix
Secretary: L. M. Poole
Auditor: R. E. Messer
Production Manager: R. D. Hanshaw
Production Supervisors: Leonard M. Poole, Dale Hanshaw
Laboratory Head: Norman Wood
Camera Dept. Head: M. G. McPherson
Miniature Dept. Head: Neil McGuire
Research Dept. Head: Drue Will
Makeup Dept. Head: Abe Haberman
Art Director: Abel Stimmer
Story Editor: Thomas Penfield
Film Editor: William P. Sarnoff
Music Dept. Head: R. D. Hanshaw
Purchasing Agent: R. E. Messer
Publicity Director: Frank Howe

SELCNIK INTERNATIONAL PICTURES, INC.
RKO Pathe Studio, Culver City
Republic 0252

President: David O. Selznick
Asst. to the President: Daniel T. O'Shea
General Manager: Harry N. Ginsberg
Vice-President: Morian C. Cooper
Treasurer: John F. Whitmore
Assistant Treasurer: E. L. Scanlon
Secretary: Lloyd Wright
Production Manager: Ray Flynn
Associate Producer: E. Lloyd Sheldon
Production Assistant: William H. Wright
Miniature Dept. Head: Jack Cosgrove
Research Dept. Head: Lillian K. Deighton
Costume Dept. Head: Ernst Dryden
Art Director: Lyle Wheeler
Story Editors: Val Lewton
Eastern: Katharine Brown
Film Editor: Hal Kern
Musical Director: Max Steiner
Purchasing Agent: Charles R. Walcott
Head Projectionist: James McCann
Publicity Director: Russell J. Birdwell

SHERMAN, HARRY, PRODUCTIONS, INC.
7250 Santa Monica Blvd., Hollywood
Hollywood 1101

President: Harry Sherman
Associate Producer: Eugene Strong
Vice-President: J. D. Troup
Production Manager: Earl Harper
Chief Electrician: A. Valdez
Chief Sound Engineer: Earl Sarit
Camera Dept. Head: Archie Stout
Still Dept. Head: Earl Crowley
Costume Dept. Head: Ken Alexander
Makeup Dept. Head: John Powers
Property Master: Mel Wolfe
Art Director: Lou Rauch
Casting Director: Theodore Joss
Location Director: Earle Harper
Film Editor: Robert Warwick
Purchasing Agent: Earl Harper
Auditor: Edward Wolfe
Transportation Manager: Sam Eccleston
Publicity Director: Ralph Ravenscroft

SUPREME PICTURES CORP.
1509 N. Vine St., Hollywood
Hollywood 7178

President & General Manager: A. W. Hackel
EDUCATIONAL PRODUCTIONS, INC.
General Service Studios
35-11 35th Ave., Astoria, L. I.
RAvenswood 8-8300

President. Lord Ragnor
V-P in Chg. of Distribution. Elmer Pearson
V-P in Chg. of Production. Harold Berg
Secretary, in Chg. of Publicity and Advertising
Joseph R. Fliesler

EXPANDING CINEMA
630 Ninth Ave., New York
LONGacre 5-7073
Co-directors......Mary E. Bute, Theodore J. Nemeth
Assistant.....William Nemeth
General Manager. Albert Laslo
Production Manager. Mary E. Bute
Chief Electrician. Peter Villa
Laboratory Head....Paul A. Gullfani
Camera Dept. Head....Ted Nemeth
Art Director. Mary E. Bute

FITZPATRICK PICTURES, INC.
729 Seventh Ave., New York
BRyant 9-4384
President & Treasurer. James A. Fitzpatrick
Vice-President........Frank W. Madden
Secretary. Betty Berger

FLEISCHER STUDIOS, INC.
1600 Broadway, New York
LACKawanna 4-3020
Chief Executive........Max Fleischer
Assistant to Executive. Vera Coleman
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. Lou Fleischer

GENERAL SERVICE STUDIOS, INC.
35-11 35th Ave., Long Island City
RAvenswood 8-8300

President. G. V. T. Burgess
Secretary-Treasurer. F. W. Cumminskye
Studio Manager. G. A. Nisbet
Assistant Studio Manager. A. V. Gregory
Chief Sound Engineer. R. O. Strock
Purchasing Agent. J. M. Aichele

MARCH OF TIME DIVISION, TIME, INC.
371 Lexington Ave., New York
VANDERbilt 3-2400
Editor and Producer. Roy E. Larsen
Editors. Louis de Rochemont, John S. Martin
Foreign Editor. Richard de Rochemont
Secretary-Treasurer. John B. Wood
Assistant Manager. Charles Finley
Publicity Director. Albert E. Sindinger

MENTONE PRODUCTIONS, INC.
1270 Sixth Ave., New York
COLUMbus 5-7970
President-Treasurer. Milton E. Schwarzwald
Production Manager. Milton Schwarzwald
Chief Sound Engineer. Clarence Wall
Camera Dept. Head. Larry Williams
Art Director. William Sauter
 Casting Director. Max Richard
Film Editor. Florence Bricker
Music Dept. Head. Josef Gershenson

MOVIENTONEWS
460 W. 54th St., New York
COLUMbus 5-7200
Chief Executive. Truman Talley
Assistant to Executive. Francis T. Barry
Production Manager. E. I. Sponable

REEVES SOUND STUDIOS, INC.
1600 Broadway, New York
MEDallion 3-1270
President. Hazard E. Reeves
Secretary. Zelda Garfield
General Manager. Ernest W. Frack

REX FILM CORP.
1270 Sixth Ave., New York
COLUMbus 5-1854
President. B. K. Blake
Vice-President. Elmer A. Rogers
General Manager. B. K. Blake
Production Manager. Harold Godsoe
Art Director. Milton Sauter
Story Editor. I. A. Jacoby
Music Dept. Head. Milton Schwarzwald

ROSTI, CHARLES A.
1270 Sixth Ave., New York
In Chg. of Production. Charles A. Rossi
Publicity Director. Eugene Clements
Cinematography. Clarence Normand

SOUNDFILM ENTERPRISES, INC.
723 Seventh Ave., New York
MEDallion 3-3248
President. J. B. Conner
Vice-President. E. I. Lopet
Chief Electrician. Dan Carey
Film Editor. Al Harburger

TERRYTONS, INC.
271 North Ave., New Rochelle
New Rochelle 7844
President-General Manager. Paul Terry
V-P in Chg. of Sales. Harvey B. Day
Secretary-Manager. William M. Weiss
Story Dept. Head. Manne Davis
Animation Dept. Head. George F. Gordon
Film Editor. Al Ivanoff
Music Dept. Head. Philip A. Scheib

TRU PICTURES CO., INC.
1270 Sixth Ave., New York
COLUMbus 5-1854
President & Treasurer. B. K. Blake
Vice-President. Elmer A. Rogers
General Manager. B. K. Blake
Production Manager. Harold Godsoe
Camera Dept. Head. Frank C. Zucker
Art Director. William Sauter
Story Editor. I. A. Jacoby
Music Dept. Head. Milton Schwarzwald
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**CALIFORNIA**

Los Angeles

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Archland Productions, Inc. 1574 Broadway 0110 COLUMBUS 5-9039
Arteclass Pictures Corp. 729 Seventh Ave. 0108 BRYTANT 9-3169
Biograph Pictures Corp. 1776 Broadway 0110 CIRCLE 7-6275
Burroughs-Tarzan Enterprises, Inc. 1270 Sixth Ave. 0108 CIRCLE 3-3993
Cajiano, Artclass 43x457
Columbia Pictures Corp. 729 Seventh Ave. 0108 BRYTANT 9-7900
Cosmopolitan Productions, Inc. 1540 Broadway 0110 BRYTANT 9-0900
Daumbia Pictures, Inc. 729 Seventh Ave. 0108 BRYTANT 9-4175
De Journo, Ernest 729 Broadway 0110 BRYTANT 9-0628
Educational Pictures 1501 Broadway 0108 PENNSYLVANIA 6-7400
Fairhaven Productions, Ltd. 729 Seventh Ave. 0108 BRYTANT 9-1052
Fitearlettes, Inc. 21 W. 46th St. 0108 BRYTANT 9-7906
First National Pictures 321 W. 44th St. 0108 CHICKERING 4-2200
FitzPatrick Pictures, Inc. 729 Seventh Ave. 0108 BRYTANT 9-4384
Fleischer Studios, Inc. 1600 Broadway 0108 LACKAWANNA 4-3020
Futter, Walter A. 1501 Broadway 0108 PENNSYLVANIA 6-8367
General Film Productions, Inc. 880 Albee Ave. 0108 LONGBAC 5-5322
General Service Studios 35-11 35th Ave. Astoria, N.Y. 0108 RAVENSOULD 8-8300
General Pictures Corp. 1270 Sixth Ave. 0110 CIRCLE 8-2828
Grand National Films, Inc. 1270 Sixth Ave. 0110 CIRCLE 6-2828
Green, John H. 1600 Broadway 0108 MEDALLION 3-3033
Harper & Co. 551 Fifth Ave. 0108 MURRAY HILL 2-0571
Holbrook Film Productions 33 W. 60th St. 0110 CIRCLE 7-6159
Ideal Pictures Corp. 729 Seventh Ave. 0108 BRYTANT 9-4417
Intrigue Film Corp. 220 W. 42nd St. 0108 WISCONSIN 7-0556
International Film Service Co. 1540 Broadway 0108 BRYTANT 9-0900
Invincible Pictures Corp. 1540 Broadway 0108 BRYTANT 9-6884
Lear Pictures, Inc. 723 Seventh Ave. 0108 MEDALLION 3-1331
March of Time, Inc. 460 W. 54th St. 0110 VANDERBILT 3-2400
Master Art Products, Inc. 630 Ninth Ave. 0108 LACKAWANNA 3-8788
Mayfair Productions, Inc. 723 Seventh Ave. 0108 BRYTANT 9-5107
Mentiones 1270 Sixth Ave. 0110 COLUMBUS 5-9790
Meridian Pictures Corp. 1270 Sixth Ave. 0110 CIRCLE 6-1466
Warner Bros.-First National Studios 1540 Broadway 0110 BRYTANT 9-7800
Metro-Goldwyn-Mayer 1540 Broadway 0110 BRYTANT 9-7800
Monogram Pictures Corp. 1270 Sixth Ave. 0110 COLUMBUS 5-7674
National Colour Pictures, Inc. 130 E. 44th St. 0110 MURRAY HILL 2-8162
New Film Alliance, Inc. 250 W. 57th St. 0110 CIRCLE 7-4432
O. & W. cine Enterprises 729 Seventeenth Ave. 0110 MEDALLION 3-3813
Paramount Pictures 1501 Broadway 0110 CHICKERING 4-7050
RKO Radio Pictures 1270 Sixth Ave. 0110 COLUMBUS 5-6500
Raspin Productions, Inc. 580 Fifth Ave. 0108 BRYTANT 9-2000
Reliance Pictures, Inc. 1540 Broadway 0110 BRYTANT 9-9885
Realite Productions 152 W. 42nd St. 0108 WISCONSIN 7-4763
Reliable Pictures Corp. 729 Seventh Ave. 0110 MEDALLION 3-2367
Republic Pictures 1776 Broadway 0110 CIRCLE 6-1840
Rex Film Corp. 1270 Sixth Ave. 0110 COLUMBUS 5-1854
Rice, Grantland, Sport-Pictures Corp. 22 W. 48th St. 0108 BRYTANT 9-4564
Raech, Hal, Studios, Inc. 1540 Broadway 0108 BRYTANT 9-7266
Rogers, Bowland 151 W. 46th St. 0108 LONGBAC 5-8432
Rossi, Charles A. 1270 Sixth Ave. 0110 CIRCLE 7-2335
Screen Attractions Corp. 630 Ninth Ave. 0108 CHICKERING 4-4955
Second National Pictures, Inc. 1501 Broadway 0108 LACKAWANNA 3-9213
Select Productions, Inc. 1776 Broadway 0110 CIRCLE 7-6275
Social Motion Pictures Corp. 126 W. 46th St. 0108 BRYTANT 9-4966
Sound Studios of New York, Inc. 711 Fifth Ave. 0108 WICKERSHAM 2-2100
Spectrum Pictures Corp. 729 Seventh Ave. 0108 BRYTANT 9-2964
Super Powers Attractions, Inc. 723 Seventh Ave. 0108 BRYTANT 9-5520
Symphonie Productions, Inc. 230 Park Ave. 0108 MURRAY HILL 2-0731
Terry-Toons, Inc. 1000 Broadway 0110 EMPIRE STATE B. D. CHICKERING 4-0338
Trickolog Films, Inc. 1370 Sixth Ave. 0110 COLUMBUS 5-6868
Trickorn, Inc. 653 Eleventh Ave. 0108 MEDALLION 3-5518
Tru Pictures Co., Inc. 1270 Sixth Ave. 0110 COLUMBUS 5-1854
Twentieth Century-Fox Film Corp. 444 W. 56th St. 0110 COLUMBUS 5-3321
Universal Pictures Corp. 30 Rockefeller Plaza 0110 CIRCLE 7-7100
Van Beuren Corp. 1270 Sixth Ave. 0108 CIRCLE 7-5866
Vatican Pictures, Inc. 545 Fifth Ave. 0108 MURRAY HILL 6-2937
Warner Bros. 321 W. 44th St. 0108 CHICKERING 4-2920
Warner-Vitaphone Brooklyn Studio 1416 Lucy Ave. 0110 NIGHTINGALE 4-8700
West Coast Service Studios, Inc. 510 W. 57th St. 0108 CIRCLE 7-2062
Wickman Film Productions, Inc. 15 E. 26th St. 0110 LEXINGTON 2-3570

NEW YORK New York

702
SHORT SUBJECT PRODUCERS

CALIFORNIA

Los Angeles

Allen, E. H. .............................................. Hillside 2155
Animated Cartoons ..................................... Oxford 9053
Bruce, Robert C. ........................................ Hollywood 2411
Burrage-Taranza Enterprises ......................... Hollywood 2937
Cheek, Jack .............................................. Republic 2011
Callahan, George ...................................... Olympia 2131
Celebrity Pictures .................................... Olympia 9063
Columbia Pictures ..................................... Hollywood 3181
Buell, Jack .............................................. Hollywood 1193
Talisman Studios ....................................... Olympia 2131
Centaur Films, Inc. ................................... Sycamore 4434
Cooper-Kanda ............................................ Studio 2978
Disney, Walt ............................................. Hollywood 12-131
Excelsior Pictures ..................................... Hollywood 2131
Fairbanks and Carlisle ................................ Hollywood 3939
Featurettes, Inc........................................ Hollywood 1648
FitzPatrick, James A. ................................ Republic 2111
Futter, Walter ........................................... Hollywood 6137
Gilroy, Bert ............................................. Hollywood 2200
KKO Radio Studios ..................................... Hollywood 5911
Harman-Issing Productions ......................... Hollywood 1474
Hix, Ernest and Leonard Poole ............. Hillside 4017
Iwerks, "Irv" ............................................ Hollywood 1474
Jones, Buck .............................................. Hollywood 3200
Laemmle, M. M. ......................................... Hollywood 2111
Laemmle, Morris ........................................ Hollywood 3131
Laemmle, Walter ........................................ Hollywood 3131
Lewy, Lewis ............................................. Hollywood 8006
Mack, Henry ............................................. Hollywood 3131
Miller & Nagel .......................................... Hollywood 1648
Meyer, Abe .............................................. Hollywood 9006
Mintz, Charles B. ..................................... Hollywood 2907
Moulton, Herbert ....................................... Hollywood 2411
Newman, Bob ............................................ Hollywood 1648
Pacific Productions, Inc. ......................... Republic 9252
Phelps Productions, Inc. ......................... Gladstone 2275
Ray, B. B., Productions ................................ Hollywood 8024
Rayco, Hal .............................................. Parkway 1151
Snead, Barney ..........................................好莱坞 3131
Selznick Productions, Inc. ..................... Gladstone 3939
Schlesinger, Leon ...................................... Hollywood 4131
Screen Classics, Inc. ................................ Hollywood 1017
Siegel, Sol .............................................. Hollywood 1101
Smith, Pete .......................................... Republic 0211
Tat's Tales .............................................. Hollywood 8822
Toby, Ted ................................................ Hollywood 3061
Von Klaat, Gilbert ..................................... Hollywood 3250
Von Ronkel, Sam ........................................ Hollywood 3131
Wahl, Sam .............................................. Hollywood 6137
White, Jules .............................................. Hollywood 1193
Wickland, Larry ........................................ Hollywood 1648
Windmere, Fred ......................................... Hollywood 1648
Zenith Productions .................................. Hollywood 0191

NEW YORK

New York

Archerland Productions, Inc. ................. Columbia 5-0369
Audio Productions, Inc. .......................... Circle 7-1841
Biograph Pictures Corp. ......................... Circle 7-6275
Blake, B. K., Inc. .................................... Columbia 5-1854
Celebrity Productions, Inc. ................. Hollywood 9-6007
Christie, Al .............................................. Astoria 8-8300
Columbia Pictures .................................. Hollywood 9-7900
Economic Productions ............................ Pennsylvania 6-7400
General Service Studios, Astoria .......... R.A'w'd 8300
Featurettes, Inc. ...................................... Bryant 9-7006
FitzPatrick Pictures, Inc. ...................... Bryant 9-4384
Fleischner Studios, Inc. ......................... Bryant 4-3020
March of Time, Inc. ................................... Vanderbilt 3-2400
Master Art Projects ................................... L.Ackawanna 4-8788

703
CARTOON

PRODUCERS

Anntated Pictures Corp. ("Ub" serieis) 9713 Santa Monica Blvd., OXford 9063, Hollywood, Calif.

Audio Productions, Inc. 250 W. 57th St., Circle 7-1841, New York, N. Y. Produce: "Color Cartoons!"


Disney, Walt 2719 Hyperion St., MOrringside 12131, Hollywood Calif. Produce: "Mickey Mouse" and "Silly Symphonies" series. Distributed through United Artists; to be distributed through RKO.


Lantz, Walter Universal Studios, HEMPSTEAD 2131, Universal City, Calif. Produce: "Oswald" and "Cartoon Classics". Distributed by Universal.


Tat's Tales Productions 5515 Melrose Ave., GLADSTONE 8822, Hollywood, Calif.


Van Beuren Corp. 1270 Sixth Ave., Circle 7-5866, New York, N. Y. Produce: "Rainbow Parade" series. Distributed by RKO.

NEWSREELS


Pathescope News Produced by Pathescope News, Inc., 35 W. 45th St., New York, N. Y.; Harry David, Kraus, Vice-President; Distributed by Pathescope News Corp.

Universal Newsreel Produced and distributed by Universal Pictures Corp., 30 Rockefeller Plaza, New York, N. Y.; Charles E. Ford, Editor; Office: 730 Fifth Ave., New York, N. Y.
INDUSTRIAL AND ADVERTISING FILM PRODUCERS

CALIFORNIA

Los Angeles

Associated Cinema Studios
1357 N. Gordon St. \( \text{HEmpstead} \) 2131
Ciuecolor
201 N. Occidental Blvd. \( \text{FITzroy} \) 2556
Dunning Process
932 N. La Brea Ave. \( \text{GGranite} \) 3174
Hollywood Camera Exchange
1600 N. Cahuenga Blvd. \( \text{Hollywood} \) 3051
Industrial Cinema Arts
1205 N. Alvarado St. \( \text{FEederal} \) 5013
Jam Handy Picture Co.
Hollywood Studios \( \text{OLymnia} \) 2131
Metropolitan Industrial Pictures
1040 N. Los Palmas Ave. \( \text{GGranite} \) 3111
Royal Reves, Inc.
6638 Santa Monica Blvd. \( \text{Hollywood} \) 1408
Technicolor Motion Picture Corp.
823 N. Seward St. \( \text{GGranite} \) 1101
Vericolor, Inc.
1040 N. McCadden Place \( \text{Hollywood} \) 9414

San Francisco

Auerbach Motion Picture Productions
2901 California St. \( \text{Filmor} \) 4960
Blache Film Laboratories
292 Turk St. \( \text{ORDway} \) 5146
Cardinal Pictures
201 Sansome St. \( \text{DOuglas} \) 0630
Commercial Film Enterprises
125 Hyde St. \( \text{ORDway} \) 9162
Dubois Motion Picture Mfg. Co.
135 Hayes St. \( \text{HEmlock} \) 1225
Long Productions
210 Golden Gate Ave. \( \text{UNDERbill} \) 1045
Motion Picture Service Co.
135 Hyde St. \( \text{PRespect} \) 9550
Pacific Films, Ltd.
564 Market St. \( \text{DOuglas} \) 4888
290 Turk St. \( \text{ORDway} \) 6009

COLORADO

Colorado Springs

Alexander Film Co.
Alexander Film Bldg. \( \text{4200} \)

DENVER

Edwards Motion Pictures
711 17th St. \( \text{KEystone} \) 2971
Filmcraft Laboratories
1353 Vine St. \( \text{FFranklin} \) 6271
Fireside Motion Pictures, Inc.
1650 Champa St. \( \text{Tabor} \) 1028

DISTRICT OF COLUMBIA

Washington

Macomber, George R.
2109 H. St., N. W. \( \text{WEst} \) 2691
National Film Co., Inc.
2109 H. St., N. W. \( \text{WEst} \) 2691
Reiners, Jerome R.
2109 H. St., N. W. \( \text{WEst} \) 2691

GEORGIA

Atlanta

Strickland Industrial Film Corp.
163 Walton St., N. W. \( \text{JACKson} \) 2767
Visigraphic Film Corp.
148½ Walton St., N. W. \( \text{WALnut} \) 7171

ILLINOIS

Chicago

Action Film Co.
2901 S. Prairie Ave. \( \text{CALumet} \) 2475
Alley, Norman W.
3206 W. Madison St. \( \text{RANKolph} \) 1855
American Film Co.
6235 N. Broadway \( \text{SELFdrake} \) 7079
Atlas Educational Film Co.
1111 Southern Blvd., Oak Park \( \text{AUstin} \) 8620
Audl Vision Visomatics, Inc.
35 E. Wacker Drive \( \text{STATe} \) 5017
Birch, Harry H.
1118 S. Michigan Ave. \( \text{WEBster} \) 2541
Carlson Studios
3810 Broadway \( \text{LAKreview} \) 8532
Castle Films
400 N. Michigan Ave. \( \text{SUPerior} \) 4648
Central Film Service
6 N. Michigan Ave. \( \text{CENtral} \) 7692
Chicago Film Laboratory
18 W. Walton St. \( \text{WHitehall} \) 6071
Essanay Pictures, Inc.
4911 N. Broadway \( \text{EGDewater} \) 2476
General Film Co.
1229 N. State St. \( \text{CALumet} \) 6378
Greig Wells Laboratories
6602 S. Kimball St. \( \text{DORchester} \) 6602
Jam Handy Picture Service
33 E. Wacker Drive \( \text{STATe} \) 6758
Inland Industrial Studio
1118 S. Michigan Ave. \( \text{WEBster} \) 2541
Hollmes, Burton, Films, Inc.
7510 N. Ashland Ave. \( \text{ROGers} \) Park 5056
Mid-West Film Laboratories
845 S. Wabash Ave. \( \text{HArBrison} \) 4872
Mutual Film Laboratory
1237 N. Campbell Ave. \( \text{ARMitage} \) 2073
Phillips, R. G., Studios
2901 S. Prairie Ave. \( \text{CALumet} \) 2475
Proress Film Co.
2120 N. Lincoln Park, W. \( \text{LINcoln} \) 4618
Spoon & Albee Film Corp.
4911 N. Broadway \( \text{OLONbranch} \) 7737
Stern, Sidney
1229 S. State St. \( \text{CALumet} \) 6378
Wilding Picture Productions, Inc.
1345 W. Argyle St. \( \text{OLONbranch} \) 3050
Zeinith Cinema Service
5011 N. Sawyer Ave. \( \text{IRving} \) 2104

LOUISIANA

New Orleans

Harcol Motion Picture Industries, Inc.
600 Barrone St. \( \text{RAYmond} \) 3191
Motion Picture Adv. Service Co., Inc.
2310 Tulane Ave. \( \text{GAlvez} \) 2131

MARYLAND

Baltimore

Alpha Film Laboratories
6000 Pimlico Road \( \text{LIBerty} \) 6216
Edwards, Nelson
111 W. Lexington St. \( \text{CALvert} \) 0690
Leventhal, Meyer
11 N. Holiday St. \( \text{FLaza} \) 1645
Lewy Studios
853 N. Rutaw St. \( \text{VERNon} \) 2009
Ruby Film Co.
729 Seventh Ave. .................. BRyant 9-9430

Rushmore, Ralph, Associates
37 E. 37th St. ....................... Murray Hill 4-8640

screen Broadcast Corp.
30 Rockefeller Plaza ............... Circle 7-3415

screen Exchange
754 Fifth Ave. ....................... Circle 7-4487

siguer & Byrnes
17 E. 45th St. ....................... Murray Hill 2-4177

Wadsworth, Mason
551 Fifth Ave. ....................... Murray Hill 2-3470

Windsor Productions, Inc.
630 Fifth Ave. ....................... Columbus 5-4170

West Coast Sound Studios, Inc.
510 W. 57th St. ..................... Circle 7-2052

Willard, T. W., Motion Picture Co.
150 W. 46th St. ..................... Medallion 3-3958

Cincinnati

Napco Motion Picture Co.
Vine & Pearl Sts. .................... MAin 0753

Cleveland

Alpha Motion Picture Corp.
2644 Carnegie Ave. .................. PS产物t 8160

Art Film Studios
6611 Euclid Ave. ..................... EEnderson 5933

Ecar Motion Picture Service
10008 Carnegie Ave. ................ EEdar 3900

Fix Advertising Service Co.
1514 Prospect Ave. .................. MAin 8120

Kodaks, Ernest M.
165 E. 19th St. ..................... KEmmore 1335

Sound Pictures Corp.
3091 Mayfield Road .................. FAirmount 3000

Tribe Ways, Inc.
Fidelity Bldg. ....................... MAin 3757

Tri-State Motion Picture Co.
620 W. Superior Ave. ............... PS产物t 4900

United Motion Pictures, Inc.
1957 E. 65th St. ..................... ENdeditc 1420

OKLAHOMA

Oklahoma City

Ramsey Pictures Corp.
Ramsey Tower ........................ 2-6111

PENNSYLVANIA

Philadelphia

Business Stimulators
1242 Vine St. ....................... RTT enhouse 5969

De Frenes & Co.
1909 Buttonwood St. ................. STEvenson 1909

Hatlen Stanley, P.
1230 Summer St. .................... LOCust 0743

Law, Howard
34 S. 17th St. ....................... RTT enhouse 8228

McCurdy Films
56th & Woodland Aves. .......... SARatoga 0466

News Reel Laboratory
1707 Samson St. ..................... RTT enhouse 3902

Williams, Brown & Earle, Inc.
918 Chestnut St. .................... PEnnypacker 7320

Pittsburgh

Atlantic Screen Service, Inc.
1024 Forbes St. ..................... GRant 2230

Swoyer, Arthur
921 Wood St. ......................... CHurchill 5224

TENNESSEE

Johnson City

Pacific Film Productions
400 W. Watauga Ave.

TEXAS

Dallas

Alexander Film Advertising Co.
304½ S. Harwood St. ................ 7-2682

Brownie Film Co.
Republic Bldg. ....................... 2-3892

Jameson Film Laboratories
2312 Live Oak St. .................... 2-5644

screen Broadcasts, Inc.
304 S. Jefferson St. ................ 7-8516

Fort Worth

Smith, J. F., Productions
3517 Hemphill St.

San Antonio

National Pictures
221 Breckenridge Ave. .......... Fannin 8397

WASHINGTON

Seattle

Cinema Screen Service
2410 Second St. ..................... ELiot 6163

WISCONSIN

Milwaukee

Badger Film Mfg. Co.
332 W. Wisconsin Ave. .......... Broadway 1225

Midwest Trailer Co.
717 W. Wells St. .................... MArquette 1866

Milwaukee Film Laboratories, Inc.
717 W. Wells St. .................... MArquette 1866

CANADA

Calgary

Barnes Calgary Film Production Co.

Montreal

Associated Screen News, Ltd.
5571 Western Ave. .................. DExter 1186

Canada Film Studios
Canada Cement Bldg. .......... LAncestor 6522

Cinecraft Studios, Inc.
1184 St. Catherine Way .......... LAncestor 8092

Ottawa

Canadian Government Motion Picture Bureau

Toronto

Associated Screen News, Ltd.
362 Adelaide St. W. .......... WAverly 3703

Audio Pictures, Ltd.
1901 The Grand Bldg. .......... WAverly 2394

Barnes Canadian Films, Ltd.
304 Morton St. ..................... Hudson 8254

Film Laboratories of Canada, Ltd.
303 Adelaide St. W. .......... WAverly 2394

Filmar Motion Pictures
107 Richmond St. E. .......... ELgin 6504

Vancouver

Motion Skreenez, Ltd.
Film Exchange Bldg.

Vancouver Motion Pictures, Ltd.
Film Exchange Bldg.

Victoria

British Picture Producers, Ltd.
Pemberton Bldg.

RAW STOCK

Agfa
Distributed by C. King Charney, 6372 Santa Monica Blvd., Hollywood 2918, Los Angeles, Calif.; 245 W. 55th St., Circle 7-4635, New York, N. Y. Manufactured by Agfa Anseco Corp., Binghamton, N. Y.

Brulatour, J. E., Inc.
Distributor of Eastman raw stock. John St., Fort Lee, N. J.; Corliss, 8-2460; 6700 Santa Monica Blvd., HEmstead 3171, Los Angeles, Calif.; 1727 Indiana Ave., CALumet 5362, Chicago, III.

Du Pont
Du Pont Film Manufacturing Corp., 35 W. 45th St., BRyant 9-5915, New York, N. Y.; Smith and Aller, 6656 Santa Monica Blvd., Hollywood 5147, Los Angeles, Calif. (Fac- tories: Parlin, N. J.)

Eastman
See: J. E. Brulatour, Inc. (Factories: Eastman Kodak Co., Rochester, N. Y.)

Eversen Company of America, Inc.
423 W. 55th St., COLUMBUS 5-1223, New York, N. Y.; 160 E. Illinois St., SUPerior 7670, Chicago, III.; 6370 Santa Monica Blvd., GRanite 5474, Los Angeles, Calif. (Factories: Antwerp, Belgium).
PRODUCERS

Ankino Corp.
729 Seventh Ave., New York, N. Y.
Atlas Educational Film Co.
1111 South Blvd., Oak Park, Ill.
Bray Productions, Inc.
729 Seventh Ave., New York, N. Y.
Burton Holmes Lectures, Inc.
7510 N. Ashland Ave., Chicago, Ill.
Carewe Pictures Corp.
6625 Romaine St., Hollywood, Calif.
Columbia Pictures
729 Seventh Ave., New York, N. Y.
Disney, Walt
2719 Hyperion Ave., Hollywood, Calif.
Eastman Teaching Films, Inc.
Rochester, N. Y.
Erpi Picture Consultants
250 W. 57th St., New York, N. Y.
Educational Film Corp.
1501 Broadway, New York, N. Y.
FitzPatrick Pictures, Inc.
729 Seventh Ave., New York, N. Y.
Garrison Film Distributors
729 Seventh Ave., New York, N. Y.
Gaumont British Picture Corp.
1600 Broadway, New York, N. Y.
International Film Bureau, Inc.
59 E. Van Beuren St., Chicago, Ill.
Nu-Art Filmco
145 W. 45th St., N. Y. C.
Paramount Pictures
1501 Broadway, New York, N. Y.
Parry Film Co.
Hollywood, Calif.
Pathe Films, Inc.
35 W. 45th St., New York, N. Y.
Religious Motion Picture Foundation, Inc.
140 Nassau St., New York, N. Y.
Text Film Corp.
1420 N. Beachwood Drive, Hollywood, Calif.
Twentieth Century-Fox Film Corp.
444 W. 56th St., New York, N. Y.
Universal Film Corp.
30 Rockefeller Plaza, New York, N. Y.
Van Beuren Corp.
729 Seventh Ave., New York, N. Y.
West Coast Sound Studios, Inc.
510 W. 57th St., N. Y. C.

DISTRIBUTORS

American Social Hygiene Association
50 W. 50th St., New York, N. Y.
Burton Holmes Lectures
1510 N. Ashland Ave., Chicago, Ill.
Bell & Howell Co.
1803 Larchmont Ave., Chicago, Ill.
Columbia Pictures
729 Seventh Ave., New York, N. Y.
DeVry, Herman A., Inc.
1111 Center St., Chicago, Ill.
Eastman Kodak Co.
Rochester, N. Y. (Stores in important cities).
Edited Pictures System
330 W. 42nd St., New York, N. Y.
Films, Inc.
330 W. 42nd St., New York, N. Y.
Garrison Film Distributors
729 Seventh Ave., N. Y. C.
Gutlohn, Walter, O.
35 W. 45th St., New York, N. Y.
Hastleton's, Guy D., Travellites
7901 Santa Monica Blvd., Hollywood, Calif.
Hoffberg, J. H., Co., Inc.
729 Seventh Ave., New York, N. Y.
Hollywood Cine Film Distributors
1407 N. Highland Ave., Hollywood, Calif.
Hollywood Film Enterprises
6060 Sunset Blvd., Hollywood, Calif.
Institutional Cinema Service
130 W. 46th St., New York, N. Y.
Kodascope Libraries
33 W. 42nd St., New York, N. Y.
Major Film Laboratory
120 W. 41st St., New York, N. Y.
Nu-Art Film Co.
145 W. 45th St., New York, N. Y.
Parry Film Co.
Hollywood, Calif.
Pinnacle Film Service
Brooklyn, N. Y.
Religious Motion Picture Foundation
140 Nassau St., New York, N. Y.
Schoenbaum, M. H., North Plainfield, N. J.
Show-at-Home Movie Library (Universal)
30 Rockefeller Plaza, New York, N. Y.
Society for Visual Education, Inc.
327 S. LaSalle St., Chicago, Ill.
Twentieth Century-Fox Film Corp.
444 W. 56th St., New York, N. Y.
Victor Animatograph Corp.
242 W. 55th St., New York, N. Y.
Wholesome Film Service
48 Melrose St., Boston, Mass.
Willoughby's
110 W. 32nd St., New York, N. Y.
Y. M. C. A. Motion Picture Bureau
347 Madison Ave., New York, N. Y.; 19 S. LaSalle St., Chicago, Ill.
Yale University Press Service
286 Fourth Ave., New York, N. Y.
DISTRIBUTORS

NEW YORK CITY

Advance Film Exchange, Inc.  630 Ninth Ave.     LOngrace 5-5588
Alliance Film Corp.       1270 Sixth Ave.      Circle 6-3945
American Tobis Corp.    113 W. 57th St.        Circle 7-2758
American Trading Assoc.  723 Seventh Ave.     Bryant 9-4312
Amity Pictures Corp.    729 Seventh Ave.      Bryant 9-2964
Ansko Corp.             723 Seventh Ave.      Bryant 9-7680
Apex Films, Inc.        723 Seventh Ave.      Bryant 9-3228
Artelius Pictures Corp.  729 Seventh Ave.      Bryant 9-3169
Astor Pictures Corp.     1501 Broadway       LOngrace 5-5384
Auten, Harold            1540 Broadway       Bryant 9-8883
Aywon Exchange, Inc.    1560 Broadway       Bryant 9-2680
B. & B. Pictures Corp.  1501 Broadway       LOngrace 5-3589
Barrell, Marie          729 Seventh Ave.      Bryant 9-5397
Beacon Films, Inc.      729 Seventh Ave.      Medallion 3-5412
Beck, Richard E.        1501 Broadway       Medallion 3-5412
Best Film Co.           723 Seventh Ave.      Bryant 9-4548
Bondy, Al O.            630 Ninth Ave.       Chickering 3-5505
British & Continental Trading Co.  1270 Sixth Ave.     Circle 7-4697
Burroughs-Tuzar Enterprises 1270 Sixth Ave.     Circle 7-3993
Celebrity Productions, Inc. 723 Seventh Ave.      Bryant 9-6067
Chesterfield Motion Pictures Corp.  1540 Broadway      Bryant 9-6884
Cic Colomibia, S. A.    225 Madison Ave.     LEXington 2-3912
Columbia Pictures       729 Seventh Ave.      Bryant 9-7800
Commodore Pictures Corp. 1501 Broadway       Pennsylvania 6-1354
Criterion Films         50 E. 42nd St.       VAndebilt 3-6880
Cummins, Samuel         410 E. 32nd St.       AShland 4-2885
Dambia Pictures, Inc.  729 Seventh Ave.      Bryant 9-4175
DuWorld Pictures, Inc.  729 Seventh Ave.      Medallion 3-2943
Educational Pictures   Distributed by 20th Century-Fox Film Corp.
Empa Film Distributors  1574 Broadway       Columbus 5-6454
Empire Film Distributors, Inc.  723 Seventh Ave.     Bryant 9-5107
European Films Corp.    154 W. 55th St.       Circle 7-5737
Exhibitors Film Exchange 630 Ninth Ave.       Chickering 4-4955
Federal Housing Admin., Motion Picture 35 W. 45th St.       Bryant 9-5430
Film Exchange, Inc.    130 W. 46th St.       Bryant 9-4150
Films, Inc.            330 W. 42nd St.       Medallion 3-5190
First National Pictures  321 W. 44th St.       Chickering 4-2200
Fortune Film Corp.      1270 Sixth Ave.      Columbus 5-0143
Franco-American Film Corp.  60 Fifth Ave.      Algonquin 4-6980
French Motion Picture Corp.  130 W. 46th St.     Bryant 9-0866
Gaumont British Pictures Corp.  1600 Broadway     LOngrace 5-5969
General Film Corp.      1270 Sixth Ave.      Circle 7-3537
Germania Film           22-33 10th St., Astoria, L. I.  Astoria 8-2401
Goldman, Paul           1472 Broadway       Bryant 9-3936
Goldswicht Film Sales Co.  729 Seventh Ave.     Bryant 9-4369
Gordon Film Co.         630 Ninth Ave.       Lackawanna 4-0077
Grand National Films, Inc.  1270 Sixth Ave.     Circle 6-2828
Guaranteed Pictures Co., Inc.  729 Seventh Ave.     Bryant 9-4369
Helber Pictures Corp.   630 Ninth Ave.       Lackawanna 4-0548
Hoffberg, J. H., Co., Inc.  729 Seventh Ave.     Medallion 3-3813
Ideal Pictures          729 Seventh Ave.     Bryant 9-4417
Imperial Distributing Corp.  729 Seventh Ave.     Bryant 9-8689
Integrity Film Corp.    220 W. 42nd St.       Wisconsin 7-9556
Kandel, Morris J.       729 Seventh Ave.      Bryant 9-4417
Kaufman, Henry          132 W. 46th St.       Longacre 5-9488
Kinotrade              723 Seventh Ave.     Bryant 9-5107
Kinopola               103 Doscher St., Brooklyn, N.Y. APplegate 7-9660
Lear Pictures, Inc.    723 Seventh Ave.      Medallion 3-1331
Leauer International Films, Inc.  206 W. 55th St.     Circle 7-6501
Lupini, Ferdinand V., Inc.  551 Fifth Ave.     VAndebilt 3-6604
Master Art Product     630 Ninth Ave.       Lackawanna 3-8788
Mayfair Productions, Inc.  729 Seventh Ave.     Bryant 9-5107
Meridian Pictures Corp. 1270 Sixth Ave.       Circle 6-1466
Metro-Goldwyn-Mayer    1540 Broadway       Bryant 9-7800
Metropolis Pictures Corp.  154 W. 55th St.     Columbus 5-425
Milo & Ruggieri        630 Ninth Ave.       Medallion 3-2648
Modern Film Sales Corp.  729 Seventh Ave.      Bryant 9-9035
Motion Picture Distributing Corp.  1270 Sixth Ave.     Columbus 5-0143
National Motion Picture Service 723 Seventh Ave.     Bryant 9-3961

709
ALBANY, N.Y.

Columbia Pictures
1050 Broadway ........................................... 3-4287
Phil Fox, Manager (Columbia).

Grand National Films, Inc.
1046 Broadway ............................................ 3-8549
Cleve Adams, Manager (Grand National).

Metro-Goldwyn-Mayer
1006 Broadway ............................................. 4-2187
R. Piech, Manager (M-G-M).

Paramount Pictures
1044 Broadway ............................................. 3-2187
Clayton Eastman, Manager (Paramount).

RKO Distributing Corp.
1048 Broadway ............................................. 4-0187
C. E. Halligan, Manager (RKO Radio).

Republic Pictures
1046 Broadway ............................................... 5-2291
Bernard H. Mills, Manager (Republic).

Twentieth Century-Fox
1032 Broadway ............................................. 3-1203
M. F. Raspen, Manager (20th Century-Fox; Educational; GB Productions).

Universal Film Exchange
1054 Broadway .............................................. 4-4177
Pete Dana, Manager (Universal).

Vitagraph, Inc.
1658 Broadway .............................................. 4-8137
Norman Ayers, Manager (Warner Bros.; First National; Vitaphone).

ATLANTA, GA.

Affiliated Producers, Inc.
101 Walton St. ............................................. Jackson 5735
Thomas A. Barlow, Manager.

Columbia Pictures
131 Walton St., N.W. ................................... Walnut 1524
W. W. Anderson, Manager (Columbia).

Grand National Films, Inc.
133 Walton St. ............................................. Walnut 9477
E. C. Peppiatt, Manager (Grand National).

Metro-Goldwyn-Mayer
108 Luckie St., N.W. ...................................... Jackson 2180
Ray Avey, Manager (M-G-M).

Paramount Pictures
154 Walton St., N.W. ..................................... Jackson 2740
D. Prince, Manager (Paramount).

RKO Distributing Corp.
164 Walton St., N.W. ..................................... Jackson 1742
H. M. Lyons, Manager (RKO Radio).

Republic Pictures
162 Walton St., N.W. ...................................... Jackson 0580
A. C. Bromberg, President; John W. Mangham, Jr., Manager (Republic).

Savini, N. E., Films
105 Walton St., N.W. ...................................... Main 8792
N. E. Savini, Manager (Atlantic; Astor; Virginiatus; World Wide; Empire; Zeidman).

Twentieth Century-Fox
197 Walton St., N.W. ...................................... Jackson 1083
Paul Wilson, Manager (20th Century-Fox; Educational; GB Productions).
United Artists
155 Walton St. ................. WAlnut 6386
William M. Richardson, Manager (United Artists).

Universal Film Exchange
193 Walton St. ................. J. Ezzell, Manager (Universal).

Vitagraph, Inc.
194 Luckie St., N. W. .......... J. C. Verrissel, Manager (Warner Bros; First National; Vitaphone).

BOSTON, MASS.

Academy Pictures
12 Piedmont St. .................. LIBerty 3803
Phil Smith, Manager (Chesterfield-Invincible).

Amity Pictures
16 Piedmont St. ................. L. F. Britton, Manager.

Bay State Film Exchange
42 Piedmont St. ................. Edward Klein, Manager.

Cameo Screen Attractions, Inc.
16 Piedmont St. .................. HANcock 3880
Samuel J. Davision, Manager (Supreme; Puritan; Victory; Guaranteed; Weiss-Mintz Serials).

Century Pictures Distributing Co.
50 Piedmont St. ................. HANcock 8627
Henry M. Sperling, Manager.

Columbia Pictures
57 Church St. ..................... HANcock 9060
T. P. O'Toole, Manager (Columbia).

Grand National Films, Inc.
54 Piedmont St. .................. HUBbard 0602
Harry Segal, Manager (Grand National).

Metro-Goldwyn-Mayer
48 Church St. ..................... HANcock 0044
M. N. Wolf, Manager (M-G-M).

New England Film Exchange
16 Piedmont St. .................. LIBerty 9306

Paramount Pictures
58 Berkeley St. .................. HANcock 1070
A. M. Kane, Manager (Paramount).

RKO Distributing Corp.
60 Church St. ..................... HANcock 4547
R. C. Cooper, Manager (RKO Radio).

Republic Pictures
25 Winchester St. ................ HANcock 4289
Herbert Riffkin, Manager (Republic).

Twentieth Century-Fox
105 Broadway ..................... HANcock 2180
E. X. Callahan, Manager (20th Century-Fox; Educational; GB Productions).

United Artists
52 Church St. ..................... HANcock 8346
John J. Dervin, Manager (United Artists).

Universal Film Exchange
37 Piedmont St. .................. HANcock 8760
W. P. Kelly, Manager (Universal).

Vitagraph, Inc.
131 Arlington St. ................. HUBbard 3290
Thomas B. Spry, Manager (Warner Bros.; First National; Vitaphone).

BUFFALO, N. Y.

Columbia Pictures
505 Pearl St. ..................... WWashington 3533
Joe Miller, Manager (Columbia).

F. C. Pictures Corp.
505 Pearl St. ..................... CLeveland 1246
Charles H. Tarbox, President (Chesterfield-Invincible; Victory; Reliable; Stage & Screen; Supreme).

Grand National Films, Inc.
505 Pearl St. ..................... WWashington 8665
Jack Kaplan, Manager (Grand National).

Hollywood Film Exchange
502 Pearl St. ..................... WWashington 5616
Charles E. Goodwin, Manager.

Metro-Goldwyn-Mayer
509 Pearl St. ..................... WWashington 1281
E. K. O'Shea, Manager (M-G-M).

Paramount Pictures
464 Franklin St. ................. GArdfield 1707
Kenneth Robinson, Manager (Paramount).

Pyramid Exchange
505 Pearl St. ..................... CLeveland 8382
John M. Sitterly, Manager (Borroughs-Tarzan; Atlantic; Commodore; Spectrum; Tower; Reliable).

RKO Distributing Corp.
505 Pearl St. ..................... CLeveland 0742
H. T. Donon, Manager (RKO Radio).

Republic Pictures
505 Pearl St. ..................... CLeveland 2421
J. Berkowitz, Manager (Republic).

Twentieth Century-Fox
496 Pearl St. ..................... CLeveland 0785
Sidney Samson, Manager (20th Century-Fox; Educational; GB Productions).

United Artists
505 Pearl St. ..................... WWashington 1500
Saul Resnick, Manager (United Artists).

Universal Film Exchange
505 Pearl St. ..................... CLeveland 0582
N. Sauber, Manager (Universal).

Vitagraph, Inc.
470 Franklin St. ................. LINcoln 2700
R. S. Smith, Manager (Warner Bros.; First National; Vitaphone).

BUTTE, MONT.

Sheffield Exchange System
115 E. Granite St. ............... 2-4404
J. H. Sheffield, Manager (Republic).

CHARLOTTE, N. C.

Amity Exchange
212 S. Poplar St. ................. 2-1171
W. L. Parker, Manager (Spectrum; Atlantic; Amity; Road Show).

Columbia Pictures
225 W. 4th St. ................... 2-2156
(Columbia)

R. J. Ingram, Manager.

Grand National Films, Inc.
300 W. 3rd St. ................... 2-3935
Merritt Davis, Manager (Grand National).

Metro-Goldwyn-Mayer
426 W. 4th St. ................... 4186
B. Bishop, Jr., Manager (M-G-M).

Republic Pictures
305 S. Church St. ................. 5157
John Kirby, Manager (Paramount).

RKO Distributing Corp.
227 W. 4th St. ................... 6112
R. C. Price, Manager (RKO Radio).

Republic Pictures Corp.
300 W. 3rd St. ................... 3-5138
H. H. Everett, Manager (Republic).

Twentieth Century-Fox
308 S. Church St. ................. 7101
Philip Longdon, Manager (20th Century-Fox; Educational; GB Productions).

United Artists
224 W. 2nd St. ................... 5109
Fred A. Rohrs, Manager (United Artists).

Universal Film Exchange
313 S. Church St. ................. 2-3159
James Hobbs, Manager (Universal).

Vitagraph, Inc.
311 S. Church St. ................. 3-1104
R. L. McCoy, Manager (Warner Bros.; First National; Vitaphone).

CHICAGO, ILL.

Bland Bros.
1018 S. Wabash Ave. .......... WEBster 3489
Herman and Phil Bland, Managers.

Capitol Film Exchange, Inc.
839 S. Wabash Ave. .......... HArison 3436
Henri Elman, Manager (Chesterfield-Invincible; Victory; Crescent; Puritan; Burroughs-Tarzan; GC. Burt; Stage & Screen; Ambassador).

Columbia Pictures
831 S. Wabash Ave. .......... HArison 4198
Phil Doebias, Manager (Columbia).

Grand National Films, Inc.
1307 S. Wabash Ave.
Earl Silverman, Manager (Grand National).
CINCINNATI, OHIO

Big Feature Rights
1632 Central Parkway
Lee L. Goldberg, President (Chesterfield-Invincible).

Columbia Pictures
1634 Central Parkway
Cherry 6841
A. S. Moritz, Manager (Columbia).

Fischer Film Exchange Co.
1635 Central Parkway
Cherry 7251
H. B. Lowe, Manager.

Grand National Films, Inc.
1635 Central Parkway
Ralph Kinder, Manager (Grand National).

Metro-Goldwyn-Mayer
1638 Central Parkway
Cherry 3557
E. M. Booth, Manager (M-G-M).

Paramount Pictures
1214 Central Parkway
Cherry 6150
J. J. Oulahan, Manager (Paramount).

Universal Film Exchange
1634 Central Parkway
Cherry 1470
S. C. Jacob, Manager (Universal).

Universal Film Exchange
1634 Central Parkway
Cherry 4525
P. Krieger, Manager (Universal).

Vitagraph, Inc.
1208 Central Parkway
Cherry 6824
Al Shmitke, Manager (Warner Bros.; First National; Vitaphone).

CLEVELAND, OHIO

Columbia Pictures
Film Exchange Bldg. Cherry 3545
H. C. Bissell, Manager (Columbia).

Grand National Films, Inc.
507 Film Exchange Bldg. Prospect 2741
William Shartin, Manager (Grand National).

Jossey, J. S.
450 Film Exchange Bldg.

Metro-Goldwyn-Mayer
2346 Payne Ave.
Prospect 3340
Frank D. Drew, Manager (M-G-M).

Republic Pictures
1735 E. 23rd St.
Prospect 3914
J. Himmelstein, Manager (Paramount).

COLUMBUS, OHIO

Paramount Pictures
161 N. 5th St.
Adams 9161
M. R. Clark, Manager (Paramount).

DALLAS, TEX.

Adams Film Exchanges
308 S. Harwood St.
7-2940
Jack K. Adams, Manager (Puritan; Crescent: Television; Celebrity: Victory; Ambassador: Columbia; C. C. Burr: Burroughs-Tarzan; First Division: Diversion; Commodore: Regal; Imperial).

Anity Film Exchanges
304 S. Harwood St.
7-4736
Edwin Blumenthal, Manager.

Columbia Pictures
1818 Wood St.
7-8488
J. B. Underwood, Manager (Columbia).

Grand National Films, Inc.
508 Park Ave.
Al Mertz, Manager (Grand National).

Lone Star Films Corp.
1801½ Commerce St.
7-2006
J. W. Bilsborough, Manager.

Metro-Goldwyn-Mayer
2013 Exchange St.
7-4172
L. Bebek, Manager (M-G-M).

Republic Pictures
412 S. Harwood St.
7-4336
H. E. Plett, Manager (Paramount).

RKO Distributing Corp.
402 S. Harwood St.
2-6175
S. M. Sachs, Manager (RKO Radio).

Universal Film Exchange
1634 Central Parkway
Cherry 4525
P. Krieger, Manager (Universal).
DENVER, COLO.

Allied Pictures

2044 Broadway
Harry Marcus, Manager (Chesterfield-Invincible: Liberty; Resolute: Stage & Screen; Ajax).

Atlantic Film Exchange
808 21st St. 
TAbor 8805
S. B. Rahn, Manager (Atlantic).

Capitol Film Exchanges

2044 Broadway
TAbor 6668
George Broder, Manager (Reliable; Colony; Normandy).

Columbia Pictures

2144 Champa St.
KEYstone 6341
W. C. Israel, Manager.

Grand National Films, Inc.

2071 Broadway
TAbor 3922
Lon T. Fidler, Manager (Grand National).

Metro-Goldwyn-Mayer

2100 Broadway
TAbor 8166
H. A. Friedel, Manager (M-G-M).

Paramount Pictures

2100 Stavi St.
KEYstone 8246
J. C. Bell, Manager (Paramount).

RKO Distributing Corp.

807 21st St.
CAbot 6356
J. H. Ashby, Manager (RKO Radio).

Sheffield Exchange System

2075 Broadway
TAbor 7661
Eugene Gerbase, Manager (Republic).

Twentieth-Century-Fox

2140 Champa St.
TAbor 5331
R. J. Morrison, Manager (20th Century-Fox; Educational; GB Productions).

United Artists

2005 Broadway
TAbor 2325
Al Hoffman, Manager (United Artists).

Universal Film Exchange

801 21st St.
Main 3281
John Langan, Manager (Universal).

Vitagraph, Inc.

2115 Champa St.
KEYstone 6178
E. A. Bell, Manager (Warner Bros.; First National; Vitaphone).

DES MOINES, IOWA

Capitol Pictures Corp.

1003 1/2 High St. 
4-5312
N. L. Stern, Manager (Supreme; Puritan; Diversion; Victory).

Columbia Pictures

1003 High St. 
3-0105
M. H. Evndon, Manager (Columbia).

Grand National Films, Inc.

1105 High St.
Lou Levy, Manager (Grand National).

Majestic Pictures Corp.

Film Bldg.
(Conn. Ambassador; Liberty; Majestic; Reliable; Television; Stage & Screen; Chesterfield-Invincible).

Metro-Goldwyn-Mayer

618 12th St. 
4-6271
D. C. Kennedy, Manager (M-G-M).

Paramount Pictures

1125 High St. 
4-3197
B. M. Grand, Manager (Paramount).

RKO Distributing Corp.

1115 High St. 
4-8184
B. J. McCarthy, Manager (RKO Radio).

Republic Pictures

515 Tenth St. 
4-9603
F. E. Judd, Manager (Republic).

20th Century-Fox

1022 High St. 
4-2811
Stanley Mayer (20th Century-Fox; Educational; GB Productions).

Universal Film Exchange

1005 High St. 
4-4219
J. J. Spandau, Manager (Universal).

Vitagraph, Inc.

101 High St. 
4-3297
A. W. Anderson, Manager (Warner Bros.; First National; Vitaphone).

DETOUR, MICH.

Columbia Pictures

200 Film Exchange Bldg. 
RAnderson 8921
C. H. Shaltz, Manager (Columbia).

Excellent Pictures Corp.

2310 Cass Ave. 
Cadillac 2902
William Fiemion, Manager (Chesterfield-Invincible; Weiss-Mintz Serials).

Grand National Films, Inc.

2301 Cass Ave. 
Ralph Fouchum, Manager (Grand National).

Metro-Goldwyn-Mayer

2130 Cass Ave. 
Cadillac 1150
F. J. Downey, Manager (M-G-M).

Paramount Pictures

279 Ledyard Ave. 
TEmple 1-8230
J. T. Howard, Manager (Paramount).

Powers Pictures

700 Film Exchange Bldg. 
Cadillac 6543
D. K. Cleaver, Manager (Republic).

RKO Distributing Corp.

2131 Cass Ave. 
Cadillac 6864
N. Levy, Manager (RKO Radio).

Republic Pictures

610 Film Exchange Bldg. 
Cadillac 6145
Sam Seplowin, Manager (Republic).

Twentieth-Century-Fox

2201 Cass Ave. 
Cadillac 3726
Lester Sturm, Manager (20th Century-Fox; Educational; GB Productions).

United Artists

2210 Cass Ave. 
RAnderson 6500
M. D. Goodwin, Manager (United Artists).

Universal Film Exchange

2210 Cass Ave. 
Cadillac 2141
M. Golliff, Manager (Universal).

Vitagraph, Inc.

2300 Cass Ave. 
Cadillac 6236
F. E. North, Manager (Warner Bros.; First National; Vitaphone).

INDIANAPOLIS, IND.

Big Feature Rights Corp.

448 N. Illinois St. 
Lincoln 7121
Abe H. Kehner, Manager (Chesterfield-Invincible; Burroughs-Tarzan; Television: C. C. Church; Atlantic; Celebrity; Weiss-Mintz Serials).

Capitol Film Corp.

402 N. Illinois St. 
Lincoln 5943
John Servaas, Manager.

Columbia Pictures

432 N. Illinois St. 
Lincoln 8408
M. Solomon, Manager (Columbia).

Grand National Films, Inc.

120 W. Michian St. 
H. H. Hill, Manager (Grand National).

Judell, B. N., Inc.

406 N. Illinois St. 
Lincoln 9472
George W. Tait, Manager (Colony; Diversion; Empire; Reliable; Liberty; Academy; Mascot).

Paramount Pictures

116 W. Michigan Ave. 
Lincoln 7564
E. J. Barnard, Manager (Paramount).

Metro-Goldwyn-Mayer

421 N. Illinois St. 
Lincoln 4361
W. W. Willman, Manager (M-G-M).

RKO Distributing Corp.

428 N. Illinois St. 
Riley 6755
R. E. Churchill, Manager (RKO Radio).

Republic Pictures

404 N. Illinois St. 
Riley 6755
L. W. Marriott, Manager (Republic).
Superior Pictures, Inc.
440 N. Illinois St. Lincoln 5823
James Jovaney, Manager (Commodore; Olympic: Hoffner; Imperial; First Division; Reliable).

Twentieth Century-Fox
326 N. Illinois St. Lincoln 5584
George Landis, Manager (20th Century-Fox; Educational; GB Productions).

Universal Film Exchange
326 N. Illinois St. Lincoln 3502
Fred Brown, Manager (Universal).

United Artists
408 N. Illinois St. Lincoln 3581
Fred Green, Manager (Warner Bros.; First National; Vitaphone).

Jacksonville, Fla.
Paramount Pictures
110 N. Lee St. 5-6210
E. B. Price, Manager (Paramount).

RKO Distributing Corp.
1202 W. Adams St. 5-1864
C. W. Allen, Manager (RKO Radio).

Kansas City, Mo.
Columbia Pictures
210 W. 18th St. Harrison 4783
B. C. Marcus, Manager (Columbia).

Consolidated Film Distributors
130 W. 18th St. Harrison 4783
W. P. Humston, Manager (Chesterfield-Invincible; Spectrum).

Grand National Films, Inc.
1701 Wyandotte St. Russell Borg, Manager (Grand National).

Majestic Pictures
1717 Wyandotte St. Grand 0672
Miriam Wintrob, Manager (Television; Maurice Conn; Supreme; Puritan; Liberty Comodore).

Metro-Goldwyn-Mayer
220 W. 18th St. Grand 2109
F. C. Hensler, Manager (M-G-M).

Paramount Pictures
1800 Wyandotte St. Grand 0410
J. T. Manfre, Manager (Paramount).

RKO Distributing Corp.
1712 Wyandotte St. Harrison 8645
T. R. Thompson, Manager (RKO Radio).

Republic Pictures
221 W. 18th St. Grand 2390
Robert F. Withers, Manager (Republic).

Twentieth Century-Fox
1720 Wyandotte St. Harrison 7253
G. W. Fuller, Manager (20th Century-Fox; Educational; GB Productions).

United Artists
2911 Wyandotte St. Grand 1123
William E. Truog, Manager (United Artists).

Universal Film Exchange
1710 Wyandotte St. Harrison 5024
Vitagraph, Inc.
1701 Wyandotte St. Harrison 4645
William Warner, Manager (Warner Bros.; First National; Vitaphone).

Little Rock, Ark.
Republic Pictures
108 Cross St. 4-2431
B. F. Busby, Manager (Republic).

Los Angeles, Calif.
Aberson, Mark
1912 S. Vermont Ave. Parkway 9131
(Regal Motion Pictures, Inc.).

All Star Features Distributors, Inc.
1928 S. Vermont Ave. Republic 3138
George N. Montgomery, President; Alvin G. Ferry, Manager (Chesterfield-Invincible; Alliance; Supreme; Weiss Mintz Serials; Victory; Mascot; Reliable; Regal; Imperial; Celebrity.

Athletic Film Exchange
1909 S. Vermont Ave. Parkway 3173
Charles H. Rose, President.

Beverly Hills Exchanges
1925 S. Vermont Ave. Republic 3187
R. A. Mitchell, Manager (Short subjects).

Columbia Pictures
1904 S. Vermont Ave. Republic 5137
W. J. Riter, Manager (Columbia).

Far West Exchanges
1905 S. Vermont Ave. Parkway 3198
Sam Berkowitz, Manager (Maurice Conn; Halpern; Ambassador; Alexander Bros.; Fuller).

Foreign Film Exchange
1909 S. Vermont Ave. Parkway 3173

Grand National Films, Inc.
1905 S. Vermont Ave. Parkway 3198
Mel Huling, District Manager; Sam Berkowitz, Manager (Grand National).

Metro-Goldwyn-Mayer
1935 Cordova St. Republic 4181
C. T. Lynch, Manager (M-G-M).

Oklahoma-Stubbins, Inc.
1924 S. Vermont Ave. Republic 3148

Paramount Pictures
1980 S. Vermont Ave. Republic 5191
C. N. Peacock, Manager (Paramount).

RKO Distributing Corp.
1926 S. Vermont Ave. Republic 5131
N. P. Jacobs, Manager (RKO Radio).

Republic Pictures
1928 S. Vermont Ave. Parkway 1131
Howard W. Stubbins, Manager (Republic).

Selected Pictures, Inc.
1912 S. Vermont Ave. Parkway 9131
Dave Biberman, Manager (Atlantic;emic; Astor; Spectrum).

Twentieth Century-Fox
2019 S. Vermont Ave. Republic 4180
John Dillon, Manager (20th Century-Fox; Educational; GB Productions).

United Artists
1960 S. Vermont Ave. Parkway 1166
Ewen MacLean, Manager (United Artists).

Universal Film Exchange
1960 S. Vermont Ave. Republic 3171
A. J. O’Keefe, Manager (Universal).

Vitagraph, Inc.
1918 S. Vermont Ave. Republic 3177
W. E. Calloway, Manager (Warner Bros.; First National; Vitaphone).

Louisville, Ky.
Big Feature Rights
237 W. Main St. Wabash 1724
Joseph Goldberg, Manager.

Memphis, Tenn.
Columbia Pictures
396 S. Second St. 8-3285
J. J. Rogers, Manager (Columbia).

Metro-Goldwyn-Mayer
502 S. Second St. 8-5181
J. P. Willingham, Manager (M-G-M).

Paramount Pictures
205 S. Front St. 6-2573
W. F. Bugie, Manager (Paramount).

RKO Distributing Corp.
492 S. Second St. 8-1281
P. M. Baker, Manager (RKO Radio).

Twentieth Century-Fox
151 Vance Ave. 8-2164
T. W. Young, Manager (20th Century-Fox; Educational; GB Productions).

Universal Film Exchange
399 S. Second St. 8-4724
W. E. Sipe, Manager (Universal).

Vitagraph, Inc.
500 S. Second St. 8-1191
Bryan Adams, Manager (Warner Bros.; First National; Vitaphone).

Milwaukee, Wis.
Celebrated Players Film Corp.
717 W. Wells St. Marquette 2334
V. F. De Lorenzo, Manager (Allied: Stage & Screen; Superior).
MINNEAPOLIS, MINN.

Celebrated Film Exchange
70 Glenwood St. ................. .ATlantic 0098
H. O. Murgidrge, Manager (Ambassador; Conn; Resolute; Mascot; Stafe & Screen).

Columbia Pictures
932 Currie Ave. .......... .ATlantic 3561
H. J. Chapman, Manager (Columbia).

Eliott Film Co
75 Glenwood Ave. .............. Geneva 4219
F. York Elliott, Manager (Chesterfield-Invincible; Atlantic; Academy; Astor; Amity; Burroughs-Tarzan; Liberty).

Grand National Films, Inc.
1111 Currie Ave. N.
Don Woods, Manager (Grand National).

Ideal Pictures Corp
331 Loeb Arcade ................. MAIN 7986
O. S. MacConnell, Manager.

Majestic Pictures Corp
64 Glenwood Ave. .............. MAIN 1359
W. H. Workman, Manager (M-G-M).

Paramount Pictures
1101 Currie Ave. N. .............. ATlantic 0337
J. J. Dohonue, Manager (Paramount).

RKO Distributing Corp
72 Glenwood Ave. .............. ATlantic 6367
L. E. Goldhammer, Manager (RKO Radio).

Republic Pictures
42 Glenwood Ave. .............. Geneva 4098
Gilbert Nathanson, Manager (Republic).

Twentieth Century-Fox
1101 Currie Ave. N. .............. ATlantic 2301
M. A. Levy, Manager (20th Century-Fox; Educational; GB Productions).

United Artists
1109 Currie Ave. .......... Geneva 4343
Ralph Cramblet, Manager (United Artists).

Universal Film Exchange
1105 Currie Ave. N. .......... ATlantic 5353
Frank Maintzeke, Manager (Universal).

Vitaphone, Inc.
1104 Currie Ave. N. .............. ATlantic 3281
Rud Lohrizen, Manager (Warner Bros.; First National; Vitaphone).

NEW HAVEN, CONN.

Columbia Pictures
134 Meadow St. ................. 8-2197
I. H. Rogovin, Manager (Columbia).

Connecticut Film Distributors
134 Meadow St. ................. 6-6835
H. Gibbs, Manager.

Grand National Films, Inc.
132 Meadow St. ................. 7-4278
J. P. Byrne, Manager (M-G-M).

Lasalle Pictures
82 State St. ................. 8-6167
Edward W. Ruff, Manager (Paramount).

RKO Distributing Corp
134 Meadow St. ................. 7-2119
B. Pitkin, Manager (RKO Radio).

Republic Pictures
130 Meadow St. ................. 8-4558
R. Cobe, Manager (Republic).

Twentieth Century-Fox
114 Meadow St. ................. 7-1269
B. A. Simon, Manager (20th Century-Fox; Educational; GB Productions).

United Artists
134 Meadow St. ................. 7-1213
Lou Wechsler, Manager (United Artists).

Universal Film Exchange
125 Meadow St. ................. 6-1181
M. Joseph, Manager (Universal).

Vitaphone, Inc.
134 Meadow St. ................. 7-4138
Nat Furst, Manager (Warner Bros.; First National; Vitaphone).

NEW ORLEANS, LA.

Atlantic Pictures
218 S. Liberty St. ................. RAYmond 0240
B. L. Dudenhelfer, Manager.

Columbia Pictures
150 S. Liberty St. ................. RAYmond 6229
H. Duvall, Manager (Columbia).

Grand National Films, Inc.
221 S. Liberty St. ................. MAIN 2313
Homer Hisey, Manager (Grand National).

Metro-Goldwyn-Mayer
150 S. Liberty St. ................. RAYmond 1276
C. J. Brian, Manager (M-G-M).

Paramount Pictures
215 S. Liberty St. ................. RAYmond 3357
H. F. Wilkes, Manager (Paramount).

RKO Distributing Corp
1418 Cleveland St. ................. RAYmond 1148
G. C. Brown, Manager (RKO Radio).

Republic Pictures
1067 Tulane Ave. ................. RAYmond 2055
L. V. Seleshnaydr, Manager (Republic).

Twentieth Century-Fox
218 S. Liberty St. ................. RAYmond 6965
E. V. Lander, Manager (20th Century-Fox; Educational; GB Productions).

United Artists
147 S. Liberty St. ................. RAYmond 3722
G. R. Frazer, Manager (United Artists).

Universal Film Exchange
143 S. Liberty St. ................. RAYmond 1159
Paul Tessier, Manager (Universal).

Vitaphone, Inc.
150 S. Liberty St. ................. RAYmond 4225
L. Couner, Manager (Warner Bros.; First National; Vitaphone).

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723 Seventh Ave. ................. BRYant 9-4312
Majestic Pictures
3334 Olive St. ................. JEfferson 9755
David R. Komu, Manager.

Metro-Goldwyn-Mayer
2010 Olive St. ................. JEfferson 0201
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 Paramount Pictures
3210 Olive St. ................. JEfferson 4348
M. Schweitzer, Manager (Paramount).

Progressive Pictures, Inc.
3390 Olive St. ................. JEfferson 2871
John Walsh, Manager (Burroughs-Tarzan; Stage & Screen; Superior; Empire).

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3314 Olive St. ................. JEfferson 3000
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Republic Pictures
3214 Olive St. ................. JEfferson 6548
Nat E. Stelberg and Barney Rosenthal, Manager (Republic).

Superior Pictures, Inc.
3017 Olive St. ................. JEfferson 8610
James Jovaney, Manager (Spectrum; Amity; Commodore; Olympic; Hoffberg; Imperial; First Division; Reliable).

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3330 Olive St. ................. JEfferson 3185
B. B. Reingold (20th Century-Fox; Educational; GB Productions).

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3512 Olive St. ................. JEfferson 0346
William Feldman, Manager (United Artists).

Universal Film Exchange
3320 Olive St. ................. JEfferson 2300
J. E. Garrison, Manager (Universal).

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3215 Olive St. ................. JEfferson 8656
Hail Walsh, Manager (Warner Bros.; First National; Vitaphone).

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Allied Pictures
258 E. First South St. .......... Wasatch 1495
Gene Marcus, Manager (Chesterfield-Invincible).

Capital Film Exchanges, Inc.
258 E. First South St. .......... Wasatch 1495
Harry N. Kerer, Manager (Reliable; Colony; Normandy).

Columbia Pictures
210 E. First South St. .......... Wasatch 5363
R. C. Hill, Manager (Columbia).

Grand National Films, Inc.
250 E. First South St. .......... Wasatch 4571
W. W. McKendrick, Manager (M-G-M).

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204 E. First South St. .......... Wasatch 1438
M. Saflie, Manager (M-G-M).

Paramount Pictures
200 E. First South St. .......... Wasatch 5014
F. H. Smith, Manager (Paramount).

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206 E. First South St. .......... Wasatch 3003
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Sheffield Exchange System
234 E. First South St. .......... Wasatch 1685
William Hughart, Manager (Republic).

Twentieth Century-Fox
216 E. First South St. .......... Wasatch 3851
C. L. Walker, Manager (20th Century-Fox; Educational; GB Productions).

United Artists
214 E. First South St. .......... Wasatch 6171
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Universal Film Exchange
208 E. First South St. .......... Wasatch 3443
Charles J. Feldman, Manager (Universal).

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212 E. First South St. .......... Wasatch 5112
W. F. Gordon, Manager (Warner Bros.; First National; Vitaphone).

SAN ANTONIO, TEX.

Independent Film Exchange
332 E. Commerce St. .......... GArfield 5533
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Latin-American Film Exchange
405 N. Flores St. .......... GArfield 2882
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Paramount Pictures
501 Soledad St. ................. CAthedral 7148
C. E. House, Manager (Paramount).

Sack Amusement Enterprises
610 Soledad St. ................. Fannin 0183
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Atlantic Film Exchange
261 Golden Gate Ave. .......... HEmlock 1580
F. L. Patterson, Manager (Atlantic; Astor; Vigilant; Resolute; Berke-Perrin).

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Columbia Pictures
230 Hyde St. ................. Oriday 9010
L. E. Tillman, Manager (Columbia).

Gaumont British Pictures Corp.
245 Hyde St. ................. Oriday 5537
Jack Ericson, Manager (GB Productions).

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229 Golden Gate Ave. .......... HEmlock 4787
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250 Hyde St. ................. PProspect 1813
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Paramount Pictures
201 Golden Gate Ave. .......... Market 0817
G. A. Smith, Manager (Paramount).

RKO Distributing Corp.
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Republic Pictures
221 Golden Gate Ave. .......... Market 8880
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Twentieth Century-Fox
245 Hyde St. ................. PProspect 1800
G. M. Ballentine, Manager (20th Century-Fox; Educational; GB Productions).

United Artists
255 Hyde St. ................. PProspect 0670
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Universal Film Exchange
129 Hyde St. ................. Oriday 4080
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Vitagraph, Inc.
215 Golden Gate Ave. .......... NDerhill 1068
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Columbia Pictures
2413 Second Ave. .............. ELiot 5349
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718
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2312 Second Ave. .......... ELiot 8225
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2417 Second Ave. .......... ELiot 8678
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2316 Second Ave. .......... ELiot 7815
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2403 Second Ave. .......... Main 3788
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2421 Second Ave. .......... Main 3245
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Canadian Universal Film Co.
706 8th Ave., W.
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Columbia Pictures
Traders Bldg. ................. Main 2551
(Columbia).

Empire Films, Ltd.
Film Exchange Bldg. .......... Main 1522
J. Palansky, Manager (Gaumont British; Republic; Educational; Associated Screen News).

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Columbia Pictures
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J. A. De Seve, Manager (French films).

Empire Films, Ltd.
5971 Monkland Ave. ......... ELwood 1140
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Paramount Film Service
5955 Monkland Ave. ......... ELwood 1153
Manuel A. Brown, Manager (Paramount).
RKO Distributing Corp.
5975 Monkland Ave. ELwood 1281
N. M. Durante, Manager (RKO Radio).

Regal Films, Ltd.
5955 Monkland Ave. ELwood 1151

Twentieth Century-Fox
5963 Monkland Ave. ELwood 1197
Edward F. Early, Manager (20th Century-Fox).

United Artists
5975 Monkland Ave. ELwood 2536
A. J. Jeffery, Manager (United Artists).

Vitaphone, Inc.
5957 Monkland Ave. ELwood 1192
M. J. Isman, Manager (Warner Bros.; First National; Vitaphone).

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Canadian Universal Film Co.
158 Union St. 3-2796
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Columbia Pictures
87 Union St. 3-2556 (Columbia).

Empire Films, Ltd.
162 Union St. 3-2892
Gerald M. Hoyt, Manager (Republic; Gaumont-British; Educational).

Paramount Film Service
133 Princess St. 3-3136
P. J. Hegan, Manager (Paramount).

RKO Distributing Corp.
92 Union St. 3-3161
Ernest Ecpley, Manager (RKO Radio).

Regal Films, Ltd.
131 Princess St. 3-2176
A. E. Smith, Manager (Metro-Goldwyn-Mayer; London Films).

Twentieth Century-Fox
87 Union St. 3-3243
R. G. March, Manager (20th Century-Fox).

United Artists
96 Union St. 3-3840
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182 Union St. 3-2946
L. McKeague, Manager (Warner Bros.; First National; Vitaphone).

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Canadian Universal Film Co.
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S. Brint, Manager (Universal).

Columbia Pictures
21 Dundas Square WAverly 4531 (Columbia).

Excellent Film Exchange
297 Victoria St. WAverly 2258
Jack Roher, Manager (Liberty).

Empire Films, Ltd.
277 Victoria St. ELgin 4424
A. J. Laurie, Manager (Republic; Gaumont-British; Educational).

Paramount Film Service
111 Bond St. ELgin 0141
Jack Hunter, Manager (Paramount).

RKO Distributing Corp.
277 Victoria St. ELgin 0121
J. F. Meyers, Manager (RKO Radio).

Regal Films, Ltd.
275 Victoria St. ELgin 0296
Gordon Lightstone, Manager (Metro-Goldwyn-Mayer; London Films).

Twentieth Century-Fox
110 Bond St. ELgin 7222
H. J. Bailey, Manager (20th Century-Fox).

United Artists
277 Victoria St. ELgin 3371
S. Glazer, Manager (United Artists).

Vitaphone, Inc.
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H. P. Paynter, Manager (Warner Bros.; First National; Vitaphone).

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Canadian Universal Film Co.
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R. A. Scott, Manager (Universal).

Columbia Pictures
Burrard and Davie Sts. Douglas 736 (Columbia).

Empire Films, Ltd.
1318 Burrard St. Douglas 602
J. E. Archer, Manager (Republic; Gaumont-British; Educational).

Paramount Film Service
Film Exchange Bldg. Douglas 3244
William Hanser, Manager (Paramount).

RKO Distributing Corp.
Film Exchange Bldg. Douglas 752
W. S. Jones, Manager (RKO Radio).

Regal Films, Ltd.
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Twentieth Century-Fox
1210 Burrard St. Douglas 608
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United Artists
1214 Burrard St. Douglas 710
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303 Film Exchange Bldg. 27595
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Columbia Pictures
Film Exchange Bldg. 27064 (Columbia).

Empire Films, Ltd.
504 Film Exchange Bldg. 22754
I. Coval, Manager (Republic; Gaumont-British; Educational; Associated Screen News).

Paramount Film Service
Film Exchange Bldg. 86101
Dave Brickman, Manager (Paramount).

RKO Distributing Corp.
Hargrave & Alice Sts. 28292
Mark Plottel, Manager (RKO Radio).

Regal Films, Ltd.
200 Film Exchange Bldg. 28371
T. J. Gould, Manager (Metro-Goldwyn-Mayer; London Films).

Twentieth Century-Fox
365 Hargrave St. 86055
J. H. Huber, Manager (50th Century-Fox).

United Artists
405 Film Exchange Bldg. 88425
D. Griesdorf, Manager (United Artists).

Vitaphone, Inc.
361 Harrar Street 22328
G. A. Simmons, Manager (Warner Bros.; First National; Vitaphone).
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Cases dealing with the motion picture industry are comparatively few in number. This is due to three facts: First, the industry’s youth; second, its partiality to compromise; and, third, its development of standardized routines, rigidly controlled from centralized home offices.

The hundreds of thousands of opinions constituting the literature of the law are minutely digested, indexed and correlated under main headings such as negligence, contracts, patents, etc., but not according to particular businesses. No one has yet attempted a complete collection of cases dealing with the motion picture industry.

Accordingly, a compendium of cases dealing with motion pictures can only be collated by a review of all of the opinions emanating from all the courts in the nation as they are published. When it is understood that during the year 1936 alone, more than 25,000 opinions were published in the United States, the magnitude of the task of examining and sifting therefrom those opinions dealing with motion picture production, distribution, exhibition and related lines will be appreciated.*

The opinions digested deal with the following subjects:

**PRODUCTION**
- Plagiarism and Other Copyright Infringements
- Employment Contracts of Executives, Artists and Others
- Unfair Competition (Titles, Tradenames & Good Will)
- Rights of Privacy (Civil Rights Law and Libel)
- Literary Property
- Patents
- Studio Equipment
- Laboratory Deals
- Negligence (during shooting)
- Taxation
- Workmen’s Compensation

**DISTRIBUTION**
- Anti-Trust Suits
- Copyright Infringement
- Exhibition Contracts
- Taxation
- Workmen’s Compensation
- Leases and Other Real Estate Contracts

**EXHIBITION**
- Lottery (Bank Night)
- Censorship
- Copyright Infringement
- Film Delivery
- Libel
- Negligence
- Patents
- Sunday Laws
- Talkie Equipment
- Taxation
- Trade Unions
- Workmen's Compensation
- Zoning Laws

* In addition, a number of unreported opinions has been sent to me by my many good friends at the “motion picture bar.” I take this opportunity to thank them and to ask attorneys everywhere to send copies of opinions dealing with “picture or show business” in which they may have participated.
PLAGIARISM AND COPYRIGHT CASES


Sheldon and Barnes v. Metro-Goldwyn Pictures Corporation, et al. 1

Plaintiffs wrote an original play ("Dis-honorable Lady") based upon a famous murder trial. Someone else later wrote an original novel ("Letty Linton") based upon the same trial. Plaintiffs' play was performed in New York. The defendant producer who wanted to buy the movie rights, studied it and submitted it to the "Hays Office" for censorship approval which was refused. The matter of buying the play was then dropped.

Subsequently, the producer bought the film rights of the novel and made a picture. Plaintiffs sued claiming the picture was an infringement of the play. The producer denied that the play was used to produce the picture.

The Circuit Court of Appeals decided in plaintiffs' favor. 2

The Court etched the similarity of character, sequence of details and parallelism of incident common to the play and picture (not contained in the trial or novel) and said that even though the dialogue differed or was changed, the dramatic significance of the scenes was the same almost to the letter.

It said further:

"True, much of the picture owes nothing to the play; some of it is plainly drawn from the novel; but that is entirely immaterial; it is enough that substantial parts were lifted; no plagiarist can excuse the wrong by showing how much of his work he did not pirate. We cannot avoid the conviction that if the picture was not an infringement of the play, there can be none short of taking the dialogue."

COMMENT

The Court said that fair use means that one may copy the theme or ideas of a work but not its expression. The Court held that dramatic expression is not limited to the words used but applies to a similarity of the sequence of details if taken from another's copyrighted work even though the taking was not a conscious one. In other words, if a book, play or scenario is submitted to a producer who turns it down and subsequently uses a substantial part of its material in producing a picture, he is guilty of copyright infringement even though he took it from the recesses of his mind and honestly forgot its source, as for the Court said:

"... nobody knows the origin of his inventions; memory and fancy merge even in adults. Yet unconscious plagiarism is actionable quite as much as deliberate... Speech is only a small part of a dramatist's means of expression; he draws on all the arts and compounds his play from words and gestures and scenery and costume and from the very looks of the actors themselves. Again and again a play may lapse into pantomime at its most poignant and significant moments; a nod, a movement of the hand, a pause, may tell the audience more than words could tell.... The play is the sequence of the confluence of all these means, ..., it may... he... pirated by leaving out the speech, for which a substitute can be found, which keeps the whole dramatic meaning. That... is... what the defendants have done here."

Publisher v. Producer—"Exclusive Moving Picture Rights" Include Talks—Injunction Despite Producer's Investment—Accounting of Profits Despite Previous Sale Offer

L. C. Page & Company, Inc., et al., v. Fox Film Corporation, et al. 3

In October, 1923, an authoress agreed that her publishers should "have the exclusive moving picture rights to all books by Laura E. Richards, published by them and... pay her 45 per cent of the net cash received by them 'through the sale or lease of any or all motion picture rights above mentioned.'"

Shortly thereafter the publisher sold the silent rights in the novel "Captain January" to Principal Pictures.

In 1935 Fox Film Corporation offered to the publisher $20,000 for a "clear title" to "motion pictures and talking rights" in "Captain January," which the publisher accepted subject to its satisfaction with the details of the contract which was never concluded. The producer purchased the silent rights from Principal. It became dissatisfied with the publisher's title to "talking rights" and simply bought off Mrs. Richards. The publisher's rights were thus ignored by the producers who commenced production of a talking motion picture based on the novel. The publisher promptly sued. The Circuit Court of Appeals held an injunction should be granted against exhibition of the picture and said:

"The defendants had full notice of plaintiff's rights before they began to produce the moving picture, and the plaintiff as exclusive licensee for selling or leasing could compel the copyright proprietor, as a trustee, to sue for an infringement.... So the issue is whether the 1923 agreement included 'talking' as well as 'silent' motion pictures... The words 'the exclusive moving picture rights,' were sufficient to embrace not only motion pictures of the sort then known but also such technical improvements in motion pictures, as might be developed during the term of the license, namely, the term of the copyright... The mere fact that the species 'talkies' may have been unknown... does not prevent... Hence plaintiff was given the exclusive right to sell or lease talking moving picture rights as well as silent motion picture rights.

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COMMENT

The Court held that plaintiff's rights were clear under the 1923 agreement and he was therefore entitled to the remedies as exclusive licensee, to wit, an accounting and an injunction. The Court said that in this accounting the value placed by the plaintiff upon its rights in uncompleted negotiations was wholly immaterial and that if the plaintiff's right was clear a preliminary injunction would be granted. It said that the producers acted with their eyes open, were warned before they began production and the suit was promptly started and that while it might be that they believed Mrs. Richards had the better title they dealt with the wrong party at their own risk. The case was subsequently settled out of court.

Playwright Against Producer—Plagiarism—Test of Copyright Infringement


A playwright sued for an accounting and damages claiming that the defendants' motion picture, "Riptide," infringed on his copyrighted play, "The Penalty of Sex." He contended that the producers had plagiarized the central theme of his play by portraying the "woman tempted" and used identical words.

The Court dismissed the complaint and said:

"The story of the 'woman tempted' can be traced back to the story of Eve.... The alleged identical words, in any event, constitute a highly insubstantial portion of each play.

It said that the Copyright Law "is made for plain people; ... copying which is infringement must be something which ordinary observation would cause to be recognized as having been taken from the work of another...."

Novelist v. Producer—Copyright Infringement

In Barry v. Hughes, et al.

Barry, a novelist, sued the producer of "Hell's Angels," claiming that the film infringed the copyrights in his stories. The producer in defense asserted the source of the alleged infringement scenes was a one-act play entitled "Somewhere in Mexico," written by one McKay. The novelist did not refute this but contended that the play was copied from his story.

McKay stated by deposition (during which he was cross-examined) that he had never read Barry's stories or the magazines in which they were published and that the sole inspiration of the play was a story told him in 1915 by a Colonel in Cuba concerning an incident which occurred during the Cuban insurrection. His testimony was corroborated by others.

The Court dismissed the complaint and said:

"Though not free from doubt, the court concludes that plaintiff has not met the burden of proving that McKay copied any part of the play which was the source of defendant's picture from plaintiff's copyrighted story."

Playwright v. Producer—Access—Appropriation


The Court granted the producer's motion for a non-suit on the grounds that no access to the plaintiff's synopsis had been shown and that comparison of the synopsis with the photoplay showed no appropriation or similarity.

COMMENT

In Warner Bros. Pictures v. Cosgrave, the Circuit Court of Appeals vacated an order impounding the films.

Copyright Infringement Suit—Service of Summons on Branch Manager


A resident of Cincinnati, Ohio, filed suit there in Federal Court against Metro-Goldwyn Pictures Corporation, Metro-Goldwyn-Mayer Corporation and others, asking for an injunction and an accounting. She claimed that the Metro picture, "Animal Kingdom," infringed upon the copyrightable matter in her book, "Kingdom of the World." Summons was served upon the resident manager of Metro-Goldwyn-Mayer Distributing Corporation at Cincinnati.

The Court set aside the service pointing out that Metro-Goldwyn-Mayer Corporation, the producing company, and Metro-Goldwyn Pictures Corporation which owned all of the stock of Metro-Goldwyn-Mayer Distributing Corporation did no business in Ohio.

COMMENT

Copyright suits may be instituted in the district where the defendant or his agent resides or may be found. The Court held that the Distributing Company and its Cincinnati branch manager were not such agents.

Producer v. Infringer—False Accounting—Allowance to Attorneys


A doll manufacturer infringed the plaintiff's cartoon character "Betty Boop." An accounting was ordered.

The special master awarded to plaintiff the sum of $5,540 ($5 for each of the 1,108 dolls found in the manufacturer's possession) and a fee of $15,000 for plaintiff's attorneys. The awards were approved by the Court.

COMMENT

The Court justified the award and fees because the false account filed by the defendants made it impossible to find more infringing dolls and necessitated justifiable work by the attorneys to break the account down. There is an interesting inference in the opinion that a false accounting in a copyright suit brought to the attention of the Court before the accounting is closed may be punishable as a contempt of court.
EMPLOYMENT CONTRACTS

Employment Contract—Producer v. Actress
—Injunction—English Rule


A producer had a 52 week contract for Bette Davis’ “exclusive services as a motion picture and/or legitimate stage actress” with yearly renewal options and salary increases. She agreed during the term of the contract not to render any similar services without the written consent of the producer who could (if it pleased) extend the term of the agreement for a period equal to the period during which she might fail to perform thereunder.

The actress later declined to be further bound by the agreement and signed up in England with someone else. The producer promptly sued.

The English Court enjoined her from rendering any services for any motion picture or stage producer other than for the plaintiff without the plaintiff’s written consent.

COMMENT

The Court overruled the actress’s contention that the contract was in restraint of trade because it compelled her to serve the producer exclusively and might endure for the whole of her natural life (because of the renewal options). The Court answered that there was no restraint of trade because the contract concerned what was to happen while she was in plaintiff’s employ and not thereafter.

The Court stated the English principle that it would not force a person to specifically perform a contract of personal service but would enforce the provision against her working for someone else as an actress as that would not, in effect, drive her to perform her contract or remain idle.

This, unless damages would be the more appropriate remedy. He said it was not proved that she could not employ herself in another line (even though not as profitably) and the fact that she would be tempted to perform the contract was not a ground for exception; and an estimation of damages would be difficult.

Employment Contract—Actor v. Producer—
Cancellation—“First Billing”

Cagney v. Warner Bros. Pictures, Inc.23

An actor’s contract with a producer was cancelled and the producer restrained from enforcing it because the actor had not been given “first billing” (pursuant to the contract) in connection with the showing of “Ceiling Zero.”

COMMENT

It was shown that throw-away heralds reading “See Ceiling Zero . . . starring Pat O’Brien and James Cagney” were distributed by the Downtown Theatre in Los Angeles; that thirty “six-sheets” carrying Pat O’Brien’s name above Cagney’s name were posted around the neighborhood of the Beverly Hills Theatre on which the marquee showed the name of Pat O’Brien alone on one side and that of James Cagney alone on the other. The two theatres were admittedly operated by a theatre corporation whose stock was all owned by the producer.

This case has been appealed to the Supreme Court24 and full digest and comment should await the Court’s ruling.

There are two other cases in which I do not have the opinions, if any, and they are mentioned in passing. One is the case of Republic Pictures v. Gene Autry in which the trade papers reported that Judge James upheld an order of a Superior Court which restrained Gene Autry from working at any other studio or making any personal or radio appearance until the completion of his contract with Republic on the condition that the producer should furnish a bond of $20,000.00 to answer for any costs and damages which Autry might suffer in the event the producer did not establish its right to an injunction at the trial. The order of the Court provides further that the injunction should be dissolved if the bond was not furnished within five days and be increased in amount upon notice to the producer if good cause was shown.

Another was the case of Paramount v. Goldwyn in which it was reported in the trade papers that Paramount sued Goldwyn for interfering with its contract for Gary Cooper’s services and that a demurrer to the complaint was dismissed and Goldwyn ordered to defend.

Employment—Executive—Right to Remove

In re Paramount Publix Corporation
Claim of Katz.25

Sam Katz had been an officer and director of Paramount-Publix which went into bankruptcy. He filed a claim for wrongful discharge for about $265,500. The bankruptcy trustees objected to the claim. Their contention that the directors of the corporation could remove Katz at their pleasure without liability was overruled by the Court.

COMMENT

New York Stock Corporation Law, Sec. 6o, provides that “the directors of a stock corporation may appoint or elect from their number . . . officers, agents and employees, who shall respectively have such powers and perform such duties in the management of the property and affairs of the corporation, subject to the control of the directors as may be prescribed by them or in the by-laws. The directors may at any time remove him at pleasure.” The Court said that directors may give and then later take away management powers but this does not mean a man may be removed without liability for contract damages.

This case is noted in 6 Brooklyn Law Rev. 247, Dec., 1936.
Employment—Executive—Bankruptcy—
Measure of Damages

In re Paramount Public Corporation (Greenberg v. Paramount Pictures, Inc.) 19

An employee of Paramount was discharged. He sued for ($38,100) salary for the balance of his contract. Paramount was later adjudicated bankrupt. It did not defend the employee’s action. He took a judgment for $33,000 plus interest and filed a claim based upon the judgment.

More than a year later, involuntary petitions were filed for reorganization of Paramount. The reorganization trustees objected to the claim.

The Court held that the employee should be allowed the difference between the salary due under his contract and the amount he actually earned elsewhere, from the time of his discharge to the time the contract expired, with interest computed on the difference of each installment.

**COMMENT**

In this case the hearing was held after the employee’s contract had expired. It was therefore simple arithmetic to compute the difference between the amount payable on each salary installment date under the contract and the amount actually earned, plus interest for the difference on each from each such date.

Employment Contract—Joint Venture in Production Deal

Eastman v. Axelbank, et al. 20

The parties agreed that the plaintiff, Eastman, should edit, cut and title a certain motion picture and advance certain moneys to be returned out of the profits which were to be divided in a prescribed manner. The defendants who had possession of the picture, breached the agreements. Eastman sued to dissolve the venture, for an accounting and a sale.

The Court affirmed a lower court judgment in favor of Eastman and held that the facts evidenced a joint venture (so called) and not merely a contract of employment.

Producer v. Actors’ Equity Ass’n for Inducing Cast Not to Perform

Du Roy & LeMaistre, Inc., v. Gilmore 21

The producer of a stage play sued the Actors’ Equity Association for damages for inducing the members of the cast to refuse further appearances in the play where the lead was not paid her salary. The jury rendered a very substantial verdict but the Appellate Division, by a 3-2 decision, dismissed the producer’s complaint.

**COMMENT**

The contracts between the producer and cast were on the standard Equity form. The play opened on an April 2nd. The operating “hut” exceeded the box office “take.” On Saturday, April 4th, the producer told the cast he had insufficient money for the payroll and asked them to play along until the following Saturday. On that (following) Saturday, while the performers were readying to start the matinee, a representative of Actors’ Equity Association demanded the back salary for the leading lady and when it was not forthcoming he instructed the entire company not to perform.

The producer sued under the decisions that one is liable for inducing a breach of contract without justifiable cause.

**Playwright v. Business Agent—**
**Right to Commissions**

Colton v. Oshrin. 22

A playwright brought an action to set aside an employment agreement with his business agent.

The Court decided in the agent’s favor but held that the agent should account for the commissions he had taken on the playwright’s California salary (which commissions amounted to almost $20,000) plus about $40,000 which had been loaned by the agent to his own corporation.

**COMMENT**

The Court interpreted the agreement as not including any “commissions at ten percent for the agent on the playwright’s salary in California, with which the agent had nothing to do in procurement or service.”

**UNFAIR COMPETITION**

Distributor v. Producer—Injunction for Unfair Competition By Use of Name

“Zombie” in Title

Amusement Securities Corporation v. Academy Pictures Distributing Corporation, et al. 23

A producer was enjoined from using any title with the word “Zombie” in it and from using any advertising or materials tending to identify its picture, “Revolt of the Zombies,” with “White Zombie.” Damages and an accounting of profits were also ordered.

**COMMENT**

Plaintiff bought the distribution rights to “White Zombie” from a producer who later made another motion picture entitled “Revolv of the Zombies.”

The two pictures differed as to theme, subject matter, locale and in many other respects. The Court, nevertheless, decided under the facts that the word “Zombie” had acquired a secondary meaning suggestive of “White Zombie” and that the title “Revolv of the Zombies,” therefore, was unfair competition.

The case is reported to have been before the court for trial for 14 days.

**Unfair Competition—Production—Use of Ziegfeld’s Name in Title—**
**Injunction Denied**

Coffey v. Metro-Goldwyn-Mayer Corporation. 24

The administrator of Florez Ziegfeld’s estate applied for a temporary injunction to restrain Metro from using the name “Ziegfeld” in its production “The Great Zieg-
feld," claiming the name "Ziegfeld" was an asset of the estate and that its use by Metro was "unfair competition."

The Court denied the injunction holding that no good will attached to Ziegfeld's name when he died.

**COMMENT**

The Court said that the name of Ziegfeld stood for a type of entertainment entirely personal; that he left no business and the law does not recognize the sale of a name or good will separate and apart from a business. The Court said that the name "Ziegfeld Follies" was competitive, if anything was, and as the use of the name "Ziegfeld Follies" was sold to Ziegfeld's widow any good will in the name of Ziegfeld was disposed of by that sale.

**Unfair Competition—Author v. Producer—**

**Identity of Title—Injunction Denied**

Kahler v. Paramount Pictures, Inc.²⁵

A motion for a temporary injunction to restrain a producer from using the title, "Early to Bed," on the ground that it infringed an identical title used by Kahler on a novel published in 1928 was denied.

**COMMENT**

The Court held that there was insufficient evidence of irreparable injury or interference with a property right and plaintiff could well wait trial of the action if he was entitled to compensation for violation of any of his rights.

**Unfair Competition—Short Subject—**

**Similar Title and Subject**


Plaintiffs produced a one-reeler titled, "Inflation," in 1933 and screened it for Loew's (an affiliate of Metro) which rejected it.

Later, Metro produced a one-reeler titled, "Inflation." Plaintiff claimed this was a duplication and constituted unfair competition.

The Court held there was no unfair competition and decided in Metro's favor.

**COMMENT**

The Court said that inflation was then a common subject and in the public domain. Since it was hardly known, it never acquired a secondary meaning. The title was not copyrighted and Metro had a perfect right to produce a picture on inflation after learning of plaintiff's short, "just as a writer after seeing an article . . . on a timely subject is licensed to write on the identical topic." He pointed out "there was no attempt to produce a replica," and "duplication did not result" . . . "Competition alone is not enough; unfairness must attend the rivalry."

An injunction was granted restraining the use of the word, "Ecstasy," in the title of the film known as "Ecstasy of Young Love."

A foreign film titled "Ecstasy" was brought to the United States. Its importer publicized his actions in trying to get the picture passed by the censorship approval of governmental authorities. This publicity would, of course, help in vending the exhibition rights to it. The defendants advertised their picture, "Ecstasy of Young Love," with the word "Ecstasy" accentuated in heavy type and it was claimed that this was done to take advantage of the publicity given the foreign picture. The lower court said:

"The publicity which the banning of "Ecstasy" received does not entitle the plaintiff to protect that name by a temporary injunction. More than foreign use and local publicity must be shown.²⁷"

While the foreign film had not yet been shown in the United States, the Appellate Division reversed the lower court and restrained use of the word as unfair competition.

**COMMENT**

After the temporary injunction was granted, the importer made a motion to punish the distributor and exhibitor of the picture, "Ecstasy of Young Love," alleging a contempt of court by wilful violation of the injunction. The Court of Appeals by memorandum decision affirmed a denial of that motion.

**Artist—Dance Routine Not Copyrightable—Unfair Competition**

Revel v. Pritchard.²⁸

The Court refused a temporary injunction to restrain defendants from imitating a certain dance formula and routine which plaintiffs had invented.

**COMMENT**

He said that a stage dance was not a dramatic composition under statutory copyright nor under the common law and could only be protected (if at all) against unfair competition if defendant "gained off" its act as that of the plaintiffs.²⁹

**Injunction Against Use of Name French Theatre Guild—Unfair Competition**


Use of the name "French Theatre Guild" was enjoined.

**COMMENT**

The Court held that the plaintiff, Theatre Guild, Inc., had spent a lot of time and money to make favorably known its name and standing in connection with the production of plays. While plaintiff had not yet produced any plays in French, yet the term "Theatre Guild" had acquired such significance in the mind of the public that use of the term, even prefixed by the word "French" might prove a deception.
Injunction Against Photographer Using Name of Producer

Eugene D. Petry, operating a portrait studio business as Warner Studios, Washington, D. C., was directed by the Federal Trade Commission among things to discontinue use of the trade name “Warner Studios” or words “Movie Lighting Equipment” or “New Motion Picture Film,” to avoid misrepresentation to the public that the studio was connected with the Warner Studios in Hollywood.

In *Paramount v. Paramount Movie Photo, Inc.*, the Special Term Judge in Supreme Court, N. Y. County, sued to enjoin Paramount Movie Photos, Inc., of New York City from using the name Paramount, and the application for injunction was granted.

**RIGHTS OF PRIVACY (CIVIL RIGHTS LAW AND LIBEL)**

**Unfair Competition—Civil Rights Law—Newsreel of Fat Women Exercising**


A gymnasium proprietor offered a free course of exercises with unique apparatus, to women weighing over two hundred pounds. A newsreel was taken of the women exercising. One of the women sued the film company for $10,000 damages, contending that publication of the reel violated her right of privacy under the Civil Rights Law.

Defendant argued that the film was a newsreel containing matters of public interest and plaintiff consented to its taking. The Court dismissed the complaint.

**COMMENT**

The Court ruled that the picture did not cross the border line of public interest in view of the concern of so many women in increased weight. He said, “the amusing comments which accompanied the pictures did not detract from their news value. If they made the plaintiff appear ridiculous and exceeded the privilege of fair comment, then her action is for slander or libel, but not under the Civil Rights Law.” Oral, not written, consent was given, but the Court said that the action left the impression of being an afterthought on the plaintiff’s part.

New York Civil rights Law, Sec. 51, provides against use in that state of a person’s name or picture for purposes of advertising or trade without his written consent.

An interesting development in motion picture law during the past year has been the large number of cases by members of the public who have sought damages and injunctions against showings of motion pictures in which they have been included.

**Producer and Public—Use of Crowd Scene in Picture Without Consent of Individual Members of the Crowd—Rights of Privacy—Civil Rights Law**

*Cook v. Twentieth Century Fox Film Corporation.*

An eighteen year old boy appeared in five feet of film in the picture, “15 Maiden Lane.” He sued and applied for a temporary injunction. The Court denied the injunction and ordered an early trial.

**COMMENT**

The Court said: “Although the acts of the defendant may constitute a literal violation of the Civil Rights Law, it is seriously questionable whether they violate the spirit and purpose of that statute.”

The action was later settled for $70. The Court distinguished the *Blumenthal* case in which there was a close-up view of a street vendor alone. See 1934 Year Book of Motion Pictures, page 686.

**Bull Fighter v. Producer—Civil Rights Law—Libel and Slander Damages**

*Franklin v. Columbia Pictures Corp.*

An award of damages to a bull fighter against a producer for using his name and picture without consent was affirmed by the New York Court of Appeals without opinion.

**COMMENT**

The complaint alleged (1) violation of the Civil Rights Law, (2) libelous matter contained in the moving picture and (3) slander contained in the accompanying remarks of commentator. The trial judge granted an injunction restraining the producer from using the name or producing motion picture films of the plaintiff within the State of New York and awarded $7,000 as damages. This was later reduced to $5,000 on appeal.

**Golfer v. Producer—Civil Rights Law—Consent to Transfer**

*Redmond v. Columbia Pictures Corporation.*

A professional golfer, named Redmond, sued Columbia Pictures for $50,000 claiming that he gave a private exhibition of trick shots for Fox Movietone News for which he received no pay, and that Columbia Pictures had shown these shots in a picture entitled, “Golfing Rhythm,” without his written consent.

Columbia, in its answer, asserted that “Golfing Rhythm” was one of a series of films portraying events of public interest and Redmond consented to unlimited use of the pictures by Fox which gave Columbia permission to use them in “Golfing Rhythm.”

The Court held: “If the action which is pictured is one involving public news, the Civil Rights Law was not violated ... but defendant must allege that the consent to Fox was in writing, and unless that consent specifically waived a transfer in writing, that the subsequent consent to defendant was in writing. The damages in this type of case are ordinarily punitive; here wholly so. The oral consent, ... should ... be pleaded in mitigation as a partial defense.”
COMMENT

The Court said that if Redmond’s unlimited permission to the newscast company was in writing, Columbia would not be required to get Redmond’s permission to use the shots, written consent from Fox sufficing. If the decision is good law, such a written consent will permit a producer to farm out the shots to others.

Production—Reference to Psychic in Pictures as Cassandra—Protection of Civil Rights Law Against Use of a Stage Name Derived from Mythology—No Libel Shown


Plaintiff in her legal name, Claire H. Davis, brought action against a producer under the Civil Rights Law and for libel.

In her complaint she alleged that she practiced her profession as a psychic, palmist, lecturer, author and actress under the name of “Cassandra,” which had acquired a secondary meaning as applying peculiarly to her and that in the producer’s motion picture (Bunker Bean), “Cassandra was represented as an illiterate, slovenly, low grade person and as a faker. In the film, Bunker is shown being duped by Countess “Cassandra’s” pretentions to psychic powers. The Court dismissed the complaint.

COMMENT

The Court said that the Civil Rights Act did not apply to any assumed or stage name of the plaintiff who had never changed her legal name which was the only one for which she could claim protection and that there was no reference to Claire H. Davis, her legal name, throughout the picture.

The Court said that plaintiff did not claim that the actress playing the part of Countess Cassandra was made up to look like her or to mimic her in any way and that she (plaintiff) did not claim to have ever assumed the name of Countess Cassandra even as a stage name. The Court said:

“The defendants had as much right to use the name “Cassandra,” 39 in their motion picture, for a character representing a fortune teller or an alleged psychic as the plaintiff had to assume that name “as psychic and palmist.”

The Court said that so far as the libel action was concerned, the dialogue did not reflect upon, or relate to, the plaintiff; there was no reference in the picture to her legal name nor to her as Cassandra and that plaintiff did not allege that her photograph was used or that “Cassandra,” in the film, looked or acted like her.

The Court pointed out that there was no claim of unfair competition in the use of the name “Cassandra” or otherwise. The vigor of the Court’s arguments is such that it leads one to believe that he holds that under the Civil Rights Law only a person’s real full legal name and not an assumed or stage name may be protected. If the Court intended to make such a ruling, its importance is unquestionable.

Civil Rights Law—Unfair Competition—Betty Boop Character-Complaint Dismissed

Kane v. Fleischer.

Plaintiff sued a cartoonist and others claiming a violation of her right of privacy under the Civil Rights Law and for unfair competition by their use of the cartoon character, “Betty Boop.” The complaint was dismissed.

COMMENT

The case was tried out and the Court held with the cartoonist that the character “Betty Boop” was not a picture or caricature of the plaintiff and that the cartoonist did not unfairly compete with her.

Civil Rights Law—Right to Use of Actress’s Name and Portrait


A perfume manufacturer sued a producer for $25,000 for an alleged breach of warranty of authority to permit the perfumer to use the name and picture of Marlene Dietrich in exploiting his perfume.

The Court, in the course of an interlocutory motion in the case, held that if there was “no written consent of Miss Dietrich, the contract between plaintiff and defendant was illegal.”

COMMENT

The Court said that the perfumer in effect claimed that the producer deceitfully represented its rights to permit use of the actress’s picture. The Court held that unless that permission was in writing, the plaintiff could not rely on it, “for Civil Rights Law, 50 and 51, make the use of the picture without written permission a crime and nobody can rely on permission to commit a crime.” The Court said further that if the plaintiff spent a lot of money, it was his own folly because, even if the producer had authority to give the actress’s consent, “plaintiff could not use the picture until the consent was given in writing.”

LITERARY PROPERTY

Declaratory Judgment—Ownership of Performing Rights

Kalman v. Shubert.

A composer alleged that he owned five operettas; that he offered, in writing, the performing rights in them to the defendant upon payment of certain specified royalties; that defendant did not accept the offer or pay the royalties but defendant nevertheless claimed that the instrument created a binding agreement which gave defendant the exclusive performing rights. The composer
asked for a declaratory judgment declaring the rights of the parties in the operettas.

The Court, at Special Term, dismissed the complaint on the theory "that the plaintiff has . . . an adequate remedy . . . by existing forms of actions," which was affirmed by the Appellate Division.58

Upon appeal, the judgment dismissing the complaint was reversed by the Court of Appeals which held that the complaint stated a cause of action calling for a declaratory judgment.

COMMENT

The Court held that the writing in the hands of the defendant prevented the composer from selling or negotiating a sale of his rights therein since a prospective buyer would not want to buy a law suit and the plaintiff required affirmative relief to remove this cloud on his title.

The Court pointed out that the composer did not have an adequate remedy at law because he could not sue for breach of a contract which he claimed did not exist, nor, for damages for failure to accept his offer. For a like reason, he could not sue in equity for a recission or accounting. He could not sue for plagiarism because defendant had not performed the operettas, and the composer should not be required to sit by and wait for the defendant to pirate his property; that the operettas had a present value which might disappear if public taste changed and an injunction would not help since defendant might never attempt to exercise the performing rights, being satisfied to prevent competition from the operettas with other compositions in which he was interested.

The decision is very important. If any of the parties in the Captain January case (supra) had applied for a declaratory judgment, the rights of the parties in the "moving picture rights" and the extent thereof could have been declared by a court and a costly suit for copyright infringement and its consequences could have been avoided. It ought to be borne in mind, however, that the Court of Appeals in the Kalmau case reached its decision on April 14, 1936, and reversed the Lower Court decisions to the contrary thereby. The Captain January case was decided on April 6, 1936, so that the remedy of declaratory judgment had not yet been declared to be available.

PATENTS

Goffered Color Films—Rejection of Patent for Ambiguity

In re Andre Oswald.59

The Court rejected all the claims of an application for a patent for "Goffered Films" ("Goffered" means honeycombed or indented like a waffle). The application related to the art of motion pictures in natural colors taken on an ordinary film which carried on one face thereof microscopic lenses which photographed separately and accurately complementary colors coming from a three-color zone filter.

COMMENT

The Court held that the patent application did not contain a sufficient disclosure of the alleged invention and, while there might be novelty in the applicant's construction, it was not properly described or claimed, and the application was rejected. This case teaches the lesson that ambiguity in the specification and claims of a patent or patent application can often defeat the entire patent.

Patent—Natural Color Film—Black and White Sound Track—Invalidity

Cambridge Trust Co., . . . and Technicolor, Inc., v. Coe (Commr. of Patents).60

The Court sustained a rejection of claims in a patent application relating to a motion picture film having scenes depicted thereon in natural colors, together with a black and white sound track on the margin for reproducing the sounds accompanying the scenes.

COMMENT

The Court held, "The concept of a film having colored pictures and a colored sound track was obvious from the prior art; therefore a mere variation in the film by substituting a black and white sound track, which was known to be superior, was such an obvious step to one skilled in the art that it does not rise to the dignity of invention. The Court simply decided that aggregating a number of elements to bring about an obvious result was not invention. To be a patentable invention, the aggregation must effect an unexpected and unforeseen result.

Patents for Developing, Toning and Drying—Invalidity

Cinema Patents Co., Inc., v. Columbia Pictures Corp. and William Horsley Film Laboratories, Inc.61

A producer and a laboratory were charged with infringement of a process claim and several apparatus claims of two patents62 relating to methods and means for developing, fixing, washing and drying motion picture films. The Court decided in defendants' favor.

COMMENT

The Court found that the process claim consisted of a combination of three well-known old elements and produced an expected result, therefore invalid.

The Court also found that defendants' machine did not infringe the apparatus claims because a claim to a combination of old elements, materials or parts is not infringed unless they are all mentioned in the claim and are used and coact in substantially the same way to produce substantially the same result (whatever that means!).
STUDIO EQUIPMENT

Production—Unwritten Contract for Cameras Not Enforceable

In Mitchell Camera Corporation v. Fox Film Corporation, an oral order for cameras was held to be invalid and unenforceable.

The deal involved over $360,000. The Court adopted the lower Appellate Court holdings that “the contract was one for the purchase and sale of personal property... and not a manufacturing contract. Therefore... since the alleged contract was one for the sale of personal property of a value in excess of $200, it was one that must be evidenced by a note or memorandum in writing” and that the producer was not liable for the labor services and materials furnished because the producer had not accepted or retained any benefits from them.

COMMENT

The Court was careful to point out that the Grandeur cameras involved (70 mm. size) were suitable for the manufacturer’s general trade and not designed according to the producer’s special design or requirements and that the manufacturer had refused the producer’s request that this type of camera should not be sold to others.

The Court also said that while there was evidence that the producers’ representative agreed to send a written confirmation of the order, the manufacturer did not change his position for he simply went on making the cameras and the receiver received no benefit therefrom.

LABORATORY DEALS

Inducing Breach of Contract—Complaint Requisites

Du-Art Film Laboratories, Inc., v. Consolidated Film Industries, Inc.

Du-Art Film Laboratories leased its laboratory and equipment to U Film Laboratories who agreed that all film developing work required by Universal Pictures Corporation in New York should be done in that laboratory. Subsequently, Du-Art sued Consolidated Film Industries, Inc., complaining that Consolidated had obtained the Universal business by getting Universal to repudiate its contract with U Film Laboratories and that Consolidated had enticed employees from the leased laboratory leased to U Film Laboratories by Du-Art into its service.

The Court held the complaint did not reveal a cause of action against Consolidated.

COMMENT

The Court recognized the rule of law to be that damages may be recovered from one who knowingly induces a party with whom the plaintiff had a contract to break the contract but said “the contracts were not with the Universal Corporation... What the relationship between U Film Laboratories and Universal was is not stated. ... So the complaint does not show a cause of action against the defendant.”

The Court pointed out that the complaint did not allege a written contract of employment and said: “An employer has no such vested interest in the continuity of his employees’ services that he can recover damages from a rival who persuades them to leave his employ and enter the rival’s employ; no contract of employment having been broken.”

Liability of Laboratory for Prices for Raw Film Stock

Smith & Aller, Ltd., v. Academy Pictures Distributing Corporation & Producers Laboratories, Inc.

Plaintiff agreed to furnish raw film stock to a producer for use in making the photoplay “Revolt of the Zombies.” The producer agreed to pay $2,000 for it out of the first gross receipts derived from the picture after a certain laboratory repaid itself a loan of $18,000 and so ordered the laboratory which accepted the instruction. The contract provided that the arrangement would be null and void unless plaintiff received payment in full of the amount due for raw stock which it had furnished to the producer of the picture “Thrill of the Century.” The plaintiff was not paid the $2,000 and sued the producer and the laboratory. He claimed the producer liable because the time for payment had passed and claimed the laboratory was liable because it had already received more than $20,000 from the picture. The lab made a motion to dismiss the complaint which the Court denied.

COMMENT

The Court said that the lab undertook to pay the sum of $2,000 for the raw film stock after it had been repaid its loan of $18,000; that the lab had received in excess of $20,000 from the gross receipts and the plaintiff was therefore entitled to recover the price of the film stock. The contention by the lab, that the complaint was defective because it failed to allege that plaintiff had been paid for the raw stock furnished on the picture “Thrill of the Century,” was overruled by the Court who said that it was no concern to the laboratory whether the producer paid for its stock previously furnished, as that was part of the contract between plaintiff and the producer and the plaintiff could waive it, more especially as it was clearly one for the benefit of the plaintiff as between it and the producer and not for the benefit of the lab.
NEGLIGENCE

Shooting—Injuries—Producer’s Control—Liability

In Irvin v. Klein a motorcycle policeman was injured while acting as escort for an automobile which was being used in taking some silent atmospheric shots in New York City streets for transparency use in a film which RKO was making in Hollywood.

Paramount had agreed to furnish to RKO “necessary personnel, equipment and materials for the above work . . . to be billed . . . at cost plus . . . service charge of 22 percent . . .”

The policeman sued Paramount, RKO, and Klein who owned the automobile. The Court of Appeals absolved Paramount, but held RKO and Klein liable in damages.

COMMENT

In a prior action by the policeman against the same three defendants, a verdict was rendered against RKO only. Upon appeal, the Appellate Division held Paramount and Klein liable, too, and ordered a new trial. Upon the new trial, judgment was accordingly rendered against all three defendants. This was affirmed by the Appellate Division. Upon appeal therefrom, the Court of Appeals, in the present decision nevertheless held that RKO and Klein were liable, but not Paramount. The Court reasoned that Klein was liable because the auto was used with his permission; RKO was liable because it used the automobile and exercised complete control of the car and its driver at the time of the accident. Regarding Paramount, it said: “So far as concerns the taking of the picture, Paramount’s ‘business’ extended only to furnishing the personnel and equipment, and RKO business began at that point. In that business RKO had sole control and direction and is liable as principal for negligence of its servants. Paramount Publix has no such responsibility.”

Negligence—Airplane Scenes—Death of All Shooting Participants—Control—Liability


For use in filming a parachute jump for a picture, a producer (Fox Film Corporation) rented a cabin plane to carry the parachute jumper and two Stinson camera planes to carry the other participants in the shooting. Dual controls were installed and cameras were mounted in the Stinsons. At the dual control of one plane was seated Hawks, the director, and at the other was seated Gold, the assistant director. Six other employees of the producer were divided between the two Stinsons. Before the flight began, Hawks gave directions to the pilots, to fly out a way and then turn back. He (Hawks) said, he would give the signal when to turn, by wiggling the wings of his plane, which is done by a rocking of the wheel back and forth, by the pilot who is actually flying the plane. The planes flew out over the bay near Santa Monica. “The two Stinsons commenced to make a left turn, when the leading one appeared to slide sideways, the tips of the wings on the two planes touched, then their noses came together, there was an explosion, and both planes fell into the ocean carrying to their death all the occupants thereof.”

Actions were commenced by representatives of the persons so killed. The cases were tried and the jury rendered a verdict for the defendants. The plaintiffs then made a motion for judgment, notwithstanding the verdicts against them. The trial Court denied these motions. The plaintiffs appealed to the District Court of Appeal which affirmed the ruling of the trial Court. Upon appeal to the Supreme Court of California, that Court affirmed the lower courts, and decided in favor of the producer and plane suppliers.

COMMENT

The Court pointed out that Hawks and Gold were at the dual controls; when the higher plane side-slipped, the planes came into contact with resulting disaster, so that the crucial question of fact related to the cause of the side slip, which no occupant of the planes was left alive to answer, and, the Court therefrom decided, that the jury must have found that the planes were not in the exclusive control of the defendants, at the time of the accident.

The Court also pointed out, that the Stinson planes had been thoroughly inspected and found to be in good condition, on the morning of the accident. As this fact was undisputed, it reduced the question of negligence, to one of negligence in the operation of the plane, and the Court said that it might very well have been found therefrom, that the defendants were not at the controls and did not thereby cause the accident, and, that in fact, slipping or dropping of a plane, could occur, even without negligence in the operation of the plane.

The plaintiffs claimed that the rule of res ipsa loquitur applied, but were overruled by the Court, which held, that that doctrine was not applicable, since it was found by the jury, from the facts, that the defendants were not in exclusive control of the planes. The Court also held, that the conduct of the pilots and the others involved in the collision would be judged only under the general law of negligence, since there was no state law prescribing rules of air traffic, and that the Federal Department of Commerce regulations did not apply, as the flight was intrastate.
STATE INCOME TAX—COPYRIGHT ROYALTIES

People ex rel. Rice v. Graves (Tax Comm'r).

In 1928 the United States Supreme Court held copyright royalties were not subject to State income tax. Between 1928 and 1932, Elmer Rice, a playwright, accordingly listed his royalties as non-taxable, in his New York State tax returns. In 1932, the Supreme Court overruled its previous decision, and held, that copyrights were not Federal instrumentalities and the royalties were not immune to State taxation. The New York State Tax Commission, thereupon assessed taxes against Rice, upon the copyright royalties he had received in 1929, 1930 and 1931. Rice paid the tax under protest and instituted proceedings for a refund, but the Tax Commission refused him and the Appellate Division affirmed the ruling and held that "a decision of a court of supreme jurisdiction overruling a former decision is retrospective in its operation, and the effect is not that the former decision is bad law, but that it never was the law."

COMMENT

The Court said that its ruling involved no hardship upon Rice "beyond the payment of those taxes which he would have been required to pay in any event had the discredited decision never been made."

The decision of the Appellate Division was affirmed by the New York Court of Appeals without opinion and the Supreme Court of the United States refused a review.

WORKMEN'S COMPENSATION

Production — Workmen’s Compensation Award Under N. Y. Law to a Flying Cameraman Injured While Working in Another State

In Matter of Alexander v. Movietone News, Inc., a compensation award was granted under the New York laws, to a cameraman who had been injured in the course of his employment, while flying over Sequoia National Park. The Appellate Division affirmed the judgment, on the ground that his work on the flight was incidental to his employment in New York State.

DISTRIBUTION

ANTI-TRUST SUITS


An exhibitor in Minneapolis applied for a temporary injunction, charging a conspiracy by distributors doing business in Minnesota. He claimed that the license contracts prohibited exhibition of their motion pictures as part of double feature programs and required the exhibitor to charge a specified minimum admission price.

The Court denied the exhibitor’s application.

COMMENT

The Court, in his findings, traced the advance of the motion picture industry. He pointed out that the first silent feature films introduced some twenty years ago, cost from fifteen to forty thousand dollars to produce, whereas the average talking feature film presently, cost one hundred fifty thousand to a million dollars to produce; that the revenue life of a film was relatively short; that over 50 percent of all distribution revenue was usually obtained from the first runs throughout the country and the distributors therefore had a direct interest in admission prices, not only because of the high cost of production, but also to protect its percentage exhibition deals and its first run exhibitors from ruinous competition.

The Court found from the showing on the affidavits before him, that the policy of the distributors respecting the establishment of a minimum admission price and the prohibition of double features in that vicinity, was based on their experience and had for its purpose a better return to the distributors for their copyrighted films. He said the zoning of the theatres, was not due to the distributors’ desire to injure the plaintiff, but to advance their own interests. Further, none of the distributors individually distributed enough motion pictures to monopolize the product; the restrictions in the license contracts regarding admission prices and double features, did not tend to substantially lessen competition or to create an illegal monopoly in contravention of the anti-trust laws, if such contracts
were promulgated by their individual interests and uninfluenced by any understanding with any other distributor.

The Court had before it the decision in the Perelman case (infra), in which the inclusion of a double feature provision in exhibition contracts was declared to lessen competition in violation of the Anti-Trust Laws.

**Anti-Trust Suits—Prohibiting Double Features in Exhibition Contracts—Distributors Enjoined**

*Vitagraph, Inc., et al., v. Perelman.*

An exhibitor sued Vitagraph, KKO, Paramount, Metro, Fox and United Artists for an injunction to restrain their alleged violation of the Anti-Trust Laws by prohibiting double features in their exhibition contracts. The injunction was granted by the District Court. The distributors appealed. Upon the appeal, the lower court's decree was affirmed.

**COMMENT**

The Court said that a common means of attracting audiences to theatres, operated by exhibitors, was to offer two full length motion pictures, at one performance, for one admission; that the lower court found, prohibiting double features, tended to create a monopoly and to lessen competition, by restraining the independent theatres from purchasing the defendant's films from the defendant's competitors and that the insertion of the restrictive clause, in the contracts, was the result of a conspiracy among the major companies. The Court said further:

“The double feature clauses undoubtedly reduce the production of full length motion pictures. Thus great is the public demand for the defendants' films that independent theatres must exhibit them in order to stay in business. If they do exhibit features of one... they must agree not to display at the same time a feature of another producer. This naturally prevents exhibitors from purchasing films from producers who are in competition with the defendants and destroys the opportunity of those independent producers to produce and sell more films. The necessary and inevitable tendency of the conspiracy or combination is to produce a material and unreasonable restraint on interstate commerce.**

A motion by the distributors for a rehearing is now pending before the Court.

**Anti-Trust Suit—Clearance and Zoning—Complaint Dismissed**

*Rolsky, et al., v. Fox Midwest Theatres, Inc., et al.*

After a protracted trial, the Court dismissed the complaint in an action by twelve subsequent run exhibitors who charged a conspiracy relating to clearance and zoning on 1935-36 product in Kansas City.

**COMMENT**

In *Frels v. Jefferson Amusement Co., et al.* according to the trade paper report, the Court sustained a demurrer by the defendants dismissing the complaint in which an exhibitor sued for $547,000 and counsel fees alleging inability to get first run product for his theatres. The Court pointed out there was no attempt to complain of any fixing of prices nor refusal to sell and that it was not alleged that the public was thereby deprived of any commodity controlled by the distributors and in truth the public had unusual advantages in the opportunity to view a variety of films.

Another case was that of *Ledirk Amusement Co.* against the major distributors, in which a motion by the distributors for dismissal for non-jurisdiction in the Federal Court at New Jersey, where the distributors did not have offices, was denied.

**Anti-Trust Suits—Acquittal of Criminal Charge Does Not Bar Injunction Suit**


The United States brought a civil suit in equity to enjoin an alleged violation of the Anti-Trust Law by conspiring to restrain Interstate Commerce in motion picture films.

The defendants moved to dismiss the suit on the ground that they had been acquitted in a criminal case previously, which rendered similar the issues in the civil case, *res judicata.* The Court held that it was a civil action arising out of the same statute as did the criminal action and that the United States Court prosecuted the defendant on the criminal charge and also ask for the civil remedy of injunction and held that the acquittal on the criminal charge was not a bar to the civil action by the government. The Court then denied the motion to dismiss the proceeding. The United States Supreme Court affirmed the decree.

**COPYRIGHT INFRINGEMENT**

**Distributor v. Smelter—Resale of Old Prints**

*Pathe Exchange, Inc., v. Snyder.*

A distributor sued a smelter for copyright infringement. It claimed that the smelter had bought from the distributor 198 worn out prints, and resold them, instead of smelting them. The lower court held for the defendant and was upheld by the Appellate Court, which held that the testimony conflicted and the distributor had not convincingly identified the films as being the same.

**COMMENT**

It is customary to break up worn out prints with an axe before selling them to smelters. This was not done by the distributor in the instant case. It is interesting to note that even though the films were worn out, an award, if any, would have been in the amount of at least $250, for each print resold and the court could have awarded, in addition, court costs and an attorney's fee.
EXHIBITION CONTRACTS

Exhibition Contracts—Acceptance—Damages

Paramount Pictures Distributing Corporation v. Gehring."

A distributor accepted by wire, an exhibitor’s applications for exhibition contracts. The wire was delivered to the Western Union Telegraph Co. at 2:30 p.m. At 2:45 p.m. of the same day (before he received the distributor’s wire of acceptance), the exhibitor sent a wire cancelling his applications. The exhibitor demanded performance of the contracts. The exhibitor disclaimed responsibility claiming the offers were revoked before they were accepted.

The distributor sued for the full amount of the unplayed contracts. The jury decided in favor of the exhibitor. The distributor appealed to the Appellate Court of Illinois, which ordered judgment for the distributor, in the full amount of the contract.

COMMENT

The Court simply restated the familiar rule of law that the acceptance of an offer becomes complete when it is sent, whereas the revocation becomes such when it is received.

The Court also held that the rule of damages should be the same as for breach of contracts generally. He said, “If defendant had performed her contracts plaintiff would have been entitled to receive $3,073 as the total rent for its films, and we cannot perceive why her wrongful refusal to perform should absolve her. It is only by the payment of that amount that plaintiff will be placed in the position it would have been in had the contracts been performed.”

The Court then expressed the interesting opinion, that exhibition contracts are analogous to apartment leases, employment contracts and advertising contracts, in which the prima facia measure of damages is the contract price itself. The Court said that while it was the distributor’s duty to mitigate (lessee) its damages, if possible, “it was up to the exhibitor to prove that the distributor could have mitigated the damages”.

The Court held the distributor entitled, not only under general principles of contract law, but under the contract itself; there was no proof that the damage clause provided for any illegal penalties and it was not unconscionable or inhibited by law.

Exhibition Contracts—Arbitration—Compelling Identification of Party Liable

In the Matter of Universal Film Exchanges, Inc."

An exhibition contract was signed by one, Bondi, in the name of a fictitious corporation. The contract contained an arbitration clause. The exhibitor discontinued performance under the contract. The distributor wished to enforce it, but was in a quandary. A notice of arbitration to the fictitious corporation and even a default judgment against that corporation would be worthless. On the other hand, the distributor felt that the arbitration board (composed of branch managers and exhibitors), would refuse to grant an award against anyone whose name was not on the contract. The distributor requested Bondi to state the actual person or corporation for whom he had signed it, but the request was ignored. The distributor then procured an order, directing Bondi to appear and submit to an examination, for the purpose of ascertaining and identifying the actual person or corporation, for whom the contract was made. Bondi’s motion to vacate the order for his examination was denied and he was ordered to appear to testify, so that the proper party to the prospective arbitration proceeding could be thereby identified.

COMMENT

The Court said, that under the New York statutes, the examination of a third party for the purpose of identifying the proper party, in an action about to be commenced, was proper, (See C.P.A. Sec. 295; Matter of Silverberg, 153 Misc. 126, 273 NYS 831, affd. 243 App. Div. 854, 278 NYS 1019); and held that such an examination could also be had in a special proceeding (C.P.A. Sec. 308), and that arbitration was such a proceeding. (Arb. Law, Sec. 6a).

The ruling is of practical importance and value. Contracts are often signed by an irresponsible agent for a financially responsible, but undisclosed, principal. Generally speaking, an arbitration proceeding brought against such an irresponsible person, results only in an award against that person. It may follow from this decision, that a person actually liable, can be identified, by examination of the person who signed the contract, thereby disclosing the proper party in enabling the arbitrators to render an award against that party. Such an application will not be granted in New York City (Matter of Hufstuter, 220 App. Div. 587), but will be granted everywhere else in New York State, if Justice MacGregor’s reasoning and analogy are accepted. (Matter of Richey, 218 App. Div. 732, (2nd Dept.), Brooklyn, N. Y.) Matter of Kerwin, 246 App. Div. 668, (3rd Dept.)

I appeared for Universal and will forward copy of the briefs used, to any reader hereof, upon request.

Exhibition Contracts—Arbitration—Award Against Undisclosed Principal

Vitaphone, Inc., v. High Amusement Co., Inc."

An exhibition contract was signed, “L. Isenberg, Mgr.” The theatre, was in fact, under lease to a then responsible corpora-
The Court held further, that the distributor had not been guilty of any acts of interference or inducement, even though the distributor had notice that Sparks would be unable to comply with his contract with the plaintiff, because the distributor merely failed to comply with its contract with Sparks and the complaint did not allege that the distributor induced Sparks to break his contract with the plaintiff.

**Exhibition Contracts—Place of Trial**


A distributor sued an exhibitor in Erie County, N. Y., where the film exchange was located. The defendant moved to change the venue to Otsego County where he resided, since plaintiff's residence (principal office) was not within Erie County. The distributor made a counter motion to retain the place of trial in Erie County for the convenience of witnesses, which the Court granted.

**COMMENT**

The Court said the distributor "relies upon the ground that the greater convenience of more material witnesses is in its favor. I agree with this contention and the motion to change the place of trial upon the ground of the convenience of witnesses is denied... and the motion to retain the place of trial in Erie County is granted..."

The defendant "challenges the right of the Court to consider upon a motion to change the place of trial to the proper county, a counter-motion to retain the place of trial in the county where the action is brought, but the authorities are to the contrary."

*Fox Film Corporation v. Springer.*

A distributor sued an exhibitor for the contract price of two pictures shown by the defendants in their theatre. The complaint was dismissed with costs. Upon appeal, the judgment of dismissal was affirmed without opinion.

**Exhibition Contracts—Partnership Liability**

*RKO Distributing Corporation v. Fretz, et al.*

A distributor sued three persons, on an exhibition contract signed by one of them, on the theory that they were partners. Upon cross examination, the testimony of one of them disproved any individual liability on his part and the distributor was held bound by the testimony, since it did not produce witnesses to contradict it.

The film salesman testified that he had spoken to one of the defendants about a contract and was referred to another one of them, with the statement that the latter was manager and had charge of picture buys. This was held not to warrant the inference that they were partners and that the manager had authority to bind them individually or as partners.
**TAXATION**

Sales Tax on Film Rentals

*Matter of United Artists Corp. v. Taylor.*

The Court held that film rentals for pictures to be exhibited in New York City were subject to the New York City sales tax. Licenses to exhibit films were held not so taxable, where the films were exhibited outside of the city.

**COMMENT**

The decision has been appealed to the New York Court of Appeals by the distributors because their film rentals for exhibitions in New York City were held taxable under the sales tax; the City officials appealed from the determination that the tax may not be imposed upon films licensed for exhibition outside of New York City, where the contract was executed, and the film exchange is located, in New York City. Trade papers report that about $3,000,000.00 in taxes will become due to the City, in the event the Court of Appeals decides against the distributors.

State Tax on Film Rentals—Interstate Commerce—Not Leviable


The United States Supreme Court refused to review a decision of the Supreme Court of Washington, which held that the distributors doing business in the State of Washington were not taxable by the state upon its gross income, because it was an excise tax and, in any event, the business done by the local exchanges was measured by receipts from interstate commerce.

**COMMENT**

The decision of the Supreme Court of Washington, which the Court herein refused to review, is digested in the 1936 Year Book at page 819.

**WORKMEN’S COMPENSATION**

Workmen’s Compensation—Film Salesman—Automobile Accident

*Reinhard v. Universal Film Exchange, Inc., et al.*

The Court affirmed an order, which denied compensation to a film salesman, who had been injured in an automobile accident, on the ground that the accident did not arise out of and in the course of his employment.

**COMMENT**

The film salesman worked out of the Minneapolis office. His territory covered North Dakota and the northwestern part of Minnesota. He used his own automobile and was allowed mileage, depreciation on his car and a per diem allowance, in addition to his salary. He claimed that he made a trip to contact an exhibitor, and a young lady through whom he hoped to contact the owner of the local telephone system, so as to arrange for telephone exploitation of certain of his employer’s films to be shown by the exhibitor. Apparently he went joy riding with the young lady and after imbibing well, if not wisely, he unsuccesfully attempted to push a truck off the road. The salesman claimed that the accident took place upon the regular route and as his entertainment of the young lady was to earn her goodwill in the proposed deal for the telephone exploitation service, he should not be deprived of his right to compensation.

The Court held, that it would not upset the finding of the referee, in the absence of undeniable preponderance of evidence against it. The Court pointed out that the film salesman was acting “in furtherance of his own and personal frolic rather than in furtherance of his employer’s business”. It said that “the test is whether he was ‘carrying out some purpose of his employment in his master’s business’ at the time in question?” As the Court said, the salesman’s trouble was that he failed to distinguish between a “frolic” and a “detour”.

The inference is plain that a film salesman is entitled to workmen’s compensation benefits, when he is injured while out on his employer’s business, and they were denied in the instant case simply because the salesman was found to have been out on a personal party instead.

**LEASES AND OTHER THEATER REAL ESTATE TRANSACTIONS**

**Lease—Return and Replacement Provisions—Removal of Fixtures and Equipment by Tenant—Liability**

*Shafer Bros. Land Co. v. Universal Pictures Corporation.*

A commercial building equipped with elevator lift, electric, heating and plumbing fixtures, was leased to tenants who were given permission to alter it into a moving picture theatre. It was provided that the tenants should return the building in the same condition, reasonable use and wear permitting.

The building was converted. A number of structural changes were made. New plumbing, heating and lighting equipment replaced the old equipment which was converted by the tenants to their own use. Subsequently, Universal Pictures bought the personal property in the theatre and the unexpired term of the lease. A new lease
was substituted which provided: "... at the expiration of this lease the lessee shall return said premises to the lessor in the same condition that they are now in and they shall quit and surrender the same in as good state and condition as reasonable use and wear thereof will permit, damage by the elements or fire or other unavoidable casualties excepted."

When its lease expired, defendant's assignee removed the fixtures and equipment and damaged the building so that it could not be rented for use as a moving picture theatre.

Plaintiff sued for the replacement value of the articles removed and the damages to the building. Judgment was rendered for the landlord, and affirmed by the Supreme Court of Washington.

**COMMENT**

The Court said that when Universal rented the theatre building equipped with permanent fixtures essential to the operation of a theatre, with the obligation to leave them in the condition they were in at the time the lease was executed, "this contemplated the return to the lessor of a fully equipped motion picture theatre and not merely the four walls, the roof and floor of a moving picture theatre building."

**Theatre Mortgage—Lease—Equipment and Fixtures—Surrender Clause—Title**

*McHale v. Rosenblatt.*

An equipped theatre, then under mortgage, was leased to an exhibitor. The lease contained a covenant by the exhibitor "to surrender the premises to the lessor at the expiration of the term and lease in as good condition as when received (including improvements of furnishings thereon and excluding equipment), ordinary wear and tear excepted." The exhibitor replaced the equipment with other furnishings and equipment which were presumably new.

Plaintiff, McHale, foreclosed his mortgage and bought in the property at a foreclosure sale. (He also got from the mortgagee a release of his interest in the equipment.) Claiming that the equipment and furnishings passed to him under the foreclosure sale as part of the theatre property, he was granted an injunction to restrain the exhibitor from removing any of it. The decree was affirmed by the Supreme Court of Rhode Island.

**COMMENT**

The Court held that all of the equipment in the theatre when the lease was made and then replaced by the exhibitor with other equipment were subject to the mortgage up to the time of replacement, "no matter how easily they could be removed." This because they were "installed by the mortgagor, as owner of them and of the property, to fit the theatre for use as such and to form a permanent part of it." The Court said that the new equipment, replace-ments and other furnishings installed by the exhibitor became subject to the mortgage especially in the instant case where the tenant knew the property was mortgaged (even though his lease supported his claim to remove the equipment).

The Court said in any event there was no evidence that any of the equipment could be removed without diminishing the security which the real estate mortgage would have had, if the new equipment had not been installed and the theatre had remained just as it was at the time when the lease was executed; nor was there proof that McHale would be "injustly enriched", if all the things in dispute were left where they were.

**Action for Deceit—Film Company Not Liable for President's Unauthorized Representations to Negotiate for Theatre Leases**

*Stoneman v. Fox Film Corporation.*

A judgment for $75,000 against a film company was reversed on the following alleged facts: The president and one Blumenthal, represented that the company was interested in Fox Northeastern Playhouses and Fox Metropolitan Playhouses, which had been financed to the extent of twenty million dollars; asked the plaintiff to acquire theaters for them by purchase or lease; plaintiff acquired a number of lease contracts and worked on transactions involving millions of dollars in rentals; the statements were false and the corporations refused to give out the contracts.

The picture company pleaded: a general denial; it had no interest in the stock or property of the two corporations; the statements, if made, were made without authority.

The Court held, "The evidence does not warrant a finding that either Fox or Blumenthal had implied authority to enter upon negotiations with the plaintiff such as are here disclosed or to make the representations upon which he relies. The by-laws of the defendant conferred no such authority either expressly or by implication."

The Court said the business of the corporation had to be managed by its Board of Directors for the highest welfare of the corporation and stockholders, and the control could not be delegated to Fox. The representations related to transactions involving the expenditure of such large sums of money that they out-stripped the company's ordinary and usual course of business and were not binding upon the defendant, without some corporate action beyond that shown.

**Trust Mortgage—Foreclosure by Bank Trustee to Cover Loan from Theatre Company —Decision for Exhibitors—Officers Right to Bind Corporation**

*First National Bank and Trust Co. v. Blackwood Theater Co., et al.*
A theater corporation made a mortgage to secure an issue of $75,000 of bonds, which they turned over to the plaintiff bank as trustee under the mortgage. The company desired to pay its creditors therewith. The bank to whom the corporation was indebted, commenced a proceeding to foreclose the mortgage. The Court ordered the bank to turn the bonds over to the theater company so that they might be delivered to the beneficial owners.

**COMMENT**

The secretary of the corporation was held to have no right to pledge the bonds to the bank for collection unless he had special authority from the directors and no resolution to the board to that effect was proved. This, more especially as they owed the bank only $20,000 and payment to the bank would have constituted a preference and its claim to the bonds was an afterthought.

**Mortgage—Guarantee for Subsidiary Corporation—Indemnity Not Payment**

*Chicago Title & Trust Co. v. Fox Theaters Corporation.*

A subsidiary of Fox Theaters Corporation, in Philadelphia, borrowed $1,800,000, giving a bond and mortgage to secure the loan. The mortgageor required a guarantee of payment. The Chicago Title and Trust Company agreed to guarantee the payment for an agreed premium, provided Fox Theaters Corporation guaranteed the payment of interest and taxes on the property and the yearly advance premium, which its subsidiary had agreed to pay for the bond of guaranty. The subsidiary company defaulted in interest and taxes to the amount of almost $450,000 and in payment of premiums, for two years. In the interim, receivers were appointed for both the Fox Theaters Corporation and also for the Chicago Title and Trust Company.

Judge Manton held that the receivers for Fox Theaters Corporation were not liable for the amount of defaulted interest and taxes; being liable only for the unpaid premiums, since its obligation was not an absolute guarantee of payment but one of indemnity only; it was therefore obligated for only the amount of loss sustained by the guarantee company; as that company which was in receivership had only paid about $30,000 on its guarantee, Fox was held liable in only that amount plus the two yearly premiums.

**Pooling Arrangement Does Not Subject Participan to Liability for Each Other's Lease**

*Theater Holding Co. v. Loew's, Inc., et al.*

Fox Theaters Corporation, which operated the Fox Theater, in Atlanta, made an agreement with a subsidiary of Loew's which operated the Grand Theater in the same city, for both theaters to be exclusively booked, managed and directed by defendant for ten years. Its compensation was to be three percent of the gross receipts. The booking agency was to have custody of the receipts and disburse the same. After deduction of the three percent, the receipts were to be used to pay Fox a rental for its theater and Loew's a rental for its theater. Fox and Loew's were then to split the balance.

Plaintiff, for the landlord, sued for almost two million dollars in damages under the Fox Theater lease, claiming that Fox and Loew's became co-adventurers and liable for the rent when they made the deal. The case was dismissed.

**COMMENT**

The Court held the deal was merely a pooling agreement and the parties thereby merely agreed to indemnify each other for rent payments but the agreement did not provide that the landlord should be a beneficiary thereof nor for an assignment or assumption of either lease. It said the agreement to share profits and losses was not sufficient to establish liability and said that booking of the theaters under the deal did not change the tenancy, nor did it violate a covenant in the lease against subletting or assignment.

**Theatre Lease—Sublease—Collection of Sub-Rents by Landlord Without Notice—Liability of Lessee in Ohio—Bankruptcy**

In *Re Paramount Public Corporation.*

Paramount rented a piece of property in Toledo, Ohio. The lease did not contain the somewhat usual clause for continuing liability of the lessee in the event of reentry by the lessor after default. The lease was assigned to a Paramount subsidiary, which in turn sublet to a Casket Company. All rental payments were made promptly until just before the insolvency proceedings of Paramount. Subrents were collected from the Casket Company by the landlord, without the given consent of Paramount. The Court held Paramount liable for the difference between the subrents collected by the landlord and the amount reserved and due under the lease.

**COMMENT**

In Ohio, differing from most states, the reentry and reletting of leased premises by the lessor without the lessee's consent, after default, does not constitute an eviction terminating the lease. It merely cuts down the damages recoverable for the default. The Court said that since this was so, even without a covenant permitting it, the landlord could collect the subrents without either notice to or consent of the tenant for the purpose of applying them as credits under the amount due under the lease.

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Collapse of Theatre Chair—Res Ista
Loquitur
In Gross v. Fox Ritz Theater Corpora-
tion.23
A theater patron was ushered to a vacant
chair which collapsed after she had been
sitting on it for about twenty minutes.
The Court held under these circumstances
the doctrine of res ipsa loquitur was ap-
pllicable, and the fact that the chair had
been borrowed by the exhibitor would not
affect the obligation of the principal.

Theatre Construction—Trust Deed—Rights
of Building Contractor as Against
Bond Holders
Theater Realty Co. v. Aronberg-Fried
Co. 36
Plaintiff agreed to build the Fox Theater
and office building in St. Louis, Missouri,
for cost plus 6 percent of the cost. To se-
cure funds to pay for the building, the
theater company sold to a banker an issue
of bonds, secured by a trust deed to the
property. The trust agreement provided
that the exhibitor company would pay for
the building not later than thirty days after
it was completed, that after certain deduc-
tions, the balance of the money should be
reserved and held for final payment of the
construction cost and carrying charges,
upon the filing with the trustee of certain
papers including a written request by the
theater company; that the company could
not require such payment if it was in de-
fault.
The building was completed. All the
papers required were filed except the pay-
ment request by the theater company. Sub-
sequently, a default occurred in the pay-
ment of interest on the bonds.
The Court held that the contractor was
entitled to payment of the fund ahead of
the bondholders because an “equitable right
in favor of the plaintiff attached to the
trust fund to the extent of the final pay-
ment while the money was still in the pos-
session of the Trustee and before the pro-
visions of the deposit agreement became
operative on account of the default.”

Malicious Damage of Theatre Property—
Criminally Punishable
People v. Reade, et al. 31
The Court held sufficient a criminal in-
dictment 31 of Walter Reade for an alleged
malicious damage of the Astor Theater
property after the lease expired.

Oral Lease—Eviction—Damages
Stein v. McGinley, et al 29
Defendant gave an oral lease to the
plaintiff. He was to pay no rent, but to
make improvements in the theater which he
could then purchase at the end of the year.
The defendant evicted him and he sued. The
jury rendered a verdict for damages, which
was upheld.

COMMENT
The Court said it was up to the jury to
decide whether he was in possession
under an oral lease from the defendant; if
so, defendant could not deny her right to
grant the lease and when she put him out
and kept the improvements, she was liable
for breach of covenant for quiet enjoyment.

LIBEL

Posting Actress’s Picture—Burlesque
Theatre Entrance
Louka v. Park Entertainments, Inc. 25
A burlesque theatre owner was held li-
able for libel where he posted a picture of
the plaintiff fully clothed at the top of his
gallery display of the “Oriental Beauties”
of “Minsky’s Mid Summer Follies”. She
was not in defendant’s employ nor perform-
ing in his theater nor in burlesque.

COMMENT
The display of the plaintiff’s picture in-
jured her reputation and this together with
the false implication that she was playing
in burlesque was enough to maintain the
action. The Court said: “It is plain that
the publication could be found to have been
made of and concerning the plaintiff even
if the defendant knew nothing about the
plaintiff. The use of her picture shows
that.”

The Court held that she could recover
all damage fairly to be inferred to have
resulted from the publication.

NEGLIGENCE

Negligence cases depend upon their
own facts, and, as in past years, will be
briefly noted.
In Perry v. Carolina Theater, 22 a boy was
bitten by a dog. There was no proof that
the exhibitor knew of the dog’s presence or
that it had failed to exercise reasonable
care to exclude dogs. The Appellate Court
decided for the exhibitor.

COMMENT
The Court said that they could not find
a single case similar to this one, which
would seem to argue either that dogs did
not frequent theaters; if they did they were
well behaved; a vigilant watch was main-
tained to keep them out; if they did attend
theaters and bit people, the people suffered
their wounds or their humiliation in silence.
The Court restated the familiar rule that
an exhibitor is not an insurer of the safety
of his patrons and was required to exer-
cise only that degree of care which, under
similar circumstances, would be exercised
by an ordinary careful or prudent man.
The Court said there was no evidence that
the exhibitor left undone what it should have done. It said that since there was no negligence shown, the verdict could be upheld only under the doctrine of res ipsa loquitur and that doctrine does not apply in South Carolina.

Negligence—Exhibitor's Liability for Drunk's Conduct
Daniels v. Firm Amusement Corp.\(^\text{124}\)
A drunken patron, without warning, wretched and spewed out upon the plaintiff who found herself an unenviable target. Verdict of damages was sustained.

COMMENT
The Court distinguished between exhibitors and common carriers but said that it was up to the jury to determine whether the alleged mishap was such a contingency which the exhibitor in the exercise of due foresight should have anticipated. The Court said that an exhibitor was a sovereign within the precincts of his domain, but the patron was drunk and the exhibitor could have known this to be so when he entered for as the Court said, “Coming events cast their shadows in advance.”

Fingers Caught in Swinging Doors
In Leybold v. Fox Butte Theater Corporation.\(^\text{125}\)
A patron's fingers were caught between two ordinary swinging doors while leaving the defendant's theater. She sued and was awarded damages. The judgment was reversed by the Supreme Court of Montana which held in effect that it was not the exhibitor's fault since it was his duty only to use ordinary care to have the premises safe and to warn the patron of any hidden dangers.

Negligence—Aisle Step—Dim Lighting—Damages
In McCartan v. Park Butte Theater Co.\(^\text{126}\)
A theater patron stumbled over an aisle step and sprained her ankle. She sued claiming the step negligently protruded in the aisle and was insufficiently lighted.

The jury awarded her $3500. The Court held the questions of negligence and damages proper for the jury to determine in this case.

Fall Down Steps—Dim Lighting—Jury Question
Fox Tucson Theaters Corp. v. Lindsay.\(^\text{127}\)
A lady tore the ligaments in and sprained her ankle when she fell down steps running from the lavatory to the floor of the lounge. She claimed it was insufficiently lit. The Court held the question of negligence for the jury and sustained the verdict.

COMMENT
The Court said that an exhibitor must maintain the theaters so lighted that under the circumstances of the particular case, they are reasonable safe for the patrons, and that the kind and amount of lighting necessary depended upon the nature of the place involved and the character of the patron, and unless it could say, as a matter of law, “that the lighting was sufficient in quantity to make it safe,” it was a question of fact for the jury in the particular case, as to whether the condition maintained constituted negligence, as an approximate cause of the injury.

The Court further held the theater manager was not allowed to testify whether he had ever known of any other accident at that place on account of defective lighting.

Actor Injured—Entitled to Damages Not Workmen's Compensation
Brooys v. Orpheum Theater Co.\(^\text{128}\)
A vaudeville performer fell while doing a comedy cycle act during which he used to climb down a rope which broke, although the fly man had said it was okey. Damages were awarded to the actor who claimed that the exhibitor was negligent. The exhibitor claimed if the actor was entitled to anything, it was workmen's compensation.

The Court decided against this contention pointing out that the actor's contract was for only one week and that "defendant did not have complete control over plaintiff, who contracted to furnish a "specialty" in his customary manner" and was an independent contractor.

The Court said the exhibitor owed the performer the duty of using reasonable care in selecting and maintaining such apparatus for his use and whether he discharged this duty was for the trial jury to determine. The award of damages accordingly was upheld.

In Bowes v. Hawthorne Amusement Corp.,\(^\text{129}\) an actor who was struck by hoisting equipment during a performance was held entitled to recover damages for the injuries sustained.

Hoop Left on Sidewalk by Exhibitor—Negligence
In Malco Theaters, Inc., v. Murphy.\(^\text{130}\)
A pedestrian stumbled over a barrel hoop concealed in some debris which exhibitor, who was reconstructing his theater, had left on the sidewalk. Judgment against the exhibitor was affirmed.

Open Trap-Door—Liability—Jury Question
In Hasney v. Stacey Amusement Co., et al.\(^\text{131}\)
A pedestrian fell into a trap-door in the sidewalk used as an entrance way into a theater basement.

The Court held that it was up to the jury to decide whether the exhibitor was negligent for leaving its raised lids unguarded and whether the pedestrian was guilty of negligence in failing to observe the open doors.
LOOTERY (BANK NIGHT)

Criminal Prosecutions—Bank Night Lawful in Iowa

State of Iowa v. Hundling.\(^2\)
The Court held in a sweeping opinion that “Bank Night” was not a lottery under the Iowa law.\(^3\)

**COMMENT**

The Court restated the familiar rule that there are three elements to a lottery. First, a price, second, a determination of the winner by chance, and third, the payment of a valuable consideration for the chance by the participant. The Court recognized, in “Bank Night”, the first two elements, but found that there was no payment of a valuable consideration for the chance. The Court held that stimulation of the theater attendance on “Bank Night” did not make the scheme a lottery. He said: “The question is not whether the donor of the prize makes a profit in some remote and indirect way, but rather, whether those who have a chance at the prize pay anything of value for that chance. The Court said that even the corner grocer, who gave candy to neighborhood children, might be prompted by the motive of increased business, but that did not make the gift unlawful, nor would it become so if he gave it only to some children determined by chance. He pointed out that in Iowa the public officials were selected by chance when there was a tie vote and squarely held that profit accruing indirectly to the exhibitor was not a substitute for the requirement that the one who has a chance to win the prize must pay a valuable consideration for the chance in order to make the scheme a lottery. The decision has received law review notice.\(^3\) It is interesting to note that the exhibitor allowed only 2 1/2 minutes for the winner to come up.

Bank Night Plan Legal in New Hampshire

State v. Eames.\(^4\) The Court held Bank Night legal in New Hampshire.

**COMMENT**

The case was decided on an agreed stipulation of facts. The Court said that if the great majority of people paid for the privilege of participating, it would be considered an evasion, but free participation was a reality and the New Hampshire statute,\(^5\) definitely requires payment to be given, for the chance to participate, in order to constitute a lottery.

Lottery—Bank Night Legal in Tennessee

State v. Crescent Amusement Co.\(^6\) The Court held that Bank Night was not gaming or a lottery.

**COMMENT**

The Court said that in Tennessee as in Iowa, the statute prohibiting lotteries did not define a lottery.\(^7\) It held, for definition, that “in order that a transaction may be a lottery, three elements must be present: consideration, prize and chance.”

The Court said: “We do not, ... express our approval of the very widespread custom of distributing money at moving picture theaters, on what is variously called ‘Bank Night’, ‘Opportunity Night’, etc. Such practice has been denounced in more than one theatrical magazine, and showmen have denounced the screen lottery. There is good reason to support the often-expressed view of our best informed citizens that the practice in question is detrimental to the show houses themselves, as well as hurtful to the public morals. No doubt many of the most faithful patrons of the pictures are anxious to see the fad pass, and the houses devoted to their proper function of wholesome entertainment. But, under our statutes, we are not authorized to declare the practice to be gaming or the operation of a lottery.”

Bank—Night—Lottery—Jury Question

Commonwealth v. Wall.\(^8\) The Supreme Court of Massachusetts held that “the essence of a lottery is a chance for a prize for a price. ... One may give away his money by chance, and if the winner pays no price, there is no lottery. ... On the other hand, a game does not cease to be a lottery because some, or even many, of the players are admitted to play free, so long as others continue to pay for their chances.” The Court then said that it was up to the jury to decide whether those who paid for admission were paying in part for the chance of a prize.

**COMMENT**

The Court said that its conclusions did not conflict with those reached in the Eames or Hundling cases (supra), since the parties stipulated in the latter cases that “free participation is a reality” whereas “the jury in the instant case could find that it was not a full and complete reality on as favorable basis as paid participation.” The Court held, however, that the “indirect ad-
vantage to the theater of larger attendance
is not in itself a price paid by participants.”

Bank Night Legal in New York State

People v. Shafer. An exhibitor running “Bank Night” was convic
ted of conducting a lottery. Upon appeal, the County Judge ordered him dis
charged. The Court said the patron’s “participation in the drawing was absolutely
free and there was no violation of the law.” This decision was affirmed by the Court of
Appeals by a closely divided Court (4-3).

COMMENT

The Court cited the Hundling and Eames
cases (supra) with approval. He differen
tiated the Miller case (infra), because it
was there necessary to purchase a ticket of
admission in order to participate.

Bank Night Not Illegal in Indiana—
Criminal Prosecution Dismissed

State of Indiana v. Holland. The Court held that “Bank Night” did
not violate the Indiana Lottery Law. The
Court said, “to fall within the in
junction of our statute, it is necessary that
lottery tickets be sold or that one enters
into a lottery scheme or gift enterprise
where such tickets are sold.”

Bank Night Illegal in Kansas—Exhibitor
Enjoined

State v. Fox Kansas Theater Co. The Supreme Court of Kansas held that
“Bank Night” was illegal in that state.

COMMENT

The State successfully brought quo war
ranto proceedings to restrain the defendant
corporation from exercising its corporate
franchise in conducting “Bank Night” or
any similar device in Kansas. The Court
held that in the civil action of quo warranto
where a more liberal construction was per
mitted than in a criminal action, “the indirect bene
rit obtained by the defendant
under the “bank night” plan in the way of
increased gross receipts from paid admis
sions, is sufficient consideration com
ing directly or indirectly from those en
titled to the chances generally to meet the
requirements as to that necessary element
in a policy or scheme of drawing in the
nature of a lottery. Besides we cannot
escape the impression from the intricate and complicated outline of the “bank night” plan, as set out in the answer, and said to
have been recognized by the government of
the United States as deserving of a copy
right and trade-mark, that it is in effect a plan to evade the constitutional and stat
tory provisions of this state as to lot
teries.”

The Kansas statute defines lottery as
“including schemes for the distribution of
money or property among persons who have
given or agreed to give a valuable consid
eration for the chance”. It will be noted,
that the Kansas statute uses the words
given or agreed to give, whereas other
statutes read paid or agreed to pay.

Bank Night—Criminal Prosecution

In Roberts v. State,” the Georgia Court
of Appeals reversed the conviction of an
exhibitor who had operated a “bank night”
because the indictment which charged that
defendant operated a lottery did not say
what kind of a lottery or how it was operated.

COMMENT

The Court does not by its decision hold
that “Bank Night” is or is not a lottery.
However, it was unofficially reported, that
this same court on the following day, af
firmed a showman’s conviction, for conduct
“bank night.”

Lottery Results Where Participant Must
Buy Theater Ticket

People v. Farmer Miller, et al. An exhibitor in New York, was convicted of
maintaining a lottery. The Court de
scribed the gift enterprise as follows:
“A patron of the theater buys a ticket of
admission which entitles him to witness
a motion picture. The holder of this ticket
draws another ticket which one of the de
fendants tears in half, putting one-half
into a box and returning the other half to
the patron. Another defendant goes upon
the theater stage with a wheel, explains its
operation, and when the wheel stops at a
certain name he picks out a ticket with a
number on it and announces that the holder
of that ticket is the winner. The third de
fendant hands the money prize to the win
ner.”

The Court said:
“The issue of law is whether a payment which
entitles one to a ticket of admission to the theater
plus a chance to win a prize constitutes payment of a
valuable consideration for the chances . . . .
The patron . . . paid his money at the box office and, in
return . . . . received a ticket entitling him to witness
a motion picture and a chance to win a money prize . . . .
What was he to receive, merely a right to view
a picture or that right in addition to a sum of
money?”

COMMENT

The decision is noted in XIV N. Y. U. L.

Exhibitor v. Newspaper—Libel for Stating
That Patron Won Less Than Exhibitor
Advertised—Complaint Dismissed

Based on Lottery

H. J. B. Theater Corp. v. Van Reo Pub
ishing Corp. An exhibitor sued a newspaper publisher for libel because it published an item that
a man received $100 at the exhibitor’s thea
ter, despite the advertisements that $150
was to be given away, claiming that the
publication injured its reputation.

The Court ordered the complaint dis
The exhibitor seems to have been running a Lucky Number contest, whereby the money was accumulated each week, if the holder of the lucky number was not in the theater at the time the number was announced. This is not an authority against legality of "Bank Night," since it preceded the Shafer case, supra. Then, again, the plan described seems to have required the winner's presence in the theater.

**Sweepstakes Night—Suit by Patron Dismissed—Unlawful in Louisiana When Purchase of Theater Ticket Required**

*Shanechell v. Lewis Amusement Co.*

An exhibitor was sued by a negro patron for the amount of a "sweepstakes" or "bank night" drawing.

Each purchaser of an admission ticket, was permitted to register for participation, in the "sweepstakes" and "bank nights." The winning patron was required to be present in the theater when his name was drawn, to become entitled to the prize. On the night when plaintiff's name was drawn he was refused entrance, "being told that the theater was no longer selling negroes admissions or the right to be present in the theater for the "bank night" drawings and awards."

The Court sustained a judgment against the patron on the ground that the plan constituted a lottery.

**COMMENT**

The Court said: "We find no difference in principle between the giving of a chance in a "Sweepstakes Night" or "Bank Night" drawing to each *purchaser of admission* to a moving picture show as was done in this case, and the privilege granted to a customer in a cigar store of punching a hole in a board . . ." (Italics mine).

**Exhibitor Granted Injunction Against Competitors’ Conduct of Lottery**


The Supreme Court of Michigan granted to an exhibitor, an injunction to restrain his competitors from violating the lottery law, by awarding cash prizes to patrons who held coupons or stubs with numbers corresponding to the numbers on the tickets drawn from a barrel.

**COMMENT**

The scheme used was not the one known as "bank night." It was the kind of scheme utilized in the Miller case (supra). It is of interest that the Court held a *competitive exhibitor* entitled to the injunction. The Court recognized, that the drawings and prizes diminished the business of the plain-
tiff's theaters and increased the business of his competitor.

This case has received law review notice.

**Bank Night—Lawful in Texas—Injunction to Competitor Denied**

*Griffith Amusement Co. v. Morgan.*

An exhibitor was granted a temporary injunction against his competitor's use of "Bank Night." The injunction was dissolved by the Appellate Court which held that Bank Night did not constitute a lottery under the Texas law.

**COMMENT**

The Court said the Texas statutes did not define lotteries; that three elements were essential to constitute a lottery: (1) A prize in money or other thing of value; (2) its distribution by chance; and (3) payment, either directly or indirectly, of a valuable consideration for the chance to win the prize.

The Court said it was essential to a lottery that something be paid for the *chance* to win the prize, and said: "The fact that the holder of the drawing expects thereby to receive, or in fact does receive, some benefit in the way of patronage or otherwise, as a result of the drawing, does not supply the element of consideration paid by the chance holder for the chance." The Court held that the facts at bar brought the plan "within the holdings of the Alabama, Colorado, Iowa, California, Tennessee, and New Hampshire cases, as lacking the essential to a lottery of a consideration paid, directly or indirectly, for the chance to win the prize."

**Bank Night Plan—Copyright—Trademark—Lottery—Complaint Against Exhibitor Dismissed**

*Affiliated Enterprises, Inc., v. Gantz.*

Affiliated enterprises filed a complaint alleging that the defendant, an exhibitor, was using its plan and system at his theater in Oklahoma and sought to restrain him from its use and for damages and profits realized from its use by him. The Circuit Court of Appeals, affirmed an order of the District Judge dismissing the complaint on demurrer.

**COMMENT**

The Court said that the copyrighted pamphlet describing the plan was not reprinted, published, copied or sold by the exhibitor even if it was assumed that the copyrighted matter was within the statute. The Court said: "The complaint is that he used the plan and system at his theater in Oklahoma for the giving away of money prizes by lot or chance. The plan or system is not covered by plaintiff's copyright and could not be."

The plaintiff contended that it had registered and recorded the words "Bank Night,"
as its trademark. The Court said that their examination of the Oklahoma statutes disclosed no authority for the registration and recording of a trademark, for the purpose claimed. Similarly the Federal Laws restricted the use of trademarks to merchandise and they (the Court) failed to find any provision or sanction of the use of trademarks with a plan or system of action. The Court said: "We fail to see that the claimed copyright or trade-mark in any wise supports the bill." The Court after again referring to the plan or system set out in the pamphlets, said: "It is apparent that no one would give prizes if all participants in the drawings paid no admission fees. Show places are conducted for profit. The plan would be wholly worthless as a money-making scheme, both to lessor and lessee. It is further apparent that when non-paying participants and those who pay admissions are each given the same chance at drawing the prize the lucky number may represent one who paid to get in only because of his interest in the drawing. Indeed, that is more than probable. Then how can it be maintained that the supposed evasion converted a lottery or gambling device into a mere altruistic opportunity and occasion to bestow a gift. If not within the literal definition of larceny, plaintiff's plan and system is too closely akin to have the protection and assistance of a court of equity."

This decision is a grave set-back to the sponsors of the "Bank Night" plan. Certainly, exhibitors in Oklahoma who use the plan, without payment of the weekly charge to Affiliated, are not guilty of copyright or trademark infringement, nor subject to restraint by the Federal Courts. Whether other Courts will follow the decision and rulings of the Court in the instant case, is for the future to determine. Suffice it to say, that the only two Federal Appellate Courts which have passed upon the question, have seemingly held that Bank Night as a system or plan is not protectable under the copyright law.

**Bank Night—Parlay Cash Night Using Same System—Copyright Infringe-ment—Unfair Competition—Complaint Dismissed**

Affiliated Enterprises, Inc. v. Gruber, et al.90

Affiliated Enterprises, who originated the "Bank Night" plan filed a complaint against the "Parlay Cash Night" people claiming infringement of copyright and unfair competition by using and selling a plan substantially the same as Affiliated's system. It alleged "that the language usually defended publications is substantially identical in all material respects with the language in the plaintiff's copyrighted publications, and compliance with the instructions will result in the operation of a plan or system substantially the same as the plaintiff's." The Court dismissed the complaint.

**COMMENT**

The Court in effect held that the Bank Night people had no property right in the system which they could protect against others, unless their competitors named or palmed off their plan as being the plaintiff's. In other words, it would follow from this decision, that a competitor of the Bank Night proponents may freely sell substantially the same system, if it is not called Bank Night.

The implications of the decision are startling, since Affiliated has developed, according to trade paper reports, from an idea in the brain of an alert Denver booker, into an enterprise which is reported to receive stupendous license fees weekly, for the use of its plan, in over 5,000 theaters throughout the country.

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**CENSORSHIP**

**Censorship Ordinances—Right to Show Film Which Is Not Indecent or Immoral—Powers of Police Commissioner**

Schuman v. Pickert.91

The Detroit police commissioner granted a censorship permit, for exhibition of a film entitled "The Youth of Maxim." Prior to its public showing, the permit was revoked. The trial judge refused to order the permit issued, on the ground that flagrant abuse of discretion by the commissioner, was not proved. The Supreme Court held the trial judge was in error and ordered him to issue a writ of mandamus, directing the commissioner to grant the permit.

**COMMENT**

The Court held that the legislative body of the city granted the commissioner power of suppression but limited it to "indecent or immoral" pictures.

The Court said: "Deep love for our own form of government is inclined to accentuate our aversion for that of others, but it should not warp our judgment or dull our vision. The petitioner has a constitutional property right to show a film which is not indecent or immoral." The Court said that the film was not indecent and that the picture was not immoral in the ordinary sense of the word even though it was claimed to have a "tendency to support communism or socialism."

The Court wound up by saying:

"No feeling against foreign political policies or forms of government should be permitted to establish the principle that a police officer may be invested with discretion to determine his own powers of suppression or change the plain terms of his authority. The constitutional method is for the legislative body of the city to clearly define and delimit the power of its officers. By such method the scope of the ordi
nance may be determined, the validity of the authority tested, and constitutional rights preserved."

Censorship—Test of Obscenity and Indecency

State of Minnesota v. Berger. An exhibitor was charged with showing an obscene and indecent film known as "Marijuana" in violation of a Minneapolis ordinance. The proceeding was dismissed.

COMMENT

The Court said: The Court is not a censor and has no authority to regulate manners. In the opinion of the Court some of the scenes and language of the play is coarse and the plot is cheap and sensational but that the play uses the language of the street rather than that of a scholar does not itself make it obscene within the law." The Court quoted as his authority the scholar's opinion of Judge Hand in the United States v. One Book Entitled Ulysses, 72 Fed. 2nd. 705.

Censorship—Right of State to Censor Imported Film Despite Federal Customs Approval

Eureka Productions, Inc., v. Lehm., et al.

A statutory court of three judges denied an importer's motion for a preliminary injunction to restrain New York State officials from interfering with the exhibition of the complainant's film, "Ecstasy."

COMMENT

The complainant bought the film in Europe and it was admitted as an import after he screened it before New York City authorities. The state censorship authorities in New York refused to pass it. The importer argued "that since the federal authorities admitted the film, determining it not to be immoral within . . . the Tariff Act . . . its exhibition within a state may not later be prohibited by the state authorities."

The Court said: "In regulating the local exhibition of films (by censorship applied equally to all films, domestic and foreign, sought to be exhibited within the State) the State exercises its police power after this article has lost its character as an import and consequently does not invalidly interfere or conflict with the exercise of federal power."

To those who have been discussing uniform federal censorship, Judge Manton's language in which he sidesteps the question whether congress can regulate the exhibition of films within a state will be of interest.

Theater License—Commissioner's Right to Revoke for Obscenity

Holly Holding Corporation v. Moss (as Commissioner of Licenses). The license of a burlesque theater operator was suspended by the New York City Commissioner of Licenses because of allegedly obscene performances. The Appellate Division held that the commissioner had no such authority in the absence of a conviction in the courts.

COMMENT

The Court said that even if the evidence before the commissioner established that the performances were indecent to a full degree, the commissioner had no jurisdiction or authority to revoke the license, in the absence of a conviction under the law, as a condition precedent. The Court held that there was no right of censorship in the commissioner of licenses, so as to enable him to revoke a theater license, on account of a production, which was, in his own opinion, obscene.

COPYRIGHT INFRINGEMENT

The bill was dismissed by the District Judge because neither publisher had any interest in the copyright owned by the other. This decision was reversed upon appeal to the Circuit Court of Appeals which held that the causes of action could be united, because both causes of action could conveniently be disposed of together, since any recovery of damages would go to the Society; the infringements occurred at the same time and place and under similar circumstances; and, the defendants set up identical defenses to each cause of action.

COMMENT

The Court recognized that the ruling was different elsewhere, but held that in New York State a separate suit need not be filed for each copyright owner under similar circumstances.

Other cases reported during the year with or without brief comment:
The payment plaintiff's copyright pistol held Pastime motion to slipped, Court of mens the F. a Amusement Carolina, was Carolina. "The value "the by reasonable possibility could a theater declared to $50. The Express Company contended that its liability was limited to $50 under the Carmack Amendment. "The trial court ruled that as the suit was for damages for the interruption of plaintiff's business caused by the delay alleged to be due to negligence, the limitation of liability did not apply."

The jury rendered a verdict to the exhibitor for $1,500 and the judgment thereon was affirmed by the Supreme Court of South Carolina. The value of the film declared was $50 and the rate was fixed accordingly.

The United States Supreme Court said that as the shipment was interstate, the federal statute applied to "damages caused by delay in making delivery" and held that "the carrier is entitled to base rates upon value and its compensation should bear a reasonable relation to the risk and responsibility assumed. . . . The broad purpose of the federal act is to compel the establishments of reasonable rates and to provide for their uniform application. . . . The liability. . . is thus governed by the provisions of the applicable tariff and no recovery could be had in excess of the amount permitted by its terms."

Lease Guarantee—Forfeiture—Default Notice—Theatre Lease Interpretation

In re Paramount Public Corporation. Paramount guaranteed two theatre leases. The tenant defaulted in payment of rent payable in advance for the month of January, 1933, and abandoned the premises on January 30th. The landlords then took possession and operated the theatres for their own account from January 31st until the following August, at which time they made a ten-year lease to a new tenant.

The landlord filed claim for the January rent and for depreciation on the theatres (while they (landlords) were operating the theatres). The court disallowed both claims.

COMMENT

The leases provided

(a) Upon default entitling the landlord to declare a forfeiture, Paramount for "a period of two years after such default" would pay a sum equal to the gross monthly rental less whatever the landlord actually received during that period, and

(b) That the landlord might operate in the property during the two-year period and hold Paramount for the difference if its net income was less than the rental prescribed in the lease.

The Court held the right of forfeiture, fixing Paramount's liability arose only after the landlord gave notice and the default in paying rent continued for thirty days.

Respecting the depreciation claim, the landlords realized from their own operation of the theatres a net profit of about $30,000. In their proof of claim, they credited Paramount for only some $6,000 deducting some $24,000 from the income "as the charge for depreciation of the premises."

The Court held the depreciation was not deductible since the landlord could not have deducted depreciation even if the leases had continued without default.

Pistol Explosion—Patron Shot—Liability

Babb, et al., v. Crescent Amusement Co., et al. A theatre employee who acted as janitor and ticket taker, went to the furnace room to get a cigarette for a patron. He remembered leaving a pistol under a rug on a window sill near the head of the stairs. He reached for it, intending to take it to its usual hiding place. It slipped, accidentally exploded and killed the patron.

The Court held the exhibitor was not liable, since the employee had left his duties as ticker taker and the occurrence was not in the scope of his employment.

It held that an exhibitor is not an insurer and is liable to a patron for an employee's negligent act, only when it is within the scope of his employment.
PATENTS

Patent Relating to Disc Method—Sound Equipment—Not Infringed

Aleograph Co. v. Electric Research Products, Inc., et al. 119

The Court held a patent covering machines used in exhibiting talking moving pictures, with the disc method, not infringed and granted to a manufacturer and sales agent of sound equipment, an injunction restraining the inventor from bringing further patent suits against buyers and licensees of the machine, since infringement of patent would necessarily be involved.

COMMENT

The patent had been twice before adjudicated as not infringing. 120

Patents—Motion Picture Screen

National Theatre Supply Co. v. Da-Lite Screen Co., Inc. 121

A screen company sued a theatre equipment company alleging patent infringement. The lower Court enjoined the defendant from manufacturing or selling the screens. The Appellate Court reversed the decree and held that the patent was void.

COMMENT

The patent called for "a moving-picture screen adapted for coordinated sound transmission," with a "front light reflecting surface" to project the picture, "provided with perforations in number and size sufficient to permit passage of sound-waves through of appropriate volume without blurring, while at the same time preserving the light-reflecting properties sufficiently to constitute an efficient screen for the presentation of pictures, the walls of the perforations being at substantially right-angles to the body of the screen."

The Court held the patent was void, because the description was so vague and uncertain, that no one could tell from it alone, how to construct the patented device. The Court said that an inventor, when he is given a monopoly on his invention, must in turn, explain the invention in his patent claim, in such clear language, that the public may reproduce it, after his period of patent protection has expired.

Theatrical Program Not a Print Under Copyright Act and Patent Office Rules

In Ex Parte Frontenac Theatre, 122 the commissioner of patents sustained the refusal of an examiner of trademarks to register a print claimed to be used for advertising purposes for theatrical programs.

The commissioner held that a theatrical program itself is not a print within the meaning of the word "print" in the Copyright Act and as defined in rules 28 and 29 of the Patent Office relating to registrations of Copyright and Trademarks.


SUNDAY LAWS

Sunday Exhibition—Net Proceeds for Charity—Conviction Sustained

Woods v. The State. 126

The Georgia Court of Appeals affirmed the conviction of an exhibitor, who showed pictures on Sunday under an agreement to turn over to the city for its hospital fund or other charitable purpose the net proceeds thereof or at least $100 per month. The exhibitor turned over the stated amount each month, although the net proceeds of the Sunday showings did not amount to this sum. The Court said, that the defendant admitted operating his ordinary business on Sunday, which was not justified, in the eyes of the law, by the fact that he donated the net proceeds more to the city, for worthy charities.

The Court said that it recognized that the exhibitor was seeking to better his less fortunate fellowmen but, in doing so, he was guilty of a plain infraction of the written law.

TALKIE EQUIPMENT

Sound Equipment— Destruction of Theatre by Fire—Exhibitor Nevertheless Liable Under Contract

General Talking Pictures Corporation v. Rinas. 127

An exhibitor entered into a contract with an equipment company for the installation of a DeForest Phonofilm sound equipment, for a period of ten years at an agreed rental, payable in weekly installments for a period of 104 weeks.

After the equipment had been used for about seven months, a fire destroyed the theatre. The exhibitor then requested the plaintiff to remove its equipment from the theatre ruins. The fire did not reach the equipment. The plaintiff recovered it from the ruins and has held it continuously for the defendant's use. The Court granted a motion for summary judgment for the amount of the entire contract rental.

COMMENT

The Court held that the rental agreement did not provide for termination of liability
for the agreed compensation in case the building was destroyed and since such a condition might have been provided against, the liability continued.

The contract also provided that the exhibitor should, in the event of the return of the equipment, be liable to the company for all attorney's fees and other expenses incurred in the collection. The Court held that the attorney's fees were not specified in amount by the contract which left the question of their value a subject of proof at trial, although it granted a partial judgment for the equipment rental under the agreement.

**Talkie Equipment—Implied Warranty—Raspy Sound—Decision for Exhibitor**

*Progressive Finance and Realty Co. v. Stempel.*

An exhibitor bought a sound equipment under conditional contract, and paid a certain amount in cash and the balance by a note payable in installments. The note and the conditional sales contract were assigned to the plaintiff. The exhibitor defaulted and was sued. In his answer the exhibitor pleaded breach of warranty, failure of consideration and rescission. Judgment was given for the exhibitor and was affirmed on appeal.

**COMMENT**

The exhibitor testified that the sound was raspy, indistinct, and did not synchronize with the picture; he asked the equipment people to remove it and he removed the outfit at his own expense when the request went unheeded. Like testimony was given by a number of other witnesses for the exhibitor.

The Court held: "There was unquestionably an implied warranty in the sale of this machine that it would accomplish the purpose for which it was made. . . . And the testimony of the witnesses shows a breach of this warranty . . . it was worthless for any purpose, so that there was an utter failure of consideration. Moreover, upon discovering the breach of warranty, defendant tendered a return of the machine and thus rescinded the contract of sale, which he was clearly entitled to do."

The contract provided that the exhibitor waived any right to defend any action brought by an assignee thereof to recover payments due under the contract and agreed that any demands on his part against the equipment company should be independent of any action by such an assignee as against him (exhibitor). The Court held this provision void against public policy.

**Conditional Sales Contract—Unfiled—Rights of Creditor With Knowledge**

*Holt Motor Co. v. R. C. A. Photophone, Inc., et al.*

An exhibitor bought an automobile under a conditional sales contract. On the same day and at the behest of a sound equipment company which had a judgment against the exhibitor the sheriff seized the automobile. The Court held against the equipment company.

**COMMENT**

The Court held that under the Minnesota law a conditional sales contract is void as to the buyer's creditors, unless the contract is filed as in the case of a chattel mortgage. But, if the creditor levying upon the property had actual knowledge of the unfiled conditional sales contract or could be charged with such knowledge, he was not protected by the statute. It said further that where the conditional sales contract was made in good faith, without intent to hinder, delay or defraud creditors, the levying creditor such as the sound equipment company in the instant case had the burden of proving that it acted without actual notice or knowledge of the unfiled contract.

**Talkie Equipment—Conditional Sales Contract—Validity**

*Capital Motion Picture Supply Corp. v. Mapes-Bergen Amusements, Inc.*

An equipment company sold certain motion picture projection parts to an exhibitor under a conditional sales contract. Believing that the parts were personal property, the equipment company recorded this contract which merely stated that the property should be kept by the buyer at the theatre and not removed therefrom without the seller's consent. There was no statement filed with the contract, describing where the real estate was located and that the equipment was to be affixed thereto, since such a statement is required only when the equipment so sold becomes part of the realty.

The exhibitor was dispossessed under his lease and the mortgages on the theatre property were foreclosed. The mortgagee who bought in the property at the foreclosure sale, then sold it to the defendant, who refused to turn over the projection machine equipment parts to the equipment company, which had not yet been paid therefor.

The Court held that, since the trial judge had decided that the equipment was part of the realty and there was evidence to support that finding, it would not be reviewed on appeal. It said further that the statement contained in the conditional sales contract, did not meet the requirements of Section 7 of the Uniform Conditional Sales Act and that filing of the contract, without the accompanying statement signed by the equipment company, describing the location of the real estate and that the goods were to be affixed thereto, did not protect the equipment company's title in the goods, as against the defendant, who subsequently purchased the real estate.

**COMMENT**

This case may well be read together with
McHale v. Rosenblatt, digested with the lease cases (supra) respecting the real nature of talking equipment as fixtures.

Real Estate Taxes—Refund Because of Over-Assessment—California

Computation—Cash Value

Orpheum Circuit, Inc., v. Los Angeles County. 16

An exhibitor was granted a refund of taxes paid upon an over-assessment, under a California statute which authorizes such a refund where the assessment exceeds the actual cash value. The Court held that actual cash value meant full cash value, rather than the actual value.

COMMENT

The California political code provides for refund of any taxes "paid upon an assessment in excess of the actual cash value of the property."

The Court directed judgment for the exhibitor, since "actual cash value" meant "full cash value," which was less than the appraised or actual value of the building.

Real Estate—Liability of County Treasurer and His Bondsmen to Exhibitor for Failing to Present Check Until Bank Failed

Kansas Amusement Co. v. Eddy, et al. 17

Heywood v. Same.

An exhibitor delivered a check to the county treasurer, in payment of the first half of his year's real estate tax and received a receipt acknowledging payment. The check was not deposited. About two months later the bank failed. The county treasurer then cancelled the tax receipt for non-payment of the check. To prevent the sale of its property for taxes, the exhibitor paid the taxes to the county treasurer, under protest, and sued the treasurer's bondsmen, charging that the failure to promptly deposit the check had damaged him in the amount of the check. The insurance company bondsmen contended its liability was limited to breaches of official duty imposed by law; the county treasurer did not have to accept checks for taxes or to present them for payment, and failure to present the check for payment, did not violate any official duty. The Court held for the exhibitor since "there was a positive duty on the county treasurer to deposit the checks in question within a reasonable time."

COMMENT

The Court said that once the county treasurer received a check and gave a tax receipt therefor he owed a duty to the county to present the check for payment to get the cash in the bank within a reasonable time. To hold otherwise would mean that a treasurer could take a friend's check for taxes and hold it indefinitely or until the friend's bank account could better stand the drain of cashing it, which would thereby deprive the county of interest and occasion the risk incident to the later collection.

Income Tax—Fifty Percent Extra Tax on Income of Corporation Formed to Avoid Surtax on Shareholder

A. D. Saenger, Inc., v. Commissioner of Internal Revenue. 18

A. D. Saenger formed a corporation to hold his half of the stock in the theatre company. His corporation took the cash dividends and passed them on to him individually in the shape of loans.

The Court said that he could not postpone his income taxes by leaving his dividend with his corporation, since in situaiton was equivalent to leaving money on deposit in a bank and assessed a fifty percent tax on the corporation's income, under the relevant statute.

Corporation Income Taxes—Merger—Deductions

Motion Picture Capital Corporation v. Commissioner of Internal Revenue. 19

The Court held that a corporation's expenses of organization, increase in capital, fees for listing on the New York Stock Exchange, and legal fees and expenses for its merger, with another corporation, were not deductible.

COMMENT

The corporation was organized in 1923. Its expenses of (1) organization and for (2) subsequent increase in capital totaled about $60,000 and (3) fees for listing on the New York Stock Exchange were treated as non-deductible capital items when paid out. The corporation subsequently merged with another company in 1929, paying about $13,000 for (4) legal fees and expenses.

All of these items were claimed as deductions for the year 1929, on the ground that the first three were business losses then incurred and the last was a deductible expense. The Court disallowed all the deductions.

The Court said the items were not losses, but simply part of the capital cost to the corporation for its personal advantages, and likened them to commissions paid by a corporation for selling its own stock to obtain capital, even though its net return from the sale was thereby lessened. The Court also held that the merger expenses were not deductible since "expenses to be deductible must be incurred by a taxpayer in doing the ordinary and necessary things his business requires to be done to make it function as such. These expenses were incurred in connection with the taxpayer's business, but were not necessary in the ordinary course of its conduct. On the contrary, they were made necessary by its decision to carry on its business no longer."

In Harlow, Inc., v. Commissioner, 20 a motion by exhibitors for a temporary injunction, to restrain the comptroller of New York City from collecting the two percent sales tax, was denied. The
order of denial was affirmed by the Appellate Division without opinion.

COMMENT

The companion case to this was that of

**TRADE UNIONS**

Union Projectionist Discharge—Exhibitor’s Liability

*Barth v. The Addie Co., Inc., and Harry Sherman as President of Local No. 306*.

An exhibitor contracted with a union “for the exclusive employment of its members as moving picture machine operators” . . . and that the exhibitor should not discharge any member of the union without two weeks’ notice; “except that any employee may be discharged at any time by paying to him, in advance, two weeks’ salary.”

The exhibitor reduced the wage schedules in the contract and paid the union men at the lower rates against their protest. One of the men commenced an action against the exhibitor for breach of the union contract. He subsequently received a two-week notice, but continued to work under protest, until he was discharged without cause and replaced by another union man.

The trial Court rendered judgment for the employee. “For the period up to his discharge, the plaintiff recovered the difference between what he was paid and his wage as fixed by the contract ($360.89). This was right. For the balance of the contract term (26 weeks) he recovered his contract wage ($52.65 per week) in the sum of $1,368.90. This, in his case, was error.”

COMMENT

The Court recognized that the plaintiff was not paid the two weeks’ salary and even assumed that he was discharged without notice to the union but held that under the contract “. . . any loss . . . consequent upon his being discharged was to be liquidated at the money equivalent of what he would have earned under the contract in the next two weeks.”

Union Contract—Exhibitor Enjoined Hiring Others

*DeAgostina, as President of the Allied Motion Picture Theatre Owners Union, v. Haruth Amusement Corp.*

Judgment was affirmed for a union, which sought to enjoin an exhibitor from employing as motion picture machine operators, any person not furnished by the Union under its agreement with The Independent Theatre Owners Association, Inc., of which the exhibitor had become a member.

COMMENT

Anyone interested in the New York City union situation at the time, will find an interesting 15-page opinion in the case of *DeAgostina* (as President of the Allied M. P. T. O. Union) v. *Holmden* (as President of the M. P. Machine Operators Union, Local 306 (1. A. T. S. E.)).

United Artists Corporation v. Taylor, digested with the distribution cases herein. It is believed that both cases will be decided by the New York Court of Appeals.

Union Picketing for Closed Shop Where Employees Content With Conditions—Picketing Illegal and Restrained in Maine


The Court held that an exhibitor was entitled to restrain picketing by picketers, who were seeking to secure unionization and adoption of a union schedule of wages, where the exhibitor’s own employees were entirely satisfied with their employment.

COMMENT

When the exhibitor started to operate his theatre, he conferred with union representatives concerning a union wage schedule and operation of his theatre as a “closed shop,” but no agreement was made. He conducted the theatre as an open shop. Its wages were less than the union schedule which he claimed were higher than he could “afford to pay and live.” His employees were entirely satisfied with their wages, neither struck nor picketed and had no grievance against the exhibitor. The exhibitor did not employ members of any one union, but did not refuse to employ union help, although he would not consent to employ only union laborers. The exhibitor was peacefully picketed “for the sole purpose of compelling the plaintiff (exhibitor) to adopt the so-called closed shop agreement and the union schedule of wages.” The pickets went back and forth in front of the theatre with printed signs that the theatre was unfair to organized labor and urging the public not to patronize the house.

The Supreme Court of Maine held that the picketing should be enjoined. It stated for the first time the position of the State of Maine with regard to picketing for the purpose of unionizing a theatre. It said that the employees had a right to strike for increases in wages, but the purpose of this picketing to compel the exhibitor to adopt the so-called closed shop agreement was not a lawful purpose, since the picketing was not done by his employees who were satisfied with their employment, but by agents of the unions, who had no contract nor relationship with the plaintiff or his employees.

The Court did not directly decide the question whether it would have restrained the exhibitor’s employees from picketing but very definitely held that it would restrain peaceful picketing by these “strangers.”

It will be noted that the Courts have divided as to whether a strike to unionize a shop or to compel the discharge of a non-union employee in pursuance thereof is legal or illegal. New York, Illinois, California, Minnesota and some other states.
hold such a strike legal. Massachusetts, Pennsylvania and New Jersey hold it illegal. It would seem from the instant opinion that Maine has lined itself up with the latter group of states.

Classification of Union Members Invalid

In Cameron, et al. v. International Alliance of Theatrical Stage Employees and Moving Picture Operators, et al.\(^\text{128}\) the Court held that the classification of Trade Union members as “seniors” and “juniors” by contract giving the seniors the prior right to employment, was an abuse of power, as it constituted an unreasonable restraint of the constitutional rights of the junior members and an arbitrary interference with their liberty of contracts.

COMMENT

The opinion is complete but of interest only to trade unionists. It simply deals with union membership internally; not with relation to theatre operation. The Supreme Court of the United States refused to review the decision.\(^\text{129}\)

WORKMEN'S COMPENSATION

Workmen's Compensation—Dancer—Replacement of Broken Tooth Compensable

In the Matter of Eddie Belmont v. Paramount Publix Corporation, et al.\(^\text{131}\)
The claimant was a dancer in the Paramount Theatre. While walking off the stage, she tripped over a cable, causing a lamp to fall, which struck her on the head and injured her teeth. One of the teeth was extracted.
The Court held that the cost of replacing the tooth was payable by the insurance company under the New York Workmen's Compensation Law.\(^\text{132}\)

Ensemble Dancer—Injury Compensation and Medical Bills

Moorman v. Central Theatres Corporation.\(^\text{135}\)
A twenty-three-year-old ensemble dancer was injured while performing a fan kick. The insurer's physician examined her. Later, her family physician sent her to a hospital, where she had a private room and careful attention.
The Workmen's Compensation Commission made findings of fact and rulings of law that she had strained certain ligaments; had no permanent injuries; that the exhibitor and insurer attempted to furnish her with medical aid but “she chose to employ her own doctors, hospital, etc.” and allowed her only twenty-six weeks for temporary total disability and nothing for hospitalization or medical expenses. This latter decision was concurred in by the St. Louis Court of Appeals.

COMMENT

The Court said that the nature, extent and duration of injuries sustained by an employee under the Missouri Workmen's Compensation Law was for the Commission to find, and its findings and award were conclusive upon the reviewing court, if sustained by competent evidence.
The Court held that she was disentitled to an allowance for her hospital and medical expenses, because, “The granting or denying by the Compensation Commission of an allowance to an employee for medical aid is a finding of fact, and therefore, if supported by sufficient competent evidence, . . . cannot be set aside because against the weight of evidence.” The Court pointed out that the Missouri Workmen's Compensation Act provides for medical, surgical and hospital treatment for the first ninety days after an injury or disability and “if the employee desires, he shall have the right to select his own physician, surgeon, or other such requirement at his own expense,” and since there was evidence that the employee refused the medical attention offered by the theatre owner and called in her own doctors upon whose advice she sought hospital care, choosing her own hospital and character of private room, she did so at her own expense and thereby waived any claim upon her employer for those expenses.

Liability of Exhibitor for Workmen's Compensation When Insurance Company Fails

Pink v. Isle Theatrical Corporation.\(^\text{134}\)
An exhibitor was covered for Workmen's Compensation liability, and owed the insurance company for an earned premium while the policies were in force. During the period covered by the policy, an employee of the exhibitor was injured in the course of his employment and died. An award of
workmen’s compensation death benefits was thereafter made to the widow. The insurance company later discontinued the compensation payments to the widow and then failed. The exhibitor then made payments on the ward to the widow. The property of the insurer was taken over for liquidation by the New York Superintendent of Insurance who sued the exhibitor for the earned premiums.

The Court held that the inability of the insurance company to pay the award (owing to its liquidation) did not relieve the exhibitor of his liability to pay the earned premium, although he could offset against that premium the amount he was obliged to pay to the widow.

Workmen’s Compensation—Status of Case After Theater Employee’s Death

In Holtz v. B. F. Keith Detroit Corporation, et al., a theatre employee was allowed workmen’s compensation for an injury. While appeal was pending he died.

The Court held that his death abated the proceeding as to him, but the proceeding was still pending for the purpose of determining the rights of his dependents to compensation.

ZONING LAW

Theatre License—Powers of License Commissioner

Matter of Goellet v. Moss (Comm'r of Licenses). The commissioner of licenses in New York City was ordered to grant a property owner’s application, for the approval of a site, for a proposed motion picture theatre, in a very swank neighborhood.

COMMENT

The Court pointed out that the exhibitor’s character was not assailed; a theatre at that point would not endanger public welfare, safety, health or morals; and the zoning laws of the City of New York would not be violated by erecting the theatre.

The objectants argued that in the absence of an existing city plan, the given section of Park Avenue should be maintained as a high-class residence and retail business thoroughfare by excluding the theatre, as logical city planning would preclude a theatre.

The Court said: “We hold that the Zoning Law is the controlling authority as to what uses the owners may make of their property in a given district and the uses to which the property may be put. Whether the erection of a theatre in a space which has been left free by the law for such purposes would depreciate property values is not a matter of concern of the commissioner of licenses of the city of New York. . . . We think the charter and ordinances show no intention of mixing police duties and zoning duties when the commissioner passes on applications for this sort of license. The history of the statutes governing the licensing of theatres in this community confirms our opinion that the duty of the licensor is to consider the question from the standpoint of public health, safety and morals only and not as a problem in city planning.”

REFERENCES

1 81 F. (2d) 49, (C. C. A. 2d), 28 U. S. P. Q. 330; Cert. denied, (U. S. Supreme Court) 298 U. S. 669, 56 S. Ct. 835. Reported in volume 81 of the Federal Reporter, second series, at page 49, Circuit Court of Appeals, Second Circuit (N. Y.), also in vol. 28, United States Patent Quarterly, page 330; Review by the U. S. Supreme Court was denied on May 4, 1936. The refusal is published in volume 298 of the United States Supreme Court Reports at page 669 and also in vol. 56 Supreme Court Reporter, page 835.
2 The Appellate Court reversed the lower court’s decision which had been in the producer’s favor. 7 F. Supp. 832; Silverberg, “Court Decisions of 1934,” 1935 Year Book p. 713.
6 Italicics are mine.
7 Not yet reported, Opinion by Judge Bondy, U. S. District Court, Southern District N. Y., April 9, 1936.
8 The stories were strikingly similar.
10 79 F. (2d) 1021, Circuit Court of Appeals, California.
11 Not yet reported, Opinion by Judge Nevin, U. S. District Court, Southern District of Ohio, Western Division, Nov. 4, 1936.
12 17 U. S. C. A. Sec. 35, Act of March 4, 1909, c. 320, Sec. 35.
14 5 F. Supp. 808; (1935 Year Book of Motion Pictures p. 714); 73 F. (2d) 276; Cert. Denied, 294 U. S. 717 (See 1936 Year Book p. 811).
15 Opinion by Mr. Justice Branson, High Court of Justice, King’s Bench Division, Oct. 19, 1936.
16 Not reported yet. Opinion by Judge Bogue, Superior Court of Los Angeles County.
17 L. A. No. 15951.
23 Not yet reported. Opinion by Referee Herman Hoffman, New York Supreme Court, New York County, June 27, 1936. A motion to vacate the judgment was later denied by Mr. Justice Pecon.
S ALES 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 page 771)

### NATIONAL DISTRIBUTORS

<table>
<thead>
<tr>
<th>Territory</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Albany</strong></td>
<td>1.94</td>
</tr>
<tr>
<td>Upper New York, Western Vermont and Western Mass.</td>
<td></td>
</tr>
<tr>
<td><strong>Atlanta</strong></td>
<td>2.24</td>
</tr>
<tr>
<td>Alabama, Florida, Georgia, parts of Mississippi and South Carolina and Tennessee east of the Tennessee River.</td>
<td></td>
</tr>
<tr>
<td><strong>Boston</strong></td>
<td>7.01</td>
</tr>
<tr>
<td>Maine, Massachusetts, except extreme western part, New Hampshire, Rhode Island and all but extreme section of Vermont.</td>
<td></td>
</tr>
<tr>
<td><strong>Buffalo</strong></td>
<td>2.68</td>
</tr>
<tr>
<td>Western New York State.</td>
<td></td>
</tr>
<tr>
<td><strong>Charlotte</strong></td>
<td>1.08</td>
</tr>
<tr>
<td>North Carolina and most of South Carolina.</td>
<td></td>
</tr>
<tr>
<td><strong>Chicago</strong></td>
<td>5.61</td>
</tr>
<tr>
<td>Northern Illinois and part of Indiana.</td>
<td></td>
</tr>
<tr>
<td><strong>Cincinnati</strong></td>
<td>3.39</td>
</tr>
<tr>
<td>Southern Ohio and parts of Kentucky and West Virginia.</td>
<td></td>
</tr>
<tr>
<td><strong>Cleveland</strong></td>
<td>3.02</td>
</tr>
<tr>
<td>Northern half of Ohio.</td>
<td></td>
</tr>
<tr>
<td><strong>Dallas</strong></td>
<td>3.03</td>
</tr>
<tr>
<td>Texas.</td>
<td></td>
</tr>
<tr>
<td><strong>Denver</strong></td>
<td>1.38</td>
</tr>
<tr>
<td>Colorado, Western Nebraska, parts of New Mexico, Black Hills of South Dakota and part of Wyoming.</td>
<td></td>
</tr>
<tr>
<td><strong>Des Moines</strong></td>
<td>1.55</td>
</tr>
<tr>
<td>Parts of Iowa and Nebraska.</td>
<td></td>
</tr>
<tr>
<td><strong>Detroit</strong></td>
<td>3.62</td>
</tr>
<tr>
<td>Lower peninsula of Michigan.</td>
<td></td>
</tr>
<tr>
<td><strong>Indianapolis</strong></td>
<td>1.99</td>
</tr>
<tr>
<td>Most of Indiana and Western half of Kentucky.</td>
<td></td>
</tr>
<tr>
<td><strong>Kansas City</strong></td>
<td>2.47</td>
</tr>
<tr>
<td>Kansas and Western Missouri.</td>
<td></td>
</tr>
<tr>
<td><strong>Los Angeles</strong></td>
<td>4.17</td>
</tr>
<tr>
<td>Part of Arizona, Southern California and parts of Mexico, New Mexico and Nevada.</td>
<td></td>
</tr>
<tr>
<td><strong>Memphis</strong></td>
<td>0.82</td>
</tr>
<tr>
<td>Arkansas, Northern Mississippi and Western Tennessee.</td>
<td></td>
</tr>
<tr>
<td><strong>Milwaukee</strong></td>
<td>2.01</td>
</tr>
<tr>
<td>Upper peninsula of Michigan and most of Wisconsin.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Territory</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Minneapolis</strong></td>
<td>2.55</td>
</tr>
<tr>
<td>Part of Iowa, Minnesota, South Dakota, except Black Hills section and North Dakota and Western Wis.</td>
<td></td>
</tr>
<tr>
<td><strong>New Haven</strong></td>
<td>1.58</td>
</tr>
<tr>
<td>Connecticut.</td>
<td></td>
</tr>
<tr>
<td><strong>New Orleans</strong></td>
<td>1.31</td>
</tr>
<tr>
<td>Louisiana and part of Mississippi.</td>
<td></td>
</tr>
<tr>
<td><strong>New York</strong></td>
<td>17.62</td>
</tr>
<tr>
<td>Long Island, Greater New York City, New York State as far as Poughkeepsie and Northern N. J.</td>
<td></td>
</tr>
<tr>
<td><strong>Oklahoma City</strong></td>
<td>1.09</td>
</tr>
<tr>
<td>Oklahoma.</td>
<td></td>
</tr>
<tr>
<td><strong>Omaha</strong></td>
<td>1.21</td>
</tr>
<tr>
<td>Western Iowa and most of Nebraska.</td>
<td></td>
</tr>
<tr>
<td><strong>Philadelphia</strong></td>
<td>6.08</td>
</tr>
<tr>
<td>Most of Delaware, Southern New Jersey and Eastern Pennsylvania.</td>
<td></td>
</tr>
<tr>
<td><strong>Pittsburgh</strong></td>
<td>2.78</td>
</tr>
<tr>
<td>Western Pennsylvania and West Va.</td>
<td></td>
</tr>
<tr>
<td><strong>Portland</strong></td>
<td>.96</td>
</tr>
<tr>
<td>Part of Idaho and most of Oregon.</td>
<td></td>
</tr>
<tr>
<td><strong>St. Louis</strong></td>
<td>2.17</td>
</tr>
<tr>
<td>Northern Arkansas, small section of Kentucky, Southern Illinois, Eastern Missouri and small section of Tenn.</td>
<td></td>
</tr>
<tr>
<td><strong>Salt Lake City</strong></td>
<td>1.31</td>
</tr>
<tr>
<td>Parts of Arizona, Idaho, Nevada, and Wyoming and all of Utah.</td>
<td></td>
</tr>
<tr>
<td><strong>San Francisco</strong></td>
<td>3.93</td>
</tr>
<tr>
<td>Northern California, Nevada and Southern Oregon.</td>
<td></td>
</tr>
<tr>
<td><strong>Seattle</strong></td>
<td>1.67</td>
</tr>
<tr>
<td>Washington and Western Montana.</td>
<td></td>
</tr>
<tr>
<td><strong>Washington, D. C.</strong></td>
<td>3.50</td>
</tr>
<tr>
<td>District of Columbia, small section of Delaware, Maryland and Virginia.</td>
<td></td>
</tr>
</tbody>
</table>

**Canada:**

- **Calgary** .26
- **Montreal** .97
- **St. John** .38
- **Toronto** 1.84
- **Vancouver** .34
- **Winnipeg** .44

<table>
<thead>
<tr>
<th>Territory</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total Canada</strong></td>
<td>4.23</td>
</tr>
</tbody>
</table>

769
HULL HOTELS in Hollywood

THOMAS E. HULL
MANAGING DIRECTOR

A Hotel Achievement setting a New standard for COURTESY QUALITY SERVICE

"HOME of the STARS" HOLLWOOD-ROOSEVELT

Famous the world over. 400 luxurious rooms and Apartments with tub and shower bath, running ice water... Gay Dining in Cinegrill, Florentine and Blossom rooms... Hotel door Auto Parking

In the "Heart of Hollywood" HOLLWOOD PLAZA

Beautiful outside rooms with tub and shower bath... Cinnabar and Palm Court... Dining amid an atmosphere glorifying Old Mexico... Hotel door Auto Parking.

Executive Offices: 6536 SUNSET BLVD., Hollywood
### 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>20.0</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 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>11.0</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 including the counties of Potter, Clinton, Center, Mifflin, Huntington and Fulton and that part of New Jersey south of and including Burlington and Ocean Counties and the city of Trenton in Mercer County.</td>
<td></td>
</tr>
<tr>
<td>Maryland, District of Columbia and Virginia</td>
<td>3.0</td>
</tr>
<tr>
<td>Texas, Oklahoma and Arkansas</td>
<td>5.0</td>
</tr>
<tr>
<td>Louisiana, Mississippi, North Carolina, South Carolina, Georgia, Florida, Alabama and Tennessee</td>
<td>9.0</td>
</tr>
<tr>
<td>Kentucky and Ohio</td>
<td>6.0</td>
</tr>
<tr>
<td>Michigan</td>
<td>4.5</td>
</tr>
<tr>
<td>Western Pennsylvania and West Virginia</td>
<td>4.0</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>6.5</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>2.0</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>3.0</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 Dakota and South Dakota</td>
<td>1.5</td>
</tr>
<tr>
<td>Wisconsin</td>
<td>1.5</td>
</tr>
<tr>
<td>Colorado, Utah, Wyoming, New Mexico and Southern Idaho</td>
<td>1.5</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, Northern Idaho and Montana</td>
<td>2.5</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 the Hawaiian Islands</td>
<td>8.0</td>
</tr>
<tr>
<td>100%</td>
<td></td>
</tr>
</tbody>
</table>
"How I have helped shape the Careers of hundreds of stars of the stage, screen and radio."

NED WAYBURN

Have you ever wondered how the stars of the stage, screen and radio achieved their success? Do they seem to have a glamorous gift which others don't possess? If that is what you think I would like to tell you more about it. For twenty-five years I have been connected with the "show business," and have had the privilege of training hundreds of girls and young men, many of whom are the great stars of to-day. Most of these people were just like anyone else to begin with. The same training that brought them success is available to you.

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STAGE DANCING for adult girls and women. Morning, afternoon or evening classes.

TWICE WEEKLY EVENING CLASSES for business and school girls.

CHILDREN'S SATURDAY DANCING COURSES—rounded training. Also CHILDREN'S ONCE WEEKLY DOLLAR CLASSES Mondays to Fridays.

REDUCING and BUILDING UP classes at 10:30, 3:30, 7:30, Mondays to Fridays. Ned Wayburn’s famous “Limbering and Stretching” courses.

BALLROOM DANCING—Private instruction or your own exclusive classes.

RADIO CLASSES and private lessons for children and adults.

INSTRUCTION IN FACIAL MAKE-UP for stage, screen or street. Under MAX FACTOR supervision.

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Dancer's Supplies—Dance Routines by Mail

Ned Wayburn Institute of Dancing & Radio Broadcasting School

625 MADISON AVENUE
NEW YORK
Between 58th and 59th Streets

Telephone: Wickersham 2-4300
<table>
<thead>
<tr>
<th>Name</th>
<th>Birth Date</th>
<th>Birthplace</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allan, Elizabeth</td>
<td>Apr. 9, 1910</td>
<td>Skegness, Lincolnshire, Eng.</td>
</tr>
<tr>
<td>Allan, Ella</td>
<td>Mar. 6, 1913</td>
<td>Glasgow, Scotland</td>
</tr>
<tr>
<td>Allan, Adrienne</td>
<td>Mar. 27, 1893</td>
<td>Manchester, England</td>
</tr>
<tr>
<td>Allen, C. W.</td>
<td>Aug. 8, 1900</td>
<td>Kansas City, Mo.</td>
</tr>
<tr>
<td>Allen, Dave</td>
<td>Aug. 15, 1885</td>
<td>Albany, N. Y.</td>
</tr>
<tr>
<td>Allen, Fred</td>
<td>Apr. 8, 1886</td>
<td>New York, N. Y.</td>
</tr>
<tr>
<td>Allen, Gordon</td>
<td>July 31, 1901</td>
<td>Evansville, Ind.</td>
</tr>
<tr>
<td>Allen, Gracie</td>
<td>July 26, 1885</td>
<td>San Francisco, Calif.</td>
</tr>
<tr>
<td>Allen, Jacqueline</td>
<td>Texas</td>
<td></td>
</tr>
<tr>
<td>Allen, Judith</td>
<td>Jan. 28, 1902</td>
<td>New York, N. Y.</td>
</tr>
<tr>
<td>Allen, Ricco</td>
<td>Victoria, B. C., Canada</td>
<td></td>
</tr>
<tr>
<td>Allen, Robert</td>
<td>Mar. 28, 1906</td>
<td>Mt. Vernon, N. Y.</td>
</tr>
<tr>
<td>Allen, Theresa</td>
<td>Oct. 27, 1912</td>
<td>Indianapolis, Ind.</td>
</tr>
<tr>
<td>Allwine, Glendom</td>
<td>Apr. 18, 1893</td>
<td>Kansas City, Kan.</td>
</tr>
<tr>
<td>Alwyn, Astrid</td>
<td>Nov. 27,</td>
<td></td>
</tr>
<tr>
<td>Alperson, Edward</td>
<td>Nov. 13, 1897</td>
<td>Omaha, Neb.</td>
</tr>
<tr>
<td>Alton, Maxine</td>
<td>May 3, 1894</td>
<td>Willis, Kan.</td>
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<tr>
<td>Alvarado, Don</td>
<td>Nov. 4, 1904</td>
<td>Albuquerque, N. M.</td>
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<tr>
<td>Alvarez, Alvaro</td>
<td>Aug. 12, 1904</td>
<td>Santa Domingo, W.</td>
</tr>
<tr>
<td>Ames, Charles F.</td>
<td>Nov. 28, 1868</td>
<td>North Haven, Me.</td>
</tr>
<tr>
<td>Ames, Thomas J.</td>
<td>Dec. 1904</td>
<td></td>
</tr>
<tr>
<td>Anderson, Dr. John</td>
<td>June 13, 1893</td>
<td>Laramie, Wyo.</td>
</tr>
<tr>
<td>Anderson, John Murray</td>
<td>Sept. 20, 1886</td>
<td>St. John's, Newfoundland</td>
</tr>
<tr>
<td>Anderson, Richard V.</td>
<td>Nov. 27, 1886</td>
<td>Covington, Ga.</td>
</tr>
<tr>
<td>Anderson, Robert</td>
<td>June 12, 1912</td>
<td>Chicago, Ill.</td>
</tr>
<tr>
<td>Andra, Fern</td>
<td>Chicago, Ill.</td>
<td></td>
</tr>
<tr>
<td>Andre, George</td>
<td>Jan. 8, 1908</td>
<td>Moscow, Russia.</td>
</tr>
<tr>
<td>Andre, Gwili</td>
<td>Copenhagen, Denmark</td>
<td></td>
</tr>
<tr>
<td>Andre, Lona</td>
<td>Nashville, Tenn</td>
<td></td>
</tr>
<tr>
<td>Andre, Marcelle</td>
<td>May 12, 1915</td>
<td>Kansas City, Mo.</td>
</tr>
<tr>
<td>Andrews, Del.</td>
<td>St. Louis, Mo.</td>
<td></td>
</tr>
<tr>
<td>Andriot, Louis</td>
<td>Nov. 19, 1897</td>
<td>Paris,</td>
</tr>
<tr>
<td>Andrus, Lilyan</td>
<td>Nov. 22, 1910</td>
<td>Columbus, Ohio.</td>
</tr>
<tr>
<td>Andrus, Winfield</td>
<td>Mar. 23, 1908</td>
<td>Asbury Park, N. J.</td>
</tr>
<tr>
<td>Angelus, Murdoch</td>
<td>Apr. 20, 1890</td>
<td>Schleswig-Holstein, Denmark.</td>
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<tr>
<td>Ansell, Louis K.</td>
<td>Oct. 9, 1892</td>
<td>St. Louis, Mo.</td>
</tr>
<tr>
<td>Antevil, Howard</td>
<td>June 23, 1908</td>
<td>Gloversville, N. Y.</td>
</tr>
<tr>
<td>Anthony, Walter</td>
<td>Feb. 13, 1876</td>
<td>Stockton, Cal.</td>
</tr>
<tr>
<td>Aoyama, Yukio</td>
<td>Mar. 15, 1885</td>
<td>Akashi, Japan.</td>
</tr>
<tr>
<td>Apfel, Oscar</td>
<td>Cleveland, O.</td>
<td></td>
</tr>
<tr>
<td>Applegate, M. Richard</td>
<td>June 10, 1912</td>
<td>Klamath Falls, Ore.</td>
</tr>
</tbody>
</table>

773
BIRTHDAYS—BIRTHPLACES

Archainbaud, George—May 8, 1890—Paris, France.
Archer, A. P.—June 29, 1898—Denver, Colo.
Archer, Patricia—June 17, 1909—Livingston, Mont.
Argyle, John F.—March 6, 1911—England.
Arledge, J. W.—March 12, 1907—Tex.
Arnett, C. H.—April 1888—Palermo, Italy.
Armstrong, Edwin—Nov. 14, 1916—Chicago, III.
Arnau, Pierre—Jan. 9, 1898—France.
Arnau, Yvonne—Dec. 20, 1895—Bordeaux, France.
Arnold—Feb. 18, 1890—New York, N. Y.
Arnold, John—Nov. 16, 1888—New York, N. Y.
Arnoux, Maxwell—Feb. 25, 1902—New York, N. Y.
Arspiger, V. C.—May 23, 1896—Texas.
Arvon, John—Aug. 29, 1897—Los Angeles, Cal.
Arvon, 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.
Ashe, Oscar—Jan. 26, 1871—Australia.
Ashcraft—June 22, 1879—New York, George, Del.
Asher, Alvin J.—June 29, 1903—Los Angeles, Cal.
Asher, Irving—Sept. 16, 1903—San Francisco.
Asher, Roland Hillard—Aug. 29, 1897—Los Angeles, Cal.
Ashton, Herbert—Sept. 25, 1902—San Francisco, Cal.
Aspinall, Robert—Nov. 23, 1898—Seattle, Wash.
Astaire, Fred—Nov. 26—Omaha, Nebr.
Astaire, Marie—Chicago, III.
Astor, Frank—March 9, 1829—Decatur, Ill.
Astor, Gertrude—1906—Lakeood, O.
Astor, Mary—May 3, 1810—Quincy, Ill.
Atchley, Hooper—1887—Tennessee.
Ates, Rosco—Jan. 20, 1895—Grange, Miss.
Atkins, Thomas—July 18, 1897—Springfield, Mass.
Auer, Mischa—Nov. 17, 1905—St. Petersburg, Russia.
Ausipitzer, Mrs. Richard G.—New York, N. Y.
Austin, Anna—Oct. 14, 1890—Louisville, Ky.
Austin, James B.—Sept. 15, 1891—Cecay, Tex.
Austin, William—June 12—Georgetown, British Guiana.
Autey, Max Dunn—June 24, 1898—Dallas, Tex.
Autry, Gene—Sept. 29, 1907—Tigoe, Texas.
Avery, Stephen M.—Dec. 20, 1893—Webster Grove, Ill.
Ayresworth, Arthur—Aug. 12—Apponauge, R. I.
Ayres, Agnes—Carbondale, Ill.
Ayres, Lew—Dec. 28, 1908—Minneapolis, Minn.

Baberske, Robert—May 1, 1900—Berlin.
Bachelder, H. K.—Nov. 30—San Francisco.
Bachmann, J. G.—May 11, 1891—Russia.
Bacmanova, Olga—Aug. 19—Moscow, Russia.
Bacon, Irving—Sept. 6, 1893—St. Joseph, Mo.
Bacon, Lloyd—Dec. 4, 1890—San Jose, Cal.
Bach, William—Nov. 21, 1891—Toronto.
Baddeley, Angela—July 4, 1904—London.
Baddely, Frank C.—Jan. 1, 1895—Ottawa, Canada.
Badger, Clarence M.—June 8—San Francisco, Cal.
Baer, Fred—Aug. 31, 1889—Belleville, Ill.
Baggot, King—St. Louis, Mo.
Bahn, Chester B.—Aug. 1, 1893—Lisbon, Portugal.
Baier, Walter A.—April 26, 1893—Milwaukee, Wis.
Bailey, Harry J.—June 25, 1894—Springfield, O.
Bailey, Sherwood, Jr.—Aug. 6, 1923—Long Beach, Cal.
Baily, Tom W.—April 8, 1901—East Orange, N. J.
Baker, Betty—July 30—Greenville, S. C.
Baker, Eddie—Nov. 17, 1897—Detroit, Va.
Baker, Graham—July 16—Evansville, Ind.
Baker, Judd O.—April 27, 1899—Guthrie, Okla.
Baker, Nellie Bly—Sept. 7, 1895—Oklahoma City, Okla.
Balaban, Harry—July 23, 1903—Chicago.
Balch, Cyril—April 12, 1891—England.
BIRTHDAYS—BIRTHPLACES

Beery, Noah—Jan. 17, 1884—Kansas City, Mo.
Beery, Noah—Aug. 10, 1913—New York, N. Y.
Beery, Wallace—April 1, 1889—Kansas City, Mo.
Beggs, Eugene W.—July 20, 1898—Roseville, N. J.
Beln-Grund, Engel—June 29, 1886—Polz, Germany.
Bela, Nicholas—July 18, 1900—Budapest, Hungary.
Belden, Charles S.—April 21, 1904—Montclair, N. J.
Bell, Miriam—July 9, 1912—Knightstown, Ind. Me.
Bell, Monta—Feb. 5, 1919—Washington, D. C.
Bell, Nelson B.—Oct. 27, 1890—Valparaiso, Ind.
Bell, Rex—Oct. 16, 1905—Chicago, Ill.
Bellamy, Franklin—March 7, 1886—Malay Straits.
Bellamy, Margaret—Jan. 30, 1887—Hillsboro, Tex.
Bellamy, Ralph—June 17, 1904—Chicago, Ill.
Bellman, Jack—Sept. 11, 1890—Kiev, Russia.
Beltran, Francisco—May 12, 1903—Mexico.
Benedic, A. Jules—July 29, 1893—Mississippi City, Miss.
Benedict, Howard S.—June 10—Baltimore, Md.
Benedict, Kingsley—Buffalo, N. Y.
Benham, Elsa—Nov. 20, 1908—St. Louis, Mo.
Bennett, Paul—1892—Hamburg, Germany.
Bennett, Alma—Seattle, Wash.
Bennett, Billie—Oct. 25—Evanvilles, Ind.
Bennett, Constance—Oct. 22, 1907—New York, N. Y.
Bennett, Enid—July 15, 1895—Australia.
Bennett, Irene M.—Oct. 25, 1897—Ohio.
Bennett, Joan—Feb. 27, 1911—Palisades, N. J.
Bennett, Joseph—Los Angeles, Cal.
Bennett, Mel—July 28—Stockton, Cal.
Bennett, Meric—Victoria, B. C.
Bennett, Richard—May 21, 1873—Deacon's Mills, Ind.
Bennett, Jack—Feb. 14—Waukegan, Ill.
Bentley, Irene—Nov. 9, 1894—New York, N. Y.
Bentley, Dr. Madison—June 18, 1870—Clinton, La.
Bergier, Andre—March 27, 1895—Sydney, Australia.
Beranger, Clara—Jan. 14—Baltimore, Md.
Beranger, Frances—New York, N. Y.
Bergland, Herbert S.—Oct. 25, 1903—New York, N. Y.
Bergen, Ludwig—Jan. 6—Mainz, Germany.
Bergen, Mary—Sept. 10, 1907—Petrograd, Russia.
Bergman, Mark S.—Aug. 27, 1905—Pueblo, Colo.
Bergner, E—June 9, 1889—Venla, Austria.
Bergren, Edgar—Feb. 16, 1903—Chicago, Ill.
Bergtold, Louis V.—Nov. 9, 1897—Duluth, Minn.
Berkey, Benjamin—Sept. 15, 1892—New York, N. Y.
Berkley, Dudley—Nov. 29, 1895—Los Angeles, Cal.
Berkholz, A.—April 20, 1884—Jefferson, Co., Wis.
Berkowitz, Morris—March 17, 1879—Hungary.
Berloer, Gustav—April 3, 1893—Germany.
Berman, Fred—March 20, 1893—Cincinnati, Ohio.
Beard, Mathew—Jan. 1, 1925—Los Angeles, Cal.
Beaton, Welford—Orillia, Ont., Canada.
Beatty, Clara—Chillicothe, Ohio.
Beatty, May—Christchurch, New Zealand.
Beaudine, Harold—Nov. 29, 1894—New York, N. Y.
Beaudine, William—Jan. 15, 1892—New York, N. Y.
Beaumant, Henry H.—Feb. 27, 1890—Aiken, S. C.
Beaumant, Lucy—May 18, 1873—Bristol, Eng.
Beavers, Louise—Cincinnati, O.
Beck, James M., Jr.—April 17, 1892—Philadelphia.
Beck, Martin—Czechoslovakia.
Bedford, Barbara—Prairie du Chien, Wis.
Beebe, Marjorie—Oct. 9, 1909—Kansas City, Mo.
Beecher, Robert—July 8—Atlanta, Ga.
Beers, J. Maxwell Jan. 1, 1871—Lindley, N. Y.
<table>
<thead>
<tr>
<th>Name</th>
<th>Date of Birth</th>
<th>Place</th>
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<tr>
<td>Bruce</td>
<td>Feb. 4, 1895</td>
<td>Ensenada, Mexico</td>
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<td>Bruce</td>
<td>Apr. 20, 1887</td>
<td>Stowe, Vt.</td>
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<td>Bruce</td>
<td>June 4, 1892</td>
<td>London</td>
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<td>Bruce</td>
<td>Sept. 29, 1910</td>
<td>Minneapolis, Minn</td>
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<tr>
<td>Brunatour</td>
<td>Jules—New Orleans, La.</td>
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<td>Brunelli</td>
<td>Peter—Nov. 7, 1880</td>
<td>Rome</td>
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<td>Brunson</td>
<td>William A.—Aug. 9, 1907</td>
<td>Charleston, S. C.</td>
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<td>Brunton</td>
<td>Alice—Oct. 1, 1911</td>
<td>Quincy, Mass.</td>
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<td>Brunton</td>
<td>Robert F.—Sept. 11, 1879</td>
<td>Glasgow, Scot.</td>
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<td>Bruski</td>
<td>Natalije—Aug. 9, 1906</td>
<td>Buenos Aires</td>
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<td>Bryant</td>
<td>John H.—June 4, 1902</td>
<td>Evansville, Ind.</td>
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<td>Bryant</td>
<td>Frank P.—May 5, 1892</td>
<td>Charlotte, N. C.</td>
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<td>Bryant</td>
<td>Kay—Feb. 4, 1911</td>
<td>Chicago, Ill.</td>
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<td>Bryant</td>
<td>Nancy—Nov. 23, 1891</td>
<td>Cincinnati, Ohio</td>
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<td>Bryce</td>
<td>Alexander—March 24, 1905</td>
<td>Scotland</td>
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<td>Buchanan</td>
<td>Hannah, H. E.—Sept. 3, 1895</td>
<td>Sylva, N. C.</td>
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<td>Buchanan</td>
<td>Jack—April 2, 1891</td>
<td>Glasgow, Scotland.</td>
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<td>Buchanan</td>
<td>Virginia—July 7, 1910</td>
<td>Kansas City, Mo.</td>
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<td>Bucher</td>
<td>E. E.—Akon, O.</td>
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<td>Buck</td>
<td>Frank—March 17</td>
<td>Gainesville, Tex.</td>
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<td>Buckleby</td>
<td>Harry—July 7, 1857</td>
<td>St. Louis, Mo.</td>
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<td>Bucknall</td>
<td>Nathalie—July 21, 1896</td>
<td>St. Petersburg, Russia</td>
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<td>Buddell</td>
<td>Sidney M.—Nov. 4</td>
<td>Boston</td>
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<td>Budwin</td>
<td>Raymond—Feb. 18, 1879</td>
<td>Salt Lake City</td>
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<td>Buell, Jed—May 21, 1897</td>
<td>Denver, Col.</td>
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<td>Bueno, Jose L.—Aug. 18, 1903</td>
<td>Mexico</td>
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<td>Bueno, Salvador—Jan. 18, 1906</td>
<td>Mexico</td>
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<td>Buemele, Carl—April 23, 1898</td>
<td>Toledo, O.</td>
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<td>Buffalo Bill, J. C.—Cheyenne, Wyo.</td>
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<td>Buffington</td>
<td>Adele—Feb. 12, 1900</td>
<td>St. Louis, Mo.</td>
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<td>Bulgakso, Leo—March 22, 1889</td>
<td>Moscow, Russia</td>
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<td>Bull, Robert Holton—Apr. 4—Wabash, Ind.</td>
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<td>Bunn, George—July 13, 1876</td>
<td>New York, N. Y.</td>
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<td>Burger, Paul—Jan. 27, 1891</td>
<td>New York, N. Y.</td>
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<td>Burgess, Dorothy—March 4, 1907</td>
<td>Los Angeles, Cal.</td>
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<td>Burke, Allen V.—July 17, 1895</td>
<td>Concord, Mass.</td>
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<td>Burke, Barry—Sept. 12, 1866</td>
<td>Ft. Worth, Tex.</td>
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<td>Burke, Billie—Washington, D. C.</td>
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<td>Burke, Edwin—Aug. 30, 1859</td>
<td>Albany, N. Y.</td>
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<td>Burke, Kathleen—Sept. 5, 1913</td>
<td>Hammond, Ind.</td>
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<td>Burke, Melvina—Nov. 4, 1884</td>
<td>St. Louis, Mo.</td>
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<td>Burkhart, Harry—Boston, Mass.</td>
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<td>Burnaby, Dave—April 7, 1881</td>
<td>England</td>
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<td>Burnett, George—Oct. 11, 1879</td>
<td>Toronto, Canada</td>
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<td>Burnette, Smiley—March 18, 1911</td>
<td>Summum, Ill.</td>
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<td>Burns, Bob—Arkansas</td>
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<td>Burns, Edward W.—Sept. 27, 1894</td>
<td>New York, N. Y.</td>
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<td>Burns, Fred—Fort Keogh, Mont.</td>
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<td>Burns, George—Jan. 20, 1896</td>
<td>New York, N. Y.</td>
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<td>Burns, Marion—Hollywood, Cal.</td>
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<td>Burns, Neal—June 26, 1892</td>
<td>Bristol, Pa.</td>
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<td>Burns, Robert—Montana</td>
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<td>Burnstein, Jules—1880</td>
<td>New York, N. Y.</td>
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<td>Burr, C. C.—Jan. 20, 1890</td>
<td>Brooklyn, N. Y.</td>
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<td>Burr, Beryl—Jan. 12, 1925</td>
<td>Hollywood</td>
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<td>Burt, Frederick—Feb. 2, 1871</td>
<td>Harrisburg, Ill.</td>
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<td>Burt, William P.—Feb. 1, 1873</td>
<td>St. Peter, Minn.</td>
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<td>Burton, Clarence—May 10, 1882</td>
<td>Fort Lyons, Mo.</td>
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<td>Burton, David—May 22, 1890</td>
<td>Odessa, Russia</td>
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<td>Burton, Frederick—Indiana</td>
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<td>Burton, Martin—Mitchell, Ind.</td>
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<td>Burton, Theodore—July 19, 1909</td>
<td>New York, N. Y.</td>
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<td>Busch, Leo N.—April 10, 1896</td>
<td>Germany</td>
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<td>Busch, Mae—Jan. 20, 1897</td>
<td>Melbourne, Australia</td>
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<td>Busch, Noel—Dec. 27, 1906</td>
<td>New York, N. Y.</td>
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<td>Bush, Paul H.—Oct. 6, 1890</td>
<td>Mexico City, Mex.</td>
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<td>Bushell, Anthony—May 19, 1904</td>
<td>Westerly, Eng.</td>
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<td>Bushman, Francis X.—Jan. 10, 1885</td>
<td>Norfolk, Va.</td>
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<td>Busselle, Paul—July 14, 1901</td>
<td>Indianapolis, Ind.</td>
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<td>Butcher, Edward E.—May 18, 1875</td>
<td>New York, N. Y.</td>
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<td>Butler, David—Dec. 17, 1895</td>
<td>San Francisco, Cal.</td>
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<td>Butler, Edward J.—July 8, 1896</td>
<td>Westerly, R. I.</td>
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</tbody>
</table>
Dowell, Roger Burnell—Jan. 20, 1913—South Norwalk, Conn.
Dove, Billie—May 14, 1904—New York, N. Y.
Dowd, Mervyn R.—Nov. 30, 1888—San Francisco, Cal.
Dowling, Eddie—Dec. 9, 1895—Providencia, R. I.
Dowling, Pat—Feb. 4, 1894—Barberton, O.
Downey, Frank J.—April 6, 1900—Logan, O.
Dowis, George H.—Oct. 10, 1893—Brooklyn, N. Y.
Doyle, Adalyn—Sept. 27, 1913—Los Angeles, Cal.
Doyle, Gerald—Feb. 22, 1907—Boston, Mass.
Doyle, Ralph R.—April 8, 1894—Sydney, Australia.
Dowlings—Dorothee F.—Dee. 11, 1887—Sydney, Australia.
Drake, Frances—Oct. 22, 1900—New York, N. Y.
Drake, Oliver—Boise, Ida.
Drake, Whitfield—1883—Massachusetts.
Draney, George—New York, N. Y.
Draper, Jack—March 5, 1895—Spencer, Ind.
Dreher, Carl—Feb. 16, 1895—Vienna, Austria.
Dreier, Hans—Aug. 21—Bremen, Germany.
Dresser, Louise—Oct. 5, 1882—Evansville, Ind.
Drew, Norma—Dec. 8, 1905—San Francisco, Cal.
Drew, Rowland—Elmhurst, L. I., N. Y.
Drews, F.—Jan. 27, 1894—Berlin, Germany.
Dromgold, George C.—July 14, 1893—Los Angeles, Cal.
Drucker, E. J.—Dec. 19, 1892—New York, N. Y.
Drutti, Julius—April 22—Winnipeg, Manitoba, Canada.
Du Count, George—March 3, 1898—Kauka, Georgia.
Du Pont, E. A.—1892—Zelitz, Germany.
Du Pont, Miss—Frankfort, Ky.
Dubin, Al—June 10—Zurich, Switzerland.
Dubray, Joseph Albert—Oct. 18, 1881—Milan, Italy.
Dudley, Doris—July 7—New York, N. Y.
Dudley, Florence—Jan. 30, 1898—Maysville, Mo.
Dudley, Robert—Sept. 13, 1875—Cincinnati, O.
Dutt, Warren Bruce—May 17, 1904—San Francisco, Cal.
Duffy, Jack—Sept. 4, 1882—Pawtucket, R. I.
Dugan, Tom—1889—Dublin, Ireland.
Duggan, Dr. Stephen P.—Dec. 20, 1870—New York, N. Y.
Dull, Orville O.—April 25, 1900—Lima, O.
Dunbrille, Douglas—June 6—Hamilton, Ont.
Dumais, Mario Abiel—May 20, 1912—Cuba.
Dunbar, Robert—1863—Beaver, Pa.
Duncan, Robert—Aug. 13, 1905—Barberton, O.
Duncan, Rosetta—Nov. 23—Los Angeles, Cal.
Duncan, Vivian—June 17—Los Angeles, Cal.
Duncan, William Cary—Feb. 6, 1874—North Brookfield, Mass.
Dunkinson, Harry—New York, N. Y.
Dunkle, W. W.—May 5—Delphi, Ind.
Dunlap, Clark R.—June 20, 1892—Chicago, Ill.
Dunlap, Emma—1875—Chester, England.
Dunlap, James—Nov. 2, 1905—New York, N. Y.
Dunlap, John—May 1—New York, N. Y.
Dunlap, Robert—1891—Milwaukee, Wis.
Dunn, Winfred—Squirl Lake, Wis.
Dunne, Irene—Dec. 20, 1904—Louisville, Ky.
Dunning, Scott R.—1895—Meriden, Conn.
DuPar, Ed.—Nov. 21, 1892—Grand Island, Neb.
Duprez, Fred—Sept. 6, 1884—Detroit, Mich.
Durand, Carlos—Madrid, Spain.
Durand, David—Sept. 29, 1921—Los Angeles, Cal.
Durant, Jerry—Apr. 12, 1890—Nov. 1913—New York, N. Y.
Durante, Jimmy—Feb. 18, 1893—New York, N. Y.
Durbin, Deanna—Dec. 4, 1922—Winnipeg, Canada.
Durgin, Chester E.—Feb. 6, 1887—Boston, Mass.
Durkee, Frank H.—Aug. 20, 1886—Baltimore, Md.

Earle, Edward—July 16—Toronto, Canada.


Eddy, Arthur W.—May 14—Pawtucket, R. I.

Eddy, Don—July 1, 1896—Hannibal, Mo.

Eddy, Helen Jerome—February 25—New York, N. Y.

Eddy, Lorraine—March 15—Vancouver, B. C., Can.

Eddy, Nelson—June 29, 1901—Providence, R. I.

Edelman, Louis—May 18, 1901—New York, N. Y.


Edwards, Alan—June 3, 1900—New York City.

Edwards, George—June 5, 1907—Pilot Point, Tex.

Edwards, Clifford—June 14—Hannibal, Mo.

Egbert, Merta—Sept. 17, 1914—Budapest, Hungary.

Egerton, William—Oct. 4, 1898—New York, N. Y.


Egner, Russell F.—June 1, 1895—Limeport, Pa.


Eilers, Sally—Dec. 11, 1908—New York, N. Y.

Einfeld, S. Charles—Oct. 25, 1901—New York, N. Y.

Eisenberg, Ben—Sept. 1, 1897—Chicago, Ill.

Eisenberg, Rudolph—Jan. 19, 1904—New York, N. Y.

Eisendraht, Cosman—May 13—Chicago.


Ekmann, Gust—Sweden.

Elder, Ruth—Sept. 8, 1905—Anniston, Ala.

Eldridge, Florence—Sept. 5, 1904—Brooklyn, N. Y.


Elm, Carli—Sept. 21, 1890—Bucharest, Rumania.

Elisburg, Herb—June 5, 1905—Chicago, Ill.

Elliscu, Edward—1901—New York, N. Y.


Elliot, Clyde E.—July 23, 1891—Orr, Nebr.


Elliot, John H.—Koosauqua, Ia.

Elliot, Robert—Ireland.


Ellis, Diane—Dec. 20, 1909—Los Angeles, Cal.

Ellis, Gordon D.—Feb. 10, 1892—Dubbo, Australia.

Ellis, Mary—June 15, New York, N. Y.

Ellis, Patricia—May 20, 1918—New York, N. Y.

Elliot, Paul—June 6, 1899—Buenos Aires.

Ellis, Paul M.—Aug. 9, 1901—Youngstown, Ohio.

Ellis, Robert—June 27—New York, N. Y.


Elman, Henri—July 4, 1893—Chicago, Ill.


Elman, W.—April 10, 1903—Montreal, Canada.

Elms, Saul—June 29, 1907—New York City.


Elvey, Maurice—Nov. 11, 1887—Yorkshire.

Elwood, Mildred—Nov. 10, 1907—Charlestown, III.


Emerson, Emile—Buffalo, N. Y.


Emerson, Ralph—Aug. 9, 1901—Kalispell, Mont.

Emerson, Ted—June 30, 1892—Grayville, Ill.

Emery, Amora—Monterey, Mexico.

Emery, Gilbert—June 11—Naples, N. Y.

Emery, Mary—Oct. 4—Monterey, Mexico.


Engel, Joseph—Jan. 16, 1900—New York City.

Engels, Wer—May 12, 1909—Kiel, Germany.


Engles, George—1889—Albany, N. Y.


Ennis, Bert—Aug. 27, 1891—Brooklyn, N. Y.

Enright, Florence—New York, N. Y.


Epstein, Adele—May 31, 1908—New York, N. Y.

Epstein, Dave A.—July 21, 1896—St. Louis, Mo.


Erickson, A. F.—May 3, 1879—Bloomington, III.

Erickson, Knute—Norrkoping, Sweden.


Ernest, George—Nov. 20, 1921—Pittsfield, Mass.

Errol, Leon—July 3, 1881—Sydney, New South Wales.

Erskine, Chester—Vienna, Austria.


Erwin, Stuart—Feb. 14—Squaw Valley, Cal.

Eschmann, Edward—May 7, 1889—Yonkers, N. Y.

Esmelton, Frederick—Victoria, Australia.


Esmond, Irwine—Feb. 5, 1875—Pittsdown, N. Y.


Estabrook, Howard—Detroit, Mich.

Estee, Perry G.—Nov. 12, 1875—Montello, Wis.

Esway, Alexander—Budapest, Hungary.

Ethel, Alphonz—Springville, U. I.

Ettinger, Margaret—Oct. 26, 1896—Freeport, III.

Eugene, William—San Francisco, Cal.

Evans, Delight—Fort Wayne, Ind.


Evans, Madge—July 1, 1909—New York, N. Y.

Evans, Maurice—June 3, 1901—Dorchester, England.

Evans, Muriel—July 20—Minneapolis, Minn.


Evidon, Mel—Mar. 31, 1903—Minneapolis, Minn.

Ezelle, Claude C.—July 9, 1882—Mexia, Tex.
Gregor, Arthur—April 9, 1890—Vienna, Austria.
Gregori, Nora—Gorizia, Italy.
Gress, Ted—July 19, 1904—Freehold, N. Y.
Grey, Harry—April 1, 1904—Brooklyn, N. Y.
Grey, Shirley—April 3—Naugatuck, Conn.
Gribbon, Eddie—Jan. 3, 1899—New York, N. Y.
Gribbon, Harry—June 15—New York, N. Y.
Grieg, Herman—July 23, 1893—Dusseldorf–Rhine–
lander, Germany.
Griffin, Jack J.—March 29, 1905—Richmond, Ind.
Griffin, Marcus—Sept. 23—Alaska.
Griffith, Corinne—Nov. 24, 1899—Texarkana, Ark.
Griffith, Eleanor—March 20, 1902—Mt. Pleasant, Tenn.
Griffith, Gordon—Chicago, Ill.
Griffith, Mrs. Walter—Jan. 3, 1905—Blacksburg, S. C.
Grinn, Ben H.—Feb. 16, 1895—Union City, N. J.
Grinde, Nicholas—Jan. 12, 1894—Madison, Wis.
Gripp, Harry—Nov. 20, 1885—Troye, Pa.
Grossman, Edward—March 11, 1891—New York, N. Y.
Grosoz, Karoly—March 9, 1894—Miskolcz, Magyarorszag.
Grot, Anton F.—Jan. 18, 1884—Kelbsin, Poland.
Guard, Kitt-Jakobsen, Denmark.
Guertzman, Paul—Feb. 7, 1913—Kichinov, Russia.
Guilfoyle, Paul—July 14—Jersey City, N. J.
Guterman, Robert S.—Nov. 18, 1897—St. Paul, Minn.
Gulick, Paul—Sept. 25, 1880—Hancock, N. H.
Gullette, George S.—1885—Albany, N. Y.
Gulliver, Dorothy—Sept. 6—Salt Lake City, U. S.
Gulius, Fred—Feb. 17, 1898—San Francisco, Cal.
Gunning, Ed—Jan. 30, 1886—Chillicotho, O.
Guzman, Robert F.—Jan. 20, 1899—Pueblo, Mexico.
Gwenn, Edmund—Sept. 26, 1875—Glamorgan, Wales.

-III-

Haas, Julian F.—June 5, 1905—Shreveport, La.
Haberland, Emilie—New York, N. Y.
Hacker, Samuel—May 15, 1903—New York, N. Y.
Hacker, Tom J.—Nov. 21, 1907—New York, N. Y.
Hackett, Fred W.—May 21, 1870—Tuscola, Ill.
Hackett, Lillian—Oct. 11, 1903—Chicago, Ill.
Hackett, Raymond—July 15, 1902—New York, N. Y.
Hage, Robert—May 12, 1887.
Haigerty, Billie—Des Moines, Iowa.
Hagney, Frank—Sydney, Australia.
Hague, Claire—July 18, 1885—Brantford, Canada.
Haines, Robert T.—Muncie, Ind.
Hale, Alan—Feb. 10, 1892—Washington, D. C.
Hale, Courtland—May 24, 1882—Cork, Ireland.

Haley, Earl—1901—Glove, Ariz.
Haley, Robert J.—June 3, 1908—Woodstock, Ill.
Hall, Alexander—Jan. 11—Boston, Mass.
Hall, Ben—March 18, 1903—New York.
Hall, Catherine F.—Oct. 23—Roselle, N. Y.
Hall, Donald—Aug. 14—Nuree, East India.
Hall, James—Oct. 22, 1900—Dallas, Tex.
Hall, Ken G.—Feb. 22, 1901—Sydney, Australia.
Hall, Porter—Cincinnati, O.
Hall, Ray L.—Kentland, Ind.
Hall, Raymond—Washington, D. C.
Hall, Ruth—1912—Jacksonville, Fla.
Hall, Thurston—May 10—Boston, Mass.
Hall, William M.—April 4, 1899—Brooklyn, N. Y.
Hall, Winter—June 21, 1878—New Zealand.

BIRTHDAYS—BIRTHPLACES
BIRTHDAYS—BIRTHPLACES


Haller, Ernest—May 31, 1896—Los Angeles, Cal.

Haller, Harry—Jan. 14, 1912—Federick, Md.

Halliburton, Richard—Jan. 9, 1900—Brownsville, Tenn.

Halliday, John A.—Sept. 18, 1886—Butler, N. Y.

Hallor, Ray—Jan. 14, 1900—Washington, D. C.

Halperin, Edward—May 12, 1899—Chicago, Ill.


Halpin, Sol—Feb. 15, 1902—New York, N. Y.

Halsey, Forrest—Nov. 9, 1877—Roseville, N. J.

Hameister, Willy—Dec. 3, 1889—Berlin, Germany.

Hamilton, Hale—Feb. 28, 1883—Fort Madison, la.

Hamilton, Jane—Nov. 7—Baltimore, Md.

Hamilton, Mary—Dec. 9—Cleveland, O.

Hamilton, Mark—Dec. 8, 1889—Washington, D. C.


Hamilton, W. L., Jr.—March 26, 1910—Fort Dodge, la.

Hamlin, A. B.—Sept. 3—Scheneectady, N. Y.

Hamlin, Thomas—Feb. 10, 1877—Minneapolis, Minn.


Hammett, Dashiell—St. Mary's County, Md.


Hampton, Nelson—Sept. 20, 1903—Atlanta, Ga.

Hanbury, Ralph—May 2, 1891—Ballarat, Australia.


Hand, John—Oct. 30, 1887.

Hand, Ruth W.—May 10, 1903.

Handley, Stanley—Feb. 5, 1888—Syracuse, N. Y.


Hanemann, H. W.—Aug. 8, 1895—New York, N. Y.

Hanley, James F.—Feb. 17, 1892—Rensselaer, Ind.

Hanlon, Bert—Aug. 19, 1895—New York, N. Y.


Hannock, Milton—Jan. 30, 1890—Newark, N. J.


Hansen, Edmund H.—Nov. 13, 1894—Springfield, Ill.

Hansen, Grethe—Dec. 12, 1911—Dublin, Ireland.

Harbach, Otto—Aug. 18, 1873—Salt Lake City, Utah.


Harbord, James G.—March 21, 1866—Bloomington, Ill.

Harden, Edward W.—Aug. 20, 1868—Kansas.

Hardie, Russell—May 20—Buffalo, N. Y.

Hardin, Oct. 11, 1909—Carthage, S. C.

Harding, Ann—Aug. 7—Ft. Sam Houston, Tex.

Harding, Lyn—Oct. 12, 1867—Newport, Wales.


Hordy, Oliver—Jan. 18, 1892—Atlanta, Ga.

Hare, Lumsden—Oct. 2, 1875—Cashel, Ireland.


Hargrave, Thomas4—Dec. 5, 1891—Wymore, Nebr.


Harlan, Kenneth—July 26, 1895—Boston, Mass.

Harlan, Otis—Dec. 29—Zanesville, O.

Harlan, Richard—April 19, 1900—Lima, Peru.

Harle, Paul August—Sept. 17, 1891—Angouleme, France.

Harlow, Jean—March 3, 1911—Kansas City, Kan.


Harold, Ralph—Pittsburgh, Pa.


Harrigan, William—March 27, 1894—New York, N. Y.


Harrington, Joseph—Manchester, N. H.

Harrington, Merle Russell—Oct. 17, 1899—San Jose, Calif.

Harris, Ben—July 5, 1898—Russia.

Harris, Frank C.—Mar. 20, 1896—Pasco, Wash.


Harris, H. A.—Nov. 4, 1892—New York, N. Y.


Harris, Marcia—Feb. 14—Providence, R. I.

Harris, Mildred—Nov. 29, 1902—Cheyenne, Wyo.

Harris, R. H.—Sept. 11, 1903.


Harrison, A., Jr.—June 29, 1892—Brenham, Tex.

Harrison, Helen—July 5—New York, N. Y.

Harrison, James—Milwaukee, Wis.

Harrison, Peter S.—Greece.

Harron, John—March 31, 1903—New York, N. Y.


Hart, Charles—Mar. 23, 1921.


Hart, Neal—April 7—Richmond, N. Y.

Hart, Sunshine—July 5, 1886—Indianapolis, Ind.


Hartigan, John—Dec. 21, 1881—New York City.

Hartman, Don—Nov. 18, 1900—New York City.

Hartman, Gretchen—Aug. 28—Chicago, Ill.

Harridge, Mildred A.—Oct. 16, 1902—Huntington, L. I., N. Y.

Harvey, Brenda—May 4, 1891—Sydney, Australia.

Harvey, Edwin L.—Gorham, N. H.

Hume, Marion—Jan. 27, 1900—Yarmouth, England.
Hunt, Charles—Fort Lee, N. J.
Hunt, Eleanor—Jan. 10—New York, N. Y.
Hunt, Harold—Feb. 11, 1887—Ottawa, Ill.
Hunt, Madge—Nov. 27, 1875—New York, N. Y.
Hunt, Roy—July 2, 1890—Oakland City, Ind.
Hunter, Henry—Oct. 9, 1907—Rahway, N. J.
Hurlay, Milas L.—Aug. 17, 1901—Wichita Falls, Tex.
Hurst, Paul—California.
Huss, Frank W.—Nov. 3, 1895—Cincinnati, Ohio.
Huston, Walter—April 6, 1884—Toronto, Can.
Hutchinson, Craig—Austin, Texas.
Hutchinson, Walter J.—Dec. 24, 1892—Waterbury, Conn.
Hutchinson, Charles—Nov. 3—Pittsburgh, Pa.
Hutchinson, James—July 14, 1902—Scotland.
Hutchison, Jerry—Feb. 25—Washington, D. C.
Hutchison, Robert L.—Aug. 9, 1902—Webb City, Mo.
Hutton, Ray—May 13, 1915—Chicago, Ill.
Hutula, Gervado—June 6, 1902—Berlin.
Hyams, John—1877—Syracuse, N. Y.
Hyams, Leila—May 1, 1905—New York, N. Y.
Hyndman, Donald F.—April 13, 1904—Denver, Col.
Hynd, Ted—July 30—Monte Vista, Colo.
Hynes, Charles F.—Dec. 2, 1900—Minneapolis, Minn
Hynson, Roberta—March 27, 1905—Dallas, Tex.

Imazu, Eddie—Nov. 12, 1898—Japan.
Imhof, Roger—Apr. 15—Rock Island, Ill.
Ince, John—New York, N. Y.
Ince, Ralph—1887—Boston, Mass.
Ingram, Lloyd—Rochelle, Ill.

Ingram, Rex—1892—Dublin, Ireland.
Innerarity, Lewis—July 23, 1886—Sherwood, Md.
Ireland, Anthony—Feb. 5, 1902—Peru.
Irving, George—Oct. 5—New York, N. Y.

Horbach, William—Aug. 23, 1901—Los Angeles, Cal.
Horn, Carl S.—Aug. 23, 1884—Plattsburg, Nebr.
Horn, Charles—Sept. 2, 1904—Chicago, Ill.
Horn, Elmer—March 25, 1890—Frankfort-on-Main, Germany.
Hornbeck, William—Aug. 23, 1901—Los Angeles, Cal.
Hornblow, Arthur, Jr.—March 15, 1893—New York, N. Y.
Horne, E. A.—June 23, 1892—New York, N. Y.
Hornig, Frank A.—Aug. 24, 1878—Baltimore, Md.
Hornstein, Joe—July 4, 1886—New York, N. Y.
Horsley, David—Sept. 8.
Horsley, William—Nov. 21, 1870—West Stanley, Eng.
Horton, Clara—July 29—Brooklyn, N. Y.
Horton, Edward Everett—March 18, 1888—Brooklyn, N. Y.
Hornin, Clarence J.—April 2, 1905—New York, N. Y.
Hatchkiss, Fred H.—June 13, 1894—Prospect, Conn.
Houck, Hallie—May 17—Columbus, Ohio.
Hould, Ra.—Jan. 21, 1924—Dunedin, N. Z.
House, Newton—Colorado.
Houser, Lionel—Apr. 16, 1909—New York City.
Houselman, Arthur—1890—New York, N. Y.
Houston, Dr. Herbert S.—Nov. 23, 1868—Champaign, Ill.
Houston, Lena Marcelle—Sept. 10—Olivesburg, O.
Hovey, Ann—Aug. 29, 1912—Mount Vernon, Ind.
Howard, Anne—Mar. 28, 1925—Chicago, Ill.
Howard, Arthur J.—June 21, 1910—Oak Park, Ill.
Howard, Bruce—March 11, 1908—Clinton, Okla.
Howard, Jean—Oct. 13—Dallas, Texas.
Howard, John—April 14, 1913—Cleveland, Ohio.
Howard, Peggy—July 14—Paola, Kan.
Howard, Sidney—Oakland, Cal.
Howard, Tom—June 16, 1889—Newtonstown, Ireland.
Howarth, William K.—June 16, 1899—St. Mary's, O.
Howarth, Jocelyn—Aug. 19, 1912—Sydney, Australia.
Howe, Hal—April 15, 1886—Mt. Vernon, N. Y.
Howell, Dorothy—May 10, 1899—Chicago, Ill.
Howell, Lottice—Nov. 14—Bowing Green, Ky.
Howes, Reed—Washington, D. C.
Howson, Albert S.—Feb. 3, 1881—Brooklyn, N. Y.
Hoxie, Jack—Jan. 24, 1890—Oklahoma.
Hoyt, Arthur—March 19—Georgetown, Col.
Hoyt, Harry O.—Minneapolis, Minn.
Hoyt, Vance—April 27, 1894—Arkansas City, Ark.
Hubbard, Lucien—Dec. 21—Cincinnati, Ohio.
Huber, J. H.—Feb. 9, 1893—St. Paul, Minn.
Hubert, Fritz—March 30, 1908—Springfield, O.
<table>
<thead>
<tr>
<th>Name</th>
<th>Birth Year</th>
<th>Place</th>
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</thead>
<tbody>
<tr>
<td>Jeter, Goetzee</td>
<td>Mar. 7, 1895</td>
<td>Mo.</td>
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<tr>
<td>Jewell, Isabel</td>
<td>July 19, 1895</td>
<td>Wyso, Wyo.</td>
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<tr>
<td>Jewett, Charles T.</td>
<td>Oct. 17, 1875</td>
<td>Iowa</td>
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<tr>
<td>Jimenez, Soledad</td>
<td>Feb. 28, 1874</td>
<td>Seville, Spain</td>
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<tr>
<td>Joffe, S. Bernard</td>
<td>Apr. 27, 1909</td>
<td>Kansas City, Mo.</td>
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<tr>
<td>Joffie, Rebecca R.</td>
<td>Sept. 3, 1895</td>
<td>Kovno, Russia</td>
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<td>Johann, Zita</td>
<td>July 14, 1904</td>
<td>Hungary</td>
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<tr>
<td>Johnson, Adrian</td>
<td>Jan., 1877</td>
<td>Knoxville, Tenn</td>
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<tr>
<td>Johnson, Alexander A.</td>
<td>Apr. 1898</td>
<td>Chicago, Ill.</td>
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<tr>
<td>Johnson, Arthur</td>
<td>Oct. 12, 1884</td>
<td>The Dalles, Ore</td>
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<tr>
<td>Johnson, Elmer A.</td>
<td>May 15, 1896</td>
<td>Sweden</td>
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<td>Johnson, Fred</td>
<td>July 5, 1876</td>
<td>Sanford, Fla.</td>
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<tr>
<td>Johnson, Frederick G.</td>
<td>Feb. 26, 1890</td>
<td>London</td>
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<td>Johnson, Harold</td>
<td>March 5, 1895</td>
<td>Chicago, Ill.</td>
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<tr>
<td>Johnson, Harold B.</td>
<td>Oct. 3, 1892</td>
<td>Rush City, Minn.</td>
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<td>Johnson, Harold M.</td>
<td>Dec. 20, 1900</td>
<td>Terrill, Ia.</td>
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<td>Johnson, Helen</td>
<td>New York, N. Y.</td>
<td>New York, N. Y.</td>
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<td>Johnson, Henry</td>
<td>March 19, 1895</td>
<td>Philadelphia, Pa</td>
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<td>Johnson, Kay</td>
<td>Nov. 29, 1895</td>
<td>Mt. Vernon, N. Y.</td>
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<td>Johnson, Julian</td>
<td>Nov. 26, 1885</td>
<td>Chicago, Ill.</td>
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<tr>
<td>Johnson, Martin E.</td>
<td>Oct. 9, 1884</td>
<td>Rockford, Ill.</td>
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<tr>
<td>Johnson, Thomas J.</td>
<td>Nov. 29, 1909</td>
<td>Newport News, Va</td>
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<tr>
<td>Johnson, Walter</td>
<td>Feb. 25, 1895</td>
<td>Chicago, Ill.</td>
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<tr>
<td>Johnson, Fred A.</td>
<td>Apr. 11, 1894</td>
<td>Buffalo, N. Y.</td>
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<td>Johnston, John</td>
<td>Dec. 28, 1895</td>
<td>Bloomfield, Ind.</td>
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<td>Johnston, John</td>
<td>Feb. 26, 1905</td>
<td>Indiana, Ind.</td>
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<tr>
<td>Johnston, John</td>
<td>Aug. 18, 1886</td>
<td>Scotland</td>
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<tr>
<td>Johnston, John</td>
<td>May 26, 1896</td>
<td>St. Petersburg, Russia</td>
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<tr>
<td>Johnston, Aaron J.</td>
<td>Nov. 27, 1876</td>
<td>Chicago, Ill.</td>
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<tr>
<td>Johnston, Beulah H.</td>
<td>July 25, 1899</td>
<td>San Antonio, Tex.</td>
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<tr>
<td>Johnston, Bill</td>
<td>Mar. 9, 1903</td>
<td>Wheeling, W. Va.</td>
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<tr>
<td>Johnston, Buck</td>
<td>Dec. 12, 1889</td>
<td>Vincennes, Ind.</td>
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<tr>
<td>Johnston, Charles C.</td>
<td>May 1, 1896</td>
<td>Woodside, N. Y.</td>
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<tr>
<td>Johnston, Grace</td>
<td>Sept. 11, 1895</td>
<td>Boston, Mass.</td>
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<td>Johnston, Gordon</td>
<td>April 5, 1894</td>
<td>Alden, Ia.</td>
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<td>Johnston, Grover</td>
<td>Nov. 15, 1895</td>
<td>Rosedale, Ind.</td>
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<td>Johnston, John</td>
<td>March 15, 1884</td>
<td>Wales</td>
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<tr>
<td>Johnston, Lewis B.</td>
<td>Aug. 28, 1866</td>
<td>Danville, N. Y.</td>
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<tr>
<td>Johnston, Lloyd A.</td>
<td>April 12, 1884</td>
<td>York, Neb.</td>
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<tr>
<td>Johnston, Olive</td>
<td>Aug. 4, 1913</td>
<td>Columbus, O.</td>
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<tr>
<td>Johnston, Ralph T.</td>
<td>July 19, 1895</td>
<td>England</td>
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<tr>
<td>Johnston, Raymond B.</td>
<td>Dec. 1, 1898</td>
<td>Osage City, Kans.</td>
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<tr>
<td>Jordan, Dorothy</td>
<td>Aug. 9, 1908</td>
<td>Clarksville, Tenn.</td>
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<tr>
<td>Jordan, James J.</td>
<td>May 14, 1905</td>
<td>Hoboken, N. J.</td>
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<tr>
<td>Jordan, Miriam</td>
<td>Nov. 23, 1907</td>
<td>London, England</td>
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<tr>
<td>Joyce, Anthony</td>
<td>Sept. 14, 1933</td>
<td>Dorsetshire, England</td>
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<tr>
<td>Joyce, Col. Jason S.</td>
<td>Aug. 7, 1886</td>
<td>Clayville, N. Y.</td>
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<tr>
<td>Joyce, Leatrice</td>
<td>Oct. 1, 1890</td>
<td>New Orleans, La.</td>
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<tr>
<td>Joyce, Natalie</td>
<td>Oct. 1, 1890</td>
<td>Kansas City, Mo.</td>
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<tr>
<td>Joyce, Jesse</td>
<td>Aug. 27, 1872</td>
<td>Mt. Pleasant, Ala.</td>
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<tr>
<td>Judels, Charles</td>
<td>Aug. 17, 1872</td>
<td>Amsterdam, Holland</td>
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<tr>
<td>Judge, Arline</td>
<td>Feb. 21, 1912</td>
<td>Bridgeport, Conn.</td>
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<tr>
<td>Judge, Neoma</td>
<td>Sept. 27, 1910</td>
<td>Mitchell, S. D.</td>
</tr>
<tr>
<td>Julian, R.</td>
<td>Nov. 25, 1873</td>
<td>Rockland, N. Z.</td>
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<tr>
<td>Julia, Don</td>
<td>Dec. 13, 1896</td>
<td>Honda, Colombia</td>
</tr>
<tr>
<td>Junod, Bettye</td>
<td>June 29, 1911</td>
<td>Kansas City, Mo.</td>
</tr>
</tbody>
</table>
Klee, Theresa—May 16, 1893—Bavaria, Germany.
Klein, Carl—March 21, 1899—Germany.
Klein, Edward L.—Dec. 27, 1887—Peoria, Ill.
Klein, Dr. Julius—June 27, 1886—San Jose, Calif.
Klein, Maurice—Oct. 10, 1873—San Francisco, Cal.
Klingensmith, Robert F.—March 12, 1903—Wilkinsburg, Pa.
Klinger, Walter J.—Feb. 8, 1897—Toluca, Ill.
Klingler, Werner—Oct. 23, 1903—Stuttgart, Germany.
Knapp, William C.—March 17, 1897—Kansans City, Mo.
Knight, Eric M.—April 10, 1897—England.
Knight, James—May 4, 1891—England.
Knight, Mary—May 14, 1898—Cismont, Va.
Knapf, Edwin H.—Nov. 11, 1899—New York, N. Y.
Knoth, Lydia—Tyner, Ind.
Knodel, Marilyn—May 12, 1926—Oakland, Cal.
Knowles, Patric—Nov. 11, 1911—England.
Knox, Charles V.—May 28, 1903—Warwick, N. Y.
Knox, Harry G.—April 23, 1885—Annapolis, Md.
Kober, Arthur—Austria.
Koch, Evelyn Lee—Aug. 4, 1910—Baltimore, Md.
Koegel, Otto E.—Nov. 23, 1891—Moonville, Ind.
Kohler, Fred—April 20, 1889—Kansas City, Mo.
Kohlmur, Fred—Aug. 10, 1905—New York, N. Y.
Kohn, Ralph A.—March 17, 1890—Chicago, Ill.
Kohne, James—Oct. 29, 1902—Ezechokia.
Kohrs, Walter E.—April 5, 1908—Burlington, Ia.
Kolk, Scott—May 19—Baltimore, Md.
Komai, Tetsu—Kumamoto, Japan.
Komm, David R.—May 11, 1890—St. Louis, Mo.
Komroy, Manuel—Sept. 7, 1890—New York, N. Y.
Konstam, Phyllis—April 14, 1907—London.
Kopfstein, Jacques—July 25, 1891—Elmira, N. Y.
Kopp, Rudolph—Feb. 9, 1897—Warsaw, Austria.
Kopp, Sam—Feb. 12, 1898—Arlington, N. J.

La Belle, Claude A.—April 26, 1893—Concord, N. H.
La Bie, Rosemary—March 21, 1895—Chicago.
La Cava, Gregory—March 10, 1892—Toawanda, Pa.
La Guere, George—New Orleans, La.
La Plante, Laura—Nov. 1, 1904—St. Louis, Mo.
La Reno, Dick—Oct. 31, 1892—Ireland.
La Rocque, Rod—Nov. 29, 1898—Chicago, Ill.
La Rosa, Juan—Oct. 27—Milan, Italy.
La Salle, Ned—Nov. 1898—Japan.
La Varnic, Laura—March 2, 1853—Jefferson City, Mo.
La Varre, Franklin D.—Brooklyn, N. Y.
La Verne, John—Nov. 9, 1875.
Lachman, Harry—June 28, 1886—La Salle, Ill.
Lackteen, Frank—Asia Minor.
Laemmle, Carl—Jan. 17, 1887—Laupheim, Germany.
Laemmle, Edward—Oct. 25, 1887—Chicago, Ill.
Laemmle, Ernest—Sept. 24, 1900—Munich, Germany.
LaFerry, Robert C.—Wheeling, W. Va.
Laidlaw, William R.—March 28, 1907—New York, N. Y.
Laidlaw, Ethlan—Nov. 25, 1900—Butte, Mont.
Lake, Alice F.—Dec. 12, 1898—Brooklyn, N. Y.
Lake, Arthur—Corbin, Ky.
Lake, David—Aug. 5, 1898—Australia.
Lake, Florence—Charleston, S. C.
Lam, Oscar C.—July 12, 1889—Dallas, Ga.
Lamb, Edgar A.—Sept. 30, 1892—Ottawa, Canada.
Lamont, Charles—May 5, 1898—San Francisco, Cal.
Lamont, Harry—June 17, 1887—New York, N. Y.
Lamont, Molly—May 22, 1899—Cincinnati, Ohio.

Korda, Alexander—June 16, 1893—Turkey, Hungary.
Korda, Zoltan—May 4, 1895—Turkey, Hungary.
Korner, Herbert—Feb. 8, 1902—Germany.
Kornman, Mary—Hollywood, Cal.
Kosch, Harry G.—March 17, 1882—Nyack, N. Y.
Kossman, Hans R.—Feb. 16, 1903—Germany.
Koster, Henry—May 1, 1905—Berlin.
Kotsonaros, George—Nauplia, Greece.
Kraemer, F. W.—Germany.
Kraft, John W.—July 13, 1896—Indiana, Ind.
Kramer, William B.—April 10, 1905—New York, N. Y.
Kranz, Charles—April 15, 1888—Germany.
Krasna, Norman—Nov. 9, 1909—Corona, N. Y.
Krieger, Paul E.—May 14, 1899—Hamilton, O.
Krows, Arthur E.—June 22, 1892—New York, N. Y.
Kruge, Otto—Sept. 6—Toledo, Ohio.
Kruge, Paul—July 24, 1895—Eau Claire, Wis.
Kruge, Stubby—Honolulu.
Krumgold, Joe—April 9, 1904—Jersey City, N. J.
Kunzmann, William—Aug. 11, 1885—Sandusky, O.
Kurlander, J. H.—April 27, 1897—Trenton, N. J.
Kusner, J. David—April 24, 1896—Newark, N. J.
Kussell, Milton S.—Oct. 27, 1892—Aurora, Ill.
Kuter, Leo E.—Feb. 21, 1897—Shannon, Ill.
Kuwa, George—Japan.
Kyle, J. Leonce—Nov. 5—Port Ludgerdale, Fla.
Kyser, Merritt A.—June 4, 1882—E. Aurora, N. Y.
Maberry, Mary—March 29, 1909—New York, N. Y.
Machnovitch, Samuel—July 31, 1894—Odessa, Russia
Mack, Anthony—1902—Denver, Col.
Mack, Bobby—Scotland
Mack, Helen—Nov. 13, 1913—Rock Island, Ill.
Mack, Joseph P.—May 3, 1879—Rome, Italy
Mack, Marion—April 9, 1905—Eureka, U.
Mack, Roy—1890—New Brunswick, N. J.
Mack, Russell—1892—Oneonta, N. Y.
Mack, Wilbur—Binghamton, N. Y.
Mackail, Dorothy—March 4, 1905—Hull, England
Mackaye, Fred—June 5—Hackettsburg, N. J.
Mackintosh, Douglas—June 23, 1909—San Francisco, Cal.
Madden, James—June 29, 1923—Los Angeles, Cal.
Madison, Julian—Nov. 23—St. Paul, Minn.
Maertz, Edward F.—March 6, 1883—Wisconsin
Magana, Delia—Feb. 2, 1903—Mexico City
Magrill, George—Jan. 5, 1900—New York, N. Y.
McFarland, W. B.—Ohio.
McFarland, Spanky—Oct. 2—Dallas, Texas
McFaul, Frank R.—Aug. 12, 1888—Buffalo, N. Y.
McFeely, Henry F.—Nov. 20, 1873—Minneapolis, Minn.
Maffey, Elizabeth—Jan. 17, 1885—Chicago, Ill.
Mc Gee, Pat—July 14, 1902—Shanghai, Okla.
McGinley, Alfred E.—Dec. 16, 1882—New York, N. Y.
McGovern, Elmer J.—July 22, 1885—New York, N. Y.
McGowan, J. P.—South Australia.
McGrath, Robert F.—Denver, Col.
McGrail, Walter—1899—Brooklyn, N. Y.
McGuire, Kathlyn—Dec. 6—Porioa, Ill.
McGuire, Mickey—Sept. 23, 1921—Brooklyn, N. Y.
McHugh, Frank—May 23, 1899—Homestead, Pa.
McInerney, John E.—Oct. 21, 1896—New York, N. Y.
McIntosh, Burr—Aug. 21, 1862—Wellsville, O.
McKay, George—April 15—Russia, Ill.
McKay, Willard S.—Aug. 21, 1895—Brooklyn, N. Y.
McKee, Raymond—1893—Carthage, III.
McKendrick, W. W.—Dec. 9—SAUDEN, Utah.
McKenzie, Maurice—Nov. 28, 1884—Zionsville, Ind.
McKinney, Mae—New York, N. Y.
McLaughlin, Myrtle—July 17, 1909—San Francisco, Cal.
McLaughlin, Gibb—July 19, 1884—England
McLeod, W. T.—Nov. 11, 1896—San Francisco, Tex.
McMaster, Donald—May 12, 1895—London.
McMurphy, Charles—July 31, 1894—North Vernon, Ind.
McNaughton, Charles—Walthamstow, England.
McNaughton, Gus—London, England
McNutt, Patterson—Sept. 30, 1896—Urbana, Ill.
McNutt, William S.—Sept. 3—New Mexico, N. M.
McPherson, Calvin—Feb. 9, 1906—Greenwood, Mo.
McQuarrie, Albert—1882—San Francisco, Cal.
McRae, Henry—1888—Stuyvar, Canad.
McWilliams, F. J.—Feb. 1, 1874—Virginia City, Nev.
Nagel, Conrad—March 16, 1897—Keokuk, Ia.
Nash, J. Carroll—Jan. 21, 1901—New York, N. Y.
Nambo, K.—Nov. 29, 1890—Tokyo, Japan.
Nance, Fernt.—Oct. 3, 1910—Montevallo, Mo.
Napoli, Nicola—Nov. 1905—New York, N. Y.
Nast, Myron C.—Nov. 6.—Mt. Morris, N. Y.
Nathan, John B.—June 5, 1905—New York, N. Y.
Nathanson, Gilbert—Dec. 11, 1904—Minneapolis, Minn.
Nathanson, Nathan L.—May 1, 1887—Minneapolis, Minn.
Netheaux, Louis—Pine Bluff, Ark.
Nettled, John F.—Nov. 24, 1894—Wahoo, Neb.
Nelson, Bobby—Santa Monica, Cal.
Nelson, David S.—Nov. 16, 1891—St. Louis, Mo.
Nelson, Jack—(dir.)—1887—Scranton, Pa.
Nelson, Jack—(Player)—1882—Memphis, Tenn.
Nelson, Otto—April 23, 1867—Belairie, O.
Nelson, Sam—Whittier, Cal.
Neuberger, E.—Sept. 6, 1907—New York, N. Y.
Neumann, Kurt—1906—Nuremberg, Germany.
Neville, John T.—Dec. 29, 1891—Harrisonville, Mo.
Newell, David—Jan. 23, 1905—Carthage, Mo.
Newell, William—Jan. 6—Millville, N. J.
Newfield, Sam—Dec. 6, 1899—New York, N. Y.
Newman, Alfred—Mt. Airy, Conn.
Newman, Frank L., Jr.—July 6, 1904—St. Louis, Mo.
Newman, Frank L., Sr.—Jan. 2, 1885—Newark, N. J.
Newmeyer, Fred C.—Aug. 9, 1888—Denver, Col.
Niblo, Fred—July 5, 1905.
Niblo, Fred—Jan. 23, 1903—New York, N. Y.
Nichols, Ted—April 6, 1905—Indiana.
Nicholls, George, Jr.—May 5, 1897—San Francisco, Cal.
Nichols, Dudley—April 6, 1895—Wapakoneta, O.
<table>
<thead>
<tr>
<th>Name</th>
<th>Date of Birth</th>
<th>City/State/Country</th>
</tr>
</thead>
<tbody>
<tr>
<td>O'Brien, A. Frank</td>
<td>Aug. 24, 1887</td>
<td>Frankfort, N. Y.</td>
</tr>
<tr>
<td>O'Brien, George</td>
<td>Sept. 1, 1900</td>
<td>San Francisco, Cal.</td>
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<tr>
<td>O'Brien, Pat</td>
<td>Nov. 11, 1899</td>
<td>Milwaukee, Wis.</td>
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<tr>
<td>O'Brien, Tom</td>
<td>July 25, 1889</td>
<td>San Diego, Cal.</td>
</tr>
<tr>
<td>O'Brien-Moore, Erna</td>
<td>May 2, 1906</td>
<td>Los Angeles, Calif.</td>
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<tr>
<td>O'Byrne, Patsy</td>
<td></td>
<td>Kansas</td>
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<tr>
<td>O'Connell, Hugh</td>
<td>Aug. 4, 1898</td>
<td>New York, N. Y.</td>
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<tr>
<td>O'Connor, Frank</td>
<td>April 11, 1888</td>
<td>New York, N. Y.</td>
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<tr>
<td>O'Connor, Harry</td>
<td></td>
<td>Chicago, Ill.</td>
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<tr>
<td>O'Connor, John</td>
<td>July 10, 1896</td>
<td>Amawalk, N. Y.</td>
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<tr>
<td>O'Connor, Louis J.</td>
<td>Oct. 8, 1880</td>
<td>Providence, R. I.</td>
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<tr>
<td>O'Connor, Robert</td>
<td></td>
<td>Milwaukee, Wis.</td>
</tr>
<tr>
<td>O'Connor, Una</td>
<td></td>
<td>Belfast, Ireland</td>
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<tr>
<td>O'Connell, James V.</td>
<td>May 26, 1900</td>
<td>Omaha, Neb.</td>
</tr>
<tr>
<td>O'Day, Molly</td>
<td>Oct. 16, 1909</td>
<td>Bayonne, N. J.</td>
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<tr>
<td>O'Day, Nell</td>
<td>Prairie Hill, Tex.</td>
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<tr>
<td>O'Donnell, Jack</td>
<td>April 17, 1888</td>
<td>Norwalk, O.</td>
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<tr>
<td>O'Donnell, John E.</td>
<td>July 26, 1902</td>
<td>Davenport, Iowa.</td>
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<tr>
<td>O'Donnell, Spec</td>
<td>April 9, 1911</td>
<td>Fresno, Calif.</td>
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<tr>
<td>O'Driscoll, Martha</td>
<td>Mar. 4, 1852</td>
<td>Tulsa, Okla.</td>
</tr>
<tr>
<td>O'Hearn, Timothy F.</td>
<td>Sept. 9, 1892</td>
<td>Lawrence, Mass.</td>
</tr>
<tr>
<td>O'Heron, Frank</td>
<td>June 16, 1889</td>
<td>Milton, Mass.</td>
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<tr>
<td>O'Keefe, Allan J.</td>
<td>March 12, 1897</td>
<td>Minneapolis, Minn.</td>
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<tr>
<td>O'Keefe, James</td>
<td>Dec. 9, St. Louis, Mo.</td>
<td></td>
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<tr>
<td>O'Leary, J. J.</td>
<td>Dec. 21, 1895</td>
<td>Butte, Mont.</td>
</tr>
<tr>
<td>O'Malley, David A.</td>
<td>Feb. 11, 1887</td>
<td>Boston, Mass.</td>
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<tr>
<td>O'Malley, Pat</td>
<td>Sept. 3, 1892</td>
<td>Forest City, Pa.</td>
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<tr>
<td>O'Neal, Zelma</td>
<td>May 29, Rock Falls, Ill.</td>
<td></td>
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<tr>
<td>O'Neil, Nance</td>
<td>Aug. 25, 1911</td>
<td>Sydney, Australia</td>
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<tr>
<td>O'Neill, Sally</td>
<td>Oct. 23, 1910</td>
<td>Bayonne, N. J.</td>
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<tr>
<td>O'Neill, Harry A.</td>
<td>Aug. 10, 1891</td>
<td>Orange, N. J.</td>
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<tr>
<td>O'Regan, Kathleen</td>
<td></td>
<td>Ireland</td>
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<tr>
<td>O'Shea, Daniel T.</td>
<td>March 25, 1904</td>
<td>New York, N. Y.</td>
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<tr>
<td>O'Shea, Robert</td>
<td></td>
<td>1900-1907, Harrison, Ark.</td>
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<tr>
<td>O.Shea, Edward A.</td>
<td>Aug. 19, 1896</td>
<td>Buffalo, N. Y.</td>
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<tr>
<td>O'Sullivan, Lawrence</td>
<td></td>
<td>Pittsburgh, Pa.</td>
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<tr>
<td>O'Sullivan, Maureen</td>
<td>May 17, 1911</td>
<td>Boyle, Ireland</td>
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<tr>
<td>O'Toole, Michael</td>
<td>Sept. 21, 1889</td>
<td>San Francisco, Calif.</td>
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<tr>
<td>O'Toole, Timothy J.</td>
<td>July 23, 1889</td>
<td>Portland, Me.</td>
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<tr>
<td>O'kcie, Jack</td>
<td>Nov. 14, 1903</td>
<td>Sedalia, Mo.</td>
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<td>O'akman, Wheeler</td>
<td></td>
<td>Virginia</td>
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<tr>
<td>Oates, Frank R.</td>
<td></td>
<td>1888-New York, N. Y.</td>
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<tr>
<td>Ober, Frederick F.</td>
<td></td>
<td>1890-1908, Providence, R. I.</td>
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<tr>
<td>Ochoa, Mertle</td>
<td>Feb. 19, 1911</td>
<td>Tasmania</td>
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<tr>
<td>Ohls, Millard</td>
<td>Sept. 2, 1904</td>
<td>New York, N. Y.</td>
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</tbody>
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BIRTHDAYS—BIRTHPLACES
**BIRTHDAYS**

**- Q -**

Quarberg, Lincoln—Nov. 25, 1906—Mondovi, Wis.
Quartaro, Nenni—Mt. Vernon, N. Y.
Quigley, George E.—Sept. 17, 1886—Weehawken, N. J.
Quigley, Juanita—June 24, 1921—Hollywood.

**- R -**

Rachmil, Lewis, J.—July 3, 1908—Brooklyn, N. Y.
Rackett, Gerald F.—Feb. 5, 1898—Chicago.
Raffo, Ricardo—Dec. 24, 1901—Argentina.
Raff, George—Sept. 27—New York, N. Y.
Raguse, Elmer R.—May 9, 1901—Springfield, Mass.
Rainier, Ralph—Oct. 7, 1901—New York, N. Y.
Ralli, Paul—Dec. 29, 1902—Cyprus.
Ralph, Jessie, Nov. 5, 1876—Gloucester, Mass.
Ralsdon, Esther—Sept. 17, 1902—Bar Harbor, Me.
Ralston, Jobyna—Nov. 21, 1904—S. Pittsburgh, Tenn.
Rambeau, Marjorie—July 15, 1889—San Francisco, Cal.
Ramsey, Terry—Nov. 2, 1885—Tonganoxie, Kan.
Ramsey, Arthur B.—Nov. 27, 1915—Oklahoma City, Okla.
Ramsey, William E.—Apr. 18, 1887—Gainesville, Tex.
Ranalow, Frederick B.—Nov. 7, 1873—Dublin.
Rand, Sally J.—Aug. 30, 1900—New York, N. Y.
Randall, Addison—May 12—San Fernando, Calif.
Randol, Robert—July 24, 1891—Ardmore, Okla.
Randolf, Anders—Dec. 18, 1876—Denmark.
Rankin, Arthur—Aug. 30, 1900—New York, N. Y.
Raape, Erno—June 3, 1891—Budapest, Hungary.
Rapf, Harry—Oct. 16—Denver, Col.
Rapf, Joe—Feb. 12, 1882—New York, N. Y.
Raphaelson, Samson—New York, N. Y.
Rasmussen, Gerda—March 26—Adair, Ia.
Rathbone, Basil—June 13, 1892—So. Africa.
Raths, Otto August—Aug. 30, 1874—Minneapolis, Minn.

**Premier, Evelyn—July 26, 1904—Vicksburg, Miss.**
**Preminger, Otto Ludwig—Dec. 5—Vienna.**
**Pressnell, Robert R.—April 29, 1894—Lake View, Ia.**
**Pressman, Esther—Sept. 14—Columbus, O.**
**Preston, Mae T.—July 4—Iowa.**
**Prevost, Marie—Nov. 8, 1896—Sarnia, Canada.**
**Price, Edward—May 18—Los Angeles.**
**Price, Kate—Feb. 13, 1872—Cork, Ireland.**
**Price, Nonny—June 25, 1906—Philadelphia, Pa.**
**Price, R. C.—Nov. 20, 1895—Baltimore, Md.**
**Priestly, John B.—Sept. 13, 1894—England.**
**Prince, John T.—Sept. 11, 1871—Boston, Mass.**
**Pringle, June—July 27—San Francisco, Cal.**
**Printz, Olga—1893—Philadelphia, Pa.**
**Prinz, LeRoy—July 14, 1895—St. Joseph, Mo.**
**Prior, Peggy—March 22, 1903—San Francisco, Cal.**
**Pritchard, Paul—Aug. 28, 1918— Oklahoma City, Okla.**
**Prival, Lucien—July 13, 1900—New York, N. Y.**
**Proser, Monte—July 14, 1904—Widnes-Lancaster, Eng.**
**Prouty, Jed—Boston, Mass.**
**Pryor, Roger—Aug. 27, 1903—New York, N. Y.**
**Puffy, Charles—Sept. 3, 1888—Budapest, Hungary.**
**Pugh, Harvey M.—Dec. 25, 1893—Lincoln, III.**
**Puglisi, Vincent—July 28, 1900—New York, N. Y.**
**Purcell, Irene—Aug. 7—Hammond, Ind.**
**Purcell, June—1903—Indianapolis, Ind.**
**Puth, Earl—March 9, 1891—Germany.**
**Putnam, Nina Wilcox—Nov. 28, 1888—New Haven, Conn.**
**Quillan, Eddie—March 31, 1907—Philadelphia, Pa.**
**Quillan, John—June 25, 1906—Philadelphia, Pa.**
**Quillan, Joseph—July 27, 1884—Glasgow, Scotland.**
**Quillan, Marie—March 17, 1911—Philadelphia, Pa.**
**Quinn, James T.—New Orleans, La.**
**Quinn, Phil—Feb. 9, 1890—New York, N. Y.**

**Quillan, Eddie—March 31, 1907—Philadelphia, Pa.**
**Quillan, John—June 25, 1906—Philadelphia, Pa.**
**Quillan, Joseph—July 27, 1884—Glasgow, Scotland.**
**Quillan, Marie—March 17, 1911—Philadelphia, Pa.**
**Quinn, James T.—New Orleans, La.**
**Quinn, Phil—Feb. 9, 1890—New York, N. Y.**

**Ratoff, Gregory—April 20, 1897—Samara, Russia.**
**Rauch, Samuel—Jan. 8, 1904—New York, N. Y.**
**Raucourt, Jules—Brussels, Belgium.**
**Rawlinson, Gerald—Aug. 24, 1904—St. Helens, Eng.**
**Rawlinson, Herbert—Aug. 28—Brighton, England.**
**Ray, Albert—1883—Haverhill, Mass.**
**Ray, Joey—Sept. 3, 1906—Chatanooga, Tenn.**
**Ray, Renee—Sept. 22, 1912.**
**Ray, Terrance—July 28, 1907—West Frankfurt, Ill.**
**Ray, Martha—Butte, Mont.**
**Rayford, Alma—March 24, 1906—Muskogee, Okla.**
**Raymaker, Herman C.—Jan. 22, 1893—Oakland, Cal.**
**Raymer, Laurence A.—April 16, 1909—Beloit, Wisc.**
**Raymer, Gene—August 3, 1905—New York, N. Y.**
**Raymond, Jack—Dec. 14, 1901—Minneapolis, Minn.**
**Rayner, Minnie—May 2, 1869—London.**
**Rayton, Wilbur B.—Nov. 15, 1894—Rochester, N. Y.**
**Read, Barbara—Dec. 29, 1917—Port Arthur, Canada.**
**Read, Janet—July 21, 1910—Philadelphia, Pa.**
**Reddy, Joseph P.—Nov. 15, 1893—New York, N. Y.**
**Ree, Max—Oct. 7—Copenhagen, Denmark.**
**Reed, Dorothy—1907—New York, N. Y.**
**Reed, Florence—Jan. 10, 1883—Philadelphia, Pa.**
**Reed, Ira B.—May 9, 1904—Tahlequah, Okla.**
**Reed, J. T.—1887—Cincinnati, O.**
**Reed, Luther—July 14, 1895—Berlin, Wisc.**
**Reed, Philip—Mar. 25, 1908—New York, N. Y.**
**Reed, Tom—Dec. 25, 1903—Shelton, Wash.**
**Reek, Edmund—May 19, 1897—New York, N. Y.**
**Reece, Arch—Dec. 28, 1889—Glenshaw, Pa.**
**Reeves, Hazel E.—Baltimore, Md.**
**Reeves, Robert—Jan. 28, 1892—Marlin, Tex.**
**Regan, Phil—May 28, 1906—Brooklyn, N. Y.**
Regas, Pedro—April 12, 1902—Greece.
Reichert, Frank—Dec. 2, Munich, Germany.
Reid, Clifford—Sept. 7, 1893—Delaware, O.
Reid, Dorothy—March 13—Boston, Mass.
Reid, Jane—July 2—Chicago, Ill.
Reid, Virginia—June 24—Pittsburgh, Pa.
Reischl, Carl N.—March 25, 1903—Dubuque, Ia.
Reinbold, B. G.—Oct. 26, 1880—Providence, R. I.
Reinhardt, H.—Sept. 27—1873—Austria.
Reisman, Phil—Sept. 14, 1890—St. Paul, Minn.
Reisman, Rose J.—Milwaukee, Wis.
Reiner, Charles F.—March 14, 1887—Minneapolis, Minn.
Renaldo, Duncan—April 23, 1904—Carmen, N. J.
Reynolds, Ralph—Sept. 23—Colorado, Tex.
Rennahan, Ray—May 18, 1896—Las Vegas, N. M.
Rennie, Reginald—Toronto, Canada.
Reston, James B.—Nov. 3, 1909—Scotland.
Rever, Dorothy—April 18, 1904—San Francisco, Cal.
Reynolds, Vera—Nov. 25, 1907—Richmond, Va.
Rhodes, Betty Jane—April 24, 1921—Rockford, Ill.
Rhodes, Erik—Feb. 10—El Reno, Okla.
Rica, Miguel—Oct. 15, 1909—Mexico City, Mexico.
Rice, Andy, Jr.—Sept. 12, 1908—Chicago, Ill.
Rice, Florence—Aug. 14, 1911—Cleveland, O.
Rice, Mary—May 20, 1913—Temple, Tex.
Rich, Irene—Oct. 13, 1897—Buffalo, N. Y.
Richards, Randolph E.—June 18, 1885—South Wales.
Richardson, F. H.—Oct. 25, 1866—Centerville, la.
Richardson, Frank Atwood—1892—New York, N. Y.
Richardson, John—1893—New York, N. Y.
Rickey, H. M.—Sept. 21, 1894—Angola, Ind.
Richman, Arthur—April 16, 1886—New York, N. Y.
Richman, Harry—Oct. 10, 1895—Cincinnati, Ohio.
Richmond, Kan.—Minneapolis, Minn.
Rickett, Shirley J.—1926—Washington, D. C.
Ricken, Joseph—Sept. 6, 1882—Clearcreek, Mont.
Riddle, Mel—June 15, 1897—Graban, Tex.
Riggins, George—Great Britain.
Rigby—Los Angeles, Cal.
Ring, Robert C.—April 12, 1905—New York, N. Y.
Rizzo, John—June 11, 1904—San Francisco, Cal.
Ritchey, James V.—May 4, 1873—Boone, la.
Ritchey, Norton V.—July 21, 1898—Erlington, la.
Rittenberg, Arnold S.—June 21, 1895—S. C.
Ritter, Tex.—Jan. 12—Panola County, Tex.
Ritz, Alvin—Aug. 28, 1894—Newark, N. J.
Ritz, Harry—March 28, 1891—New York, N. Y.
Ritz, Jim—Sept. 12—Newark, N. Y.
Rivero, Julian—Galveston, Tex.
Rivero, Lorraine—Seattle, Wash.
Rivkin, Allen—Nov. 20, 1903—Hayward, Wis.
Roach, Bert—Aug. 21, 1891—Washington, D. C.
Roach, John B.—Sept. 15, 1889—Elmira, N. Y.
Robach, Al—1888—New York, N. Y.
Robards, Jason—Hillsdale, N. Y.
Robb, Helen Lowell—June 2, 1872—New York, N. Y.
Robbins, Barbara—New York, N. Y.
Robbins, Lee—April 6, 1899—Pittsburgh, Pa.
BIRTHDAYS—BIRTHPLACES

Seitz, George—1882.
Selbye, Evelyn—July 6, 1882—Louisville, Ky.
Selden, Hal—Aug. 28, 1890—New York, N. Y.
Seligman, Al—Feb. 28, 1896—New York, N. Y.
Seltzen, March 1—Jan. 1886—New York, Wis.
Selwyn, Edgar—Oct. 20, 1875—Cincinnati, O.
Selwyn, Ruth—Nov. 6—Tazwell, Va.
Selzer, Edward—Jan. 1, 1893—New York, N. Y.
Semels, Harry—New York, N. Y.
Sennett, Mack—1884—Denville, Quebec.
Sennewald, Margaret—June 9, 1907—New York, N. Y.
Serlin, Oscar—Jan. 30, 1901—Russia.
Serrurier, Iwan—Sept. 21, 1878—Holland.
Seymour, James—April 23, 1895—Boston, Mass.
Shafer, Lawrence J.—March 8, 1888—Cleveland, O.
Shaff, Monroe—Sept. 17, 1908—New York, N. Y.
Shane, Maxwell—Aug. 26, 1905—Paterson, N. J.
Shannon, Nathan—Jan. 30—Los Angeles, Cal.
Shannan, Peggy—Pine Bluff, Ark.
Shapiro, Irwin—Aug. 6—New York, N. Y.
Shapiro, Victor M.—Jan. 25, 1893—New York, N. Y.
Shand, Elmer A.—May 14, 1893—Cincinnati, Ohi.
Sharick, Andrew—July 28, 1899—Darien, N. Y.
Sharkey, James—Oct. 10, 1896—New York, N. Y.
Sharp, H. Sutton—May 17, 1911—New Philadelphia, O.
Shaw, C. Montague—March 23, 1884—South Australia.
Shaw, Len G.—Nov. 24, 1872—Canistoe, N. Y.
Shaw, Peggy—Pittsburgh, Pa.
Shaw, Wini—Feb. 25—San Francisco, Cal.
Shayon, Samuel—Oct. 17, 1903—Brooklyn, N. Y.
Shea, Gloria—May 30, 1911—New York, N. Y.
Shea, Timothy E.—Aug. 6, 1898—Newton, Mass.
Shearer, Norman—Aug. 10, 1904—Montreal, Canada.
Sheehan, Clayton P.—Buffalo, N. Y.
Sheehan, Howard J.—July 31, 1884—Buffalo, N. Y.
Sheehan, John—Oct. 22, 1890—Oakland, Cal.
Sheehan, Winfield—Sept. 24, 1893—New York, N. Y.
Sheldon, Forrest—Trinidad, Col.
Sheldon, Gene—Feb. 1, 1908—Columbus, Ohio.
Shellman, James M.—Oct. 28, 1888—Brooklyn, N. Y.
Shelly, George—June 10, 1909—Vallejo, Calif.
Shepard, Edward J.—May 27, 1900—Duluth, Minn.
Shepherd, Leonard—April 13, 1882—London.
Shephard, R. M.—Dec. 8—Chalmers, Ind.
Sherburne, Ernest C.—April 5, 1878—Boston, Mass.
Sheridan, Anne—Sept. 27—Wichita, Kan.
Sheridan, Clara Lou—Feb. 21—Denton, Tex.
Sheridan, Frank—June 11, 1869—Boston, Mass.
Sherman, Al—April 25, 1903—New York, N. Y.
Sherman, Lowell—Oct. 11, 1885—San Francisco, Cal.
Sherrill, Jack—April 4, 1898—Atlanta, Ga.
Sherrey, J. Barlow—Feb. 20, 1897—London.
Sherwood, Dr. George J.—March 28, 1876—Richmond, Me.
Sherwood, Robert E.—April, 1896—New Rochelle, N. Y.
Shield, Ernie—Chicago, Ill.
Shields, P. X.—Nov. 18—New York, N. Y.
Shiffman, Harry—Dec. 1891—New York, N. Y.
Shilling, Marlon—1911—Denver, Col.
Shippee, Lee—Feb. 26, 1884—Memphis, Tenn.
Shirley, Albert—Apr. 17, 1894—New York, N. Y.
Shirley, Sam—July 17, 1881—Newark, N. J.
Shmittken, Al—Oct. 12, 1897—Cincinnati, Ohio.
Sholly, Henry L. II—Sept. 9, 1911—LaFollette, Tenn.
### Birthdays—Birthplaces

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<thead>
<tr>
<th>Name</th>
<th>Date</th>
<th>Place</th>
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<tbody>
<tr>
<td>Stone, George E.</td>
<td>May 23, 1903</td>
<td>Lodz, Poland</td>
</tr>
<tr>
<td>John, Stewart</td>
<td>Dec. 12, 1900</td>
<td>New York, N. Y.</td>
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<tr>
<td>Stone, Lewis</td>
<td>Nov. 15, 1879</td>
<td>Winchester, Mass.</td>
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<tr>
<td>Stone, Mildred</td>
<td>Jan. 13, 1891</td>
<td>Hanford, Calif.</td>
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<tr>
<td>Stong, Philip</td>
<td>1854</td>
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<td>Stoppler, Wilhelm</td>
<td>May 9, 1888</td>
<td>Germany</td>
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<tr>
<td>Strasser, Julius J.</td>
<td>June 28, 1850</td>
<td>Alsace, Lorraine</td>
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<td>Strauss, William</td>
<td>June 13, 1885</td>
<td>New York, N. Y.</td>
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<td>Strawn, Arthur</td>
<td>Sept. 23, 1900</td>
<td>New York, N. Y.</td>
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<td>Strayer, Frank R.</td>
<td>Sept. 21, 1891</td>
<td>Altoona, Pa.</td>
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<td>Strief, Frederic</td>
<td>Oct. 1, 1894</td>
<td>Cincinnati, Ohio</td>
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<td>Striker, J. G.</td>
<td>Dec. 25, 1898</td>
<td>New York, N. Y.</td>
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<td>Strook, L. C.</td>
<td>July 5, 1900</td>
<td>Poloz, Ill.</td>
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<td>Strode, R. E.</td>
<td>Jan. 8, 1903</td>
<td>England</td>
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<td>Stromberg, Hunt</td>
<td>July 12, 1891</td>
<td>Louisville, Ky.</td>
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<tr>
<td>Stroms, Karl</td>
<td>Nov. 30, 1895</td>
<td>New York, N. Y.</td>
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<td>Stuart, Charles S.</td>
<td>Sept. 8, 1891</td>
<td>Brooklyn, N. Y.</td>
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<td>Stuart, Charles B.</td>
<td>July 4, 1911</td>
<td>Santa Monica, Calif.</td>
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<td>Stuart, Charles A.</td>
<td>July 15, 1893</td>
<td>Franklin, Ky.</td>
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<td>Stuart, John</td>
<td>July 18, 1898</td>
<td>Scotland</td>
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<td>Stuart, Lee</td>
<td>May 3, 1889</td>
<td>St. Louis, Mo.</td>
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<td>Stuart, Max</td>
<td>June 15, 1887</td>
<td>Roumania</td>
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<td>Stuart, Nick</td>
<td>April 10, 1896</td>
<td>Roumania</td>
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<td>Stubbins, Harry</td>
<td>1880</td>
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<td>Stuber, Adolph</td>
<td>Apr. 7, 1889</td>
<td>Louisville, Ky.</td>
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<td>Apr. 9, 1864</td>
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<td>Stuard, John S.</td>
<td>May 30, 1878</td>
<td>Russia</td>
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<td>Sturgess, Preston</td>
<td>Aug. 29, 1898</td>
<td>Chicago, Ill.</td>
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<td>Suchman, Al.</td>
<td>July 8, 1897</td>
<td>New York, N. Y.</td>
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<td>Sudekum, T. F.</td>
<td>Nov. 29, 1890</td>
<td>Chicago, Ill.</td>
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<tr>
<td>Sugar, Solomon S.</td>
<td>Sept. 24, 1874</td>
<td>Norfolk, Va.</td>
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<td>Sullivan, Margaret</td>
<td>May 16, 1911</td>
<td>Norfolk, Va.</td>
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<td>Sullivan, Charles E.</td>
<td>Mar. 2, 1890</td>
<td>Quincy, Mass.</td>
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<td>Sullivan, Frank F.</td>
<td>Feb. 27, 1904</td>
<td>Dublin, Ireland</td>
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<tr>
<td>Sullivan, Jack</td>
<td>March 4, 1895</td>
<td>San Francisco, Calif.</td>
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<td>Sullivan, William</td>
<td>Nov. 19, 1890</td>
<td>Chicago, Ill.</td>
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<td>Summers, Walter</td>
<td>1892</td>
<td>Barstaple</td>
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<td>Summerville, Slim</td>
<td>July 10, 1875</td>
<td>Alburquerque, N. M.</td>
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<td>Sumner, Verlyn</td>
<td>June 7, 1893</td>
<td>Lakefield, Minn.</td>
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<td>Sussa, Charlotte</td>
<td>Mar. 1, 1903</td>
<td>Memel, E. Prussia</td>
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<td>Sutherland, Eddie</td>
<td>Jan. 5, 1895</td>
<td>London, England</td>
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<td>Sutton, Gertrude</td>
<td>Butte, Mont.</td>
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<td>Sutton, Grady</td>
<td>Apr. 5, 1908</td>
<td>Chattanooga, Tenn.</td>
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<td>Sullivan, Alverd F.</td>
<td>Dec. 23, 1878</td>
<td>Chicago, Ill.</td>
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<td>Swanson, Allan</td>
<td>Jan. 22, 1891</td>
<td>Chicago, Ill.</td>
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<td>Swarthout, Gladys</td>
<td>Dec. 25, 1875</td>
<td>Deep Water, Mo.</td>
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<td>Sweet, Blanche</td>
<td>June 18, 1876</td>
<td>Chicago, Ill.</td>
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<td>Sweiling, Jo.</td>
<td>Apr. 18, 1894</td>
<td>Russia</td>
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<td>Swickard, Joseph</td>
<td>Oct. 15, 1895</td>
<td>Coblenz, Germany</td>
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<td>Swinburne, Norah</td>
<td>July 24, 1902</td>
<td>England</td>
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<td>Swor, John</td>
<td>April 7, 1883</td>
<td>Paris, Tenn.</td>
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<td>Sykes, Ethel</td>
<td>Feb. 27, 1886</td>
<td>Seattle, Wash.</td>
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<td>Szakall, Szoke</td>
<td>Feb. 2, 1888</td>
<td>Budapest, Hungary</td>
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<td>Szekely, Stephen</td>
<td>Feb. 25, 1889</td>
<td>Budapest, Hungary</td>
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<td>Oct. 29, 1900</td>
<td>Tiflis, Russia</td>
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<td>Tanne, Julius</td>
<td>May 16, 1895</td>
<td>New York, N. Y.</td>
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<td>Tannen, William</td>
<td>Nov. 17, 1875</td>
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<td>Tannenbaum, Joseph A.</td>
<td>Nov. 17, 1896</td>
<td>Wilkes-Barre, Pennsylvania</td>
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<td>Tanner, Herman</td>
<td>Feb. 24, 1907</td>
<td>Pana, Ill.</td>
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<td>Tanney, Joseph A.</td>
<td>Nov. 17, 1896</td>
<td>Wilkes Barre, Pa.</td>
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<td>Tannura, Philip</td>
<td>March 28, 1897</td>
<td>New York, N. Y.</td>
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<td>Taupenoux, John J.</td>
<td>July 5, 1895</td>
<td>Lussanne, Switzerland</td>
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<td>Tapley, Colin</td>
<td>July 5, 1898</td>
<td>New Zealand</td>
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<tr>
<td>Tarbox, Charles H.</td>
<td>June 28, 1903</td>
<td>Frederick, N. Y.</td>
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<tr>
<td>Tarver, Edwin L.</td>
<td>Aug. 4, 1911</td>
<td>Dallas, Texas</td>
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</table>
Wardwell, Geoffrrey—July 30, 1900—New York, N. Y.
Ware, Edward L.—Nov. 19, 1899—Little Rock, Ark.
Ware, Helen—San Francisco, Cal.
Ware, Irene—Nov. 6, 1911—New York, N. Y.
Warfield, Kittie—April 12, 1874—Cincinnati, Ohio.
Warner, Albert—July 23—Baltimore, Md.
Warner, Laura—Mar. 16—New York, Canada.
Warner, Marguerite—Jan. 4, 1911—Austin, Texas.
Warner, Mary I.—June 25, 1910—Albany, N. Y.
Warren, Harry—Dec. 24, 1893—Brooklyn, N. Y.
Warrender, Harold—Nov. 15, 1903—London.
Warton, Lex—July 6, 1885—Australia.
Waschneck, KURT—May 4, 1882—Germany.
Washburn, Bryant—April 28, 1889—Chic., Ill.
Washburn, John—May 30, 1893—New York, N. Y.
Waters, William J.—June 18—Poughkeepsie, N. Y.
Watkins, MAURINE—Lexington, Ky.
Watson, Adele—Jan. 31—Minnesota.
Watson, Coy, Jr.—Nov. 12, 1912—Los Angeles, Cal.
Watson, Lucile—May 27—Quebec, Canada.
Watson, Mary, Jr.—Feb. 17, 1892—Campbell, N. Y.
Watters, George M.—April 27, 1892—Rochester, N. Y.
Waxman, Louis—Feb. 25, 1902—New York, N. Y.
Wayne, John—May 26, 1907—Winterset, Iowa.
Webb, CLIFFTON—Nov. 19—Indianapolis, Ind.
Webb, KENNETH—June 16, 1893—Australia.
Weber, Floyd—July 19, 1895—Buffalo, N. Y.
Weber, Murray—Feb. 21, 1892—New York, N. Y.
Webster, Ben—June 2, 1864—London.
Weeks, Barbara—July 4, 1913—Boston, Mass.
Wehrenbergh, Fred—June 18, 1880—St. Louis, Mo.
Weigel, Paul—Halle, Saxony.
Weil, Mathieu—Aug. 1887—Salt Lake City, U. S.
Weil, Joe—Jan. 8, 1893—New York, N. Y.
Weil, Richard—Oct. 29, 1883—New York, N. Y.
Weinberger, Arthur M.—Jan. 18, 1899—Queens, N. Y.
Weinberger, Julius—July 22, 1893—New York, N. Y.
Weinarten, Lawrence—Dec. 30—Chicago, Ill.
Weiss, Adolph—New York, N. Y.
Weiss, Louis—New York, N. Y.
Weiss, Max—New York, N. Y.
Weissman, J. M.—June 27, 1884—Cincinnati, Ohio.
Weitzerkorn, Louis—Wilkes-Barre, Pa.
Wellesley, Wong—1894—Sidney, Australia.
Welman, Manly Wade—May 21, 1903—Portuguese, W. Africa.
Welsh, Betty—Oct. 12, 1908—New York, N. Y.
Welsh, Caesar—Jan. 16—New York, N. Y.
We'sh, Robert E.—1893—New York, N. Y.
Wernick, Dr.—Dec. 16, 1886—Deadwood, S. D.
Werner, David C.—Aug. 30, 1890—Hoboken, N. J.
Wesner, David E.—Nov. 11, 1894—Brooklyn, N. Y.
I wonder what The Film Daily will say about it?


ASSOCIATED PUBLICATIONS—4704 E. 9th St., Kansas City, Mo. Chestnut 7777; Editor-in-Chief and Publisher; Ben Shlyen; Editor, William Formby; Formby Publications; Boxoffice, published weekly on Saturday in seven sectional editions. See: Boxoffice.


BILLBOARD, THE—National, semi-trade, weekly on Tuesdays. (Vaudville, pictures, dramatic). 23 Opera Place, Main 5306, Cincinnati. Editors: Al C. Hartmann, Elias E. Sugarman.


CANADIAN MOVING PICTURE DIGEST— (Trade, weekly on Saturday, covering Canada, Great Britain, United States, Australia and New Zealand; 259 Spadina Ave., Waverley 4929, Toronto. Editor and Publisher: Ray Lewis.


CINEMA ARTS—Fan, monthly. Published by Cinema Magazine, Inc., 250 Park Ave., Wickersham 2-7750, New York, N. Y.; Publisher: E. A. Troop; President: A. Griffith Grey.

CINEMA HALL-MARKS—Trade, weekly. P. O. Box 1911, Hollywood, Cal. Editor: Howard Hall.


CUE—Fan, weekly on Saturday; 6 E. 39th St., Ashland 4-8642, New York, N. Y.; President: Mortimer Glaukoff; Editor: Jesse Zunser; Associate Editor: Brailsford Felder.


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HARRISON'S FORECASTER — National, trade, seasonable (June to August); analyzing story material: 1440 Broadway, Pennsylvania 6-6379, New York, N. Y.; Editor: F. S. Harrison.


HOLLYWOOD FILMOGRAPH — National, trade, weekly on Saturday, 1606 Cahuenga Blvd., Los Angeles. Editor: Robert E. Fieve.

HOLLYWOOD LOW-DOWN — Fan, monthly. 1508 N. Highland Ave., G.RAnite 1508, Holly- wood, Calif. Editor and Publisher: Jimmy Valentine.


HOLLYWOOD REPORTER — Trade, daily except Sunday, 6715 Sunset Blvd., Hollywood, Cal. Editor and Publisher: W. R. Wilkerson; Managing Editor: Fred Stanley; Business Manager: James Fivey. Branches: 229 W. 42nd Street, N. Y. C.; 540 N. Michigan Ave., Chicago; Grosvenor House, Park Lane, London; 52 Rue Faubourg St. Honoré, Paris; Viktoria-Luise- Platz 8, Berlin; Saln Martin 501, Buenos Aires; 198 Pitt St., Sidney, Australia; Erzsebet Korut 7, Budapest VII, Hungary; Biblioteksgatan 11, Stockholm, Sweden; Bucarelli 17, Mexico City, Mexico.

HOLLYWOOD SCREEN WORLD — West coast trade; published bi-weekly. 5724 Sunset Blvd., Hollywood, G.RAnite 1157. Editor and Publisher: Louis Jacobino.

HOLLYWOOD SPECTATOR — National trade, (Reviews of pictures and comment only)—6513 Hollywood Blvd., Hollywood, Calif. Welford Beaton, Editor.


JAPANESE MOVIE MAGAZINE — (Published in Japan). National, fan-trade, monthly on 1st, 6223 Santa Monica Blvd., G.RAnite 9011, Hollywood. Correspondent: Yukio Aoyama.


MINIATURE MOVIES — 8 mm. and 16 mm., official organ, Miniature Movies Institute and 16 mm. Board of Trade, monthly, 1944 Coney Island Ave., Brooklyn, N. Y. Editor and Publisher: A. D. V. Storey.

MODERN SCREEN MAGAZINE — Monthly, fan, 149 Madison Ave., MURray Hill 4-7100, New York, N. Y. Editor; Regina Cannon, Advertising Manager: Fred Henry.

MOTION PICTURE — National, fan, monthly on the 25th—1501 Broadway, ChICKering 4-6883. N. Y. C. Branches: Chicago, 360 N. Michigan Ave.; Coast, Simpson-Reilly; South, George M. Kohn.


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MOTION PICTURE REVIEW DIGEST—Digest of reviews and pre-views from 40 trade, fan, and general publications. Published weekly by H. W. Wilson Co., 950 University Ave., New York, N. Y.


NATIONAL BOARD OF REVIEW MAGAZINE—Monthly except July and August by the National Board of Review of Motion Pictures, 70 Fifth Ave., N. Y. C. Managing Editor: Mrs. Bettina Gunczy. Editorial Staff: James Shelley Hamilton, Frances Taylor Patterson, Frances C. Barrett, Patricia Hagan.


ROMANCES OF HOLLYWOOD MOVIES—Monthly fan covering stage and screen, 381 Fourth Ave., Murray Hill 4-5321, New York, N. Y. Editor: M. R. Reese; Advertising Manager: Samuel Perry.

ROMANTIC MOVIE STORIES—Fan, monthly; 1501 Broadway, C.Hickering 4-6883, New York, N. Y.; Publisher: W. H. Fawcett; Editor: Ralph Daigh; Business Manager: M. M. Cotton; Advertising Director: C. W. Fuller.


SCREEN GUIDE—Fan, monthly; Editorial Office: 551 Fifth Ave., Murray Hill 2-4690, New York, N. Y.; Executive Office: 731 Plymouth Court, W.Bash 8848, Chicago, Ill.; Coast Office: 6715 Hollywood Blvd., Hollywood, Calif.; Chairman of the Board: M. L. Annenberg; Executive Vice-President and General Manager: Herbert Krancer; Vice-President and Editor: Director: Curtis Mitchell; Editor: Ernest V. Heyn; Western Representative: Carl A. Schroe-der; Circulation Manager: Ed Zoty.


SHOWMEN'S TRADE REVIEW (Formerly Snowmen's Round Table)—National trade weekly on Fridays, 1501 Broadway, Bryant 9-5606, New York, N. Y. Editor and Publisher: Charles E. "CHick" Lewis; Vice-President and General Manager: Carroll S. Towbridge; Managing Editor: G. M. Sangster; Exploitation Editor: Jack Iobby; Advertising Manager: Harold Rendall; Business Manager: D. H. Dean; Hollywood Representative: Joe Blair; 1040 N. Martel Ave., H.Empeast 5982; Midwestern Representative: William R. Stewart, 9 S. Clinton St., FRanklin 1133, Chicago, Ill.; London Representative: Ronald Strode, Callard House, Regent St., London W. 1.

SILVER SCREEN MAGAZINE—National fan, monthly on 7th of month preceding, 45 W. 45th St., Bryant 9-6160, N. Y. C. Editor: Elolv Keen; Advertising Representatives: Macy & Kliner, Inc., 400 N. Michigan Ave., Chicago; Loyd B. Chappell, 220 N. Catalin St., Los Angeles.

STAGE—Fan, monthly; 50 E. 42nd St., VAn-derbilt 3-6886, New York, N. Y.; Editor: John Hanrahan; Moving Pictures: Katharine Best.

STUDIO NEWS—West Coast trade, weekly on Thursday. 624 Guaranty Bldg., Hollywood 5111, Hollywood, Calif.; Editor: Sam Black.

VARIETY—National, semi-trade (Pictures, radio, vaudeville, dramatic, etc.), weekly on Wednesday, 154 W. 46th St., Bryant 9-8513, New York. Editor: Sid Silverman; Branches in key cities.

ZIT'S WEEKLY—National, semi-trade (films, vaudeville, dramatic, etc.), weekly on Wednesday. 254 W. 54th St., Circle 7-7611, N. Y. C. Editor: C. F. Zittell; Managing Editor: Nor- man Winter.
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UNITED STATES—JOURNAL OF THE SOCIETY OF MOTION PICTURE ENGINEERS—33 W. 42nd St., N. Y. C.

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BRITISH JOURNAL OF PHOTOGRAPHY—

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BELL SYSTEM TECHNICAL JOURNAL—195 Broadway, N. Y. C.
ELECTRONICS—330 W. 42nd St., N. Y. C.
JOURNAL OF THE OPTICAL SOCIETY OF AMERICA—450 Alnaip St., Menasha, Wis.
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RADIO ENGINEERING—19 E. 47th St., N. Y. C.
REVIEW OF SCIENTIFIC INSTRUMENTS—450 Alnaip St., Menasha, Wis.
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UNITED STATES
See list of Fan and Trade Publications on page 813.

PUBLICATIONS IN THE EDUCATIONAL MOTION PICTURE FIELD

FRANCE

GERMANY
DER BILDWART—Bochumerstr. 8a, Berlin N. W. 21.
DIE SCHULEPHOTOGRAPHIE—Zehlendorf, Weidmannsche Buchhandlung, Berlin, S. W. 68.

ITALY
INTERNATIONAL REVIEW OF EDUCATIONAL CINEMATOGRAPHY (Issued in five languages)—via Lazzaro, Spallanzani 1, Rome.

JAPAN
CINE EDUCATION—Osaka Mainichi Publishing Co., Ltd., Osaka and Tokyo.

RUSSIA
PROLETARSKAYE KINE—Tverskaya 35, Moscow 9.

UNITED STATES
EDUCATIONAL SCREEN—64 E. Lake St., Chicago, Ill.
MOTION PICTURE—28 W. 44th St., N. Y. C.
MOTION PICTURES IN EDUCATION—7 W. 44th St., N. Y. C.
KINEMA NEWS—Takimichi Bldg., 611 Kanocho, Kobe.
NAIGWAI EIGWA TSUSHIN—26 Kitanoishiraumecho, Kamikyo-ku, Kyoto.

NIPPON KOGOY TSUSHIN—11 Shinsakamoto- machi, Kyo bashi ku, Tokyo.
TEITOKU EIGWA TSUSHIN—10 1-chome Minaminabe-cho, Kyo bashi ku, Tokyo.

NETHERLANDS
CINEMA EN THEATER—Doustraat 1, Leiden.

NEW ZEALAND

NORWAY
FILM—Oslo.
FILMEN OG VI—Oslo.
VIILMREVY—Oslo.

POLAND
FINO DLA WSWYSTKICH— Wierzbowa 7, Warsaw.
KINO I TEATRE—Wspolna 54, Warsaw.

PORTUGAL
CINEFILO—Rua do Seculo, Lisbon.

RUMANIA
CINEMA—Boulevard-dul Elisabeta 14, Bucharest.

SWEDEN
BIOGRAFBLADET—Ostersalmsgatan 23, Stockholm.

SPANISH
ARTE Y CINEMATOGRAFIA—Aragon 235, 3 Barcelona.
BIBLIOTECA FILMS—Valencia 234, Barcelona.
CINEGRAMS—Apartado, 165, Madrid.
EL CINE—Seneca 9 y 11, Barcelona.
EL MUNDO CINEMATOGRAFIA—Valencia 200, Barcelona.

SWEDEN
BIOGRAFBLADET—Ostersalmsgatan 23, Stockholm.

UNITED STATES
FILM JOURNAELN—Ahlen Ake lunds Forlag, Stockholm.

SVENSK FILMTIDNING—Jutas Backe 1, Stockholm.

BOOKS ON MOTION PICTURE SUBJECTS

Alice in Movieland, by Alice Williamson—Appleton Publishing Co., 1928.


Art and the Actor, by Constant Coquelin—Published in 1915 (Copy is in the Dramatic Museum of Columbia University, New York).


Behind the Motion Picture Screen, by Austin C. Lesca bora—Scientific American Publishing Co., 1921.


Breaking Into the Movies, by Charles Reed Jones—Unicorn Press, 1928.


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INTERNATIONAL PROJECTIONIST

Edited by James J. Finn
580 Fifth Ave.  
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Cinematograph Book, by E. B. Jones—Funk & Wagnalls, 1921.


Condensed Course in Motion Picture Photography, A. New York Institute of Photography, 1920.


Cyclopedia of Motion Picture Work, American School of Correspondence, Chicago, 1911.

Directors' Annual & Production Guide, published each June by The Film Daily, 1501 Broadway, New York City.

Educational Talking Picture, The, by Frederick L. Devereux—University of Chicago Press.


Elinor Glyn's System of Writing, by Elinor Glyn—Author's Press, 1922.

Encyclopedia of Music for Pictures, by Erno Rapee—Belwin, 1925.


Famous Film Folk, by Charles Donald Fox—Doran & Co., 1925.


Feature Photoplay, The, by Henry Albert Phillips—Home Correspondence School, Springfield.

Film Daily Year Book, published about January 1, yearly, by the Film Daily, 1501 Broadway, New York City.

Film Facts and Forecasts, by L'Estrange—Fawcett Co., 1927.

Film Industry, by Boughey—Putman & Sons, 1921.


For the Sake of Shadows, by Max Miller—E. P. Dutton, 1936.


History of the Movies, by Benjamin B. Hampton—Confi Friede, N. Y., 1931.


How to Appreciate Motion Pictures, by Edgar Dale—The Macmillan Co., New York, 1933.

How to Make and Operate Moving Pictures, by B. E. Jones—Funk & Wagnalls Co., 1916.

How Motion Pictures Are Made, by Homer Croy—Harper & Bros., 1918.


Kinematograph Studio Technique, by L. C. MacBean—Putman & Sons, 1922.

Know Your Movies, by Welford Beaton. Published by Howard Hill, Hollywood, 1932.

Let's Go to the Movies, by Iris Barry—Payson, 1926.


Mary and Doug, by Allene Talmet—Macy Masius Co.

Million and One Nights, by Terry Ramsaye—Simon & Schuster, 1926.

Mirrors of Hollywood, by Chas. Donald Fox—Charles Renard Corp., 1925.

Motion Picture Almanac, published yearly by Quigley Publishing Co., Rockefeller Center, N. Y. C.

Motion Picture Continuities, by Frances Taylor Patterson—Columbia University Press.


Modern Communications, chapters by John E. Ottersen and Herbert E. Ives—Houghton Mifflin Co., 1933.

Motion Picture Accounting, by W. F. Morris—M. P. V. Publishing Co., 1924.

Motion Picture Cameraman, by E. G. Lutz, Scriber, 1927.

Motion Picture Directing, by Peter Milne—Falk Publishing Co., 1922.


Motion Picture Industry, by Howard T. Lewis—D. Van Nostrand Co., 1933.

Motion Picture Making and Exhibiting, by Terry Ramsaye—C. C. Thompson Co., Chicago, 1914.

Motion Picture Moods for Organists and Pianists, by Erno Rapee.

Motion Picture Operation, Stage Electrics and Illusions, by H. C. Hortsman—Drake, Chicago, 1914.

Motion Picture Optics, by James R. Cameron—Cameron Publishing Co., 1926.

Motion Picture Photography, by Carl L. Gregory—Falk Publishing Co., 1921.

Motion Picture Photography—Eastman Kodak Co., 1924.

Motion Picture Photography, by Herbert C. Ka—Falk Publishing Co., 1924.


Motion Picture Theater Management, by Harold B. Franklin—Doran & Co., 1927.

Motion Picture Work, by D. S. Hulifsh—Amateur School of Correspondence, Chicago, 1913.

Motion Pictures for Instruction, by A. P. Hollis—The Century Co., New York.

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Motion Pictures with Sound, by James R. Cameron—Cameron Publishing Co., 1929.


Moving Pictures—How They Are Made and Worked, by Frederick A. Talbot—J. B. Lippincott Publishing Co., 1923.


Musical Presentation of Motion Pictures, by George W. Beynon—O. Shirmer, 1921.

National Com'n's Motion Picture Study Clubs—National Commission for Better Films, 1925.


New Aspects of the Citizens' Solution of the M. P. Problem, by C. C. Gilman—C. C. Gilman, Minneapolis, 1926.


Outlook For Television, by Orin E. Scopp, Jr.—Harper & Bros., 1922.


Photoplay Writing, by W. L. Wright—Falk Publishing Co., 1922.


Questions and Answers on Sound Motion Pictures, by James R. Cameron—Cameron Publishing Co., 1932.


Recording Sound for Motion Pictures—Edited by the Academy of Motion Picture Arts and Sciences. McGraw-Hill Book Co., Inc., N. Y. C., 1930.


Screen Acting by Inez and Helen Klump—Falk Publishing Co., 1922.

See and Hear, by Will II. Hay —Motion Picture Producers and Distributors of America, 1929.


Sound Motion Picture in Science Teaching, by Phillip Justin Rulon—Harvard University Press.

Sound Motion Pictures, by Harold B. Franklin—Doubleday, Doran & Co., 1922.


Soul of the Moving Picture, translated from the German by Allen W. Porterfield—E. P. Dutton Co., 1921.

Sound Recording—Society of Motion Picture Engineers, 1935.


Taking and Showing of Motion Pictures for Amateurs, by James R. Cameron—Cameron Publishing Co., 1927.


Technique of the Photoplay, by Epes W. Sargent, —Moving Picture World.

That Marvel—the Movie, by E. S. Van Zile—G. P. Putnam's Sons, 1923.

Theater and Motion Pictures—Encyclopedia Britannica, Inc., 1933.


This Film Business, by R. P. Messel, London, Benn., 1928.


Up the Years from Bloombury, by George Arliss —Little, Brown & Co., Boston.

Upton Sinclair Presents William Fox—Upton Sinclair, 1933.

Visual Fatigue of Motion Pictures, by Aaron E. Singer—Amusement Age Publishing Co., 1933.

Visual Instruction in the Public Schools, by Anna Verna—Dorris, Glenn & Co.

What's Wrong with the Movies? by Tamar Lane — Waverly Co., 1923.

When the Movies Were Young, by Linda A. Griffith (Mrs. D. W. Griffith)—Dutton & Co., 1925.


With the Movie Makers, by John Amid—Otrhop & Shephard, Boston, 1923.


Year Book, Film Daily—Published about January 1, yearly, by the Film Daily, 1501 Broadway, New York City.
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THE Motion Picture Producers and Distributors of America, Inc., was organized in March, 1922, under the presidency of Will H. Hays.

From the first, Mr. Hays emphasized that the support of the public is essential to the production of better motion pictures. Improvement of films has been a continuing process in which both the producers and the public have shared. In all that the Association has done in its fifteen years of existence, self-regulation has been the constant purpose. Always the aim has been to maintain the integrity of the screen. This is in line with the American tradition of self-discipline, as exemplified in freedom of the press.

After eight years of progressive improvement in film standards, the self-regulative principle was bulwarked by the Production Code, adopted in March, 1930, and the Advertising Code, adopted in June of the same year, both of which continue in force.

Through his Open Door policy, Mr. Hays has interested thousands of community leaders in the industry’s efforts at self-improvement. He has given assistance to public groups trying to encourage audience demand for the best entertainment.

Better films councils and committees are operating independently in thousands of communities all over the country. These groups act as leaders in their localities in efforts in behalf of better pictures.

The activities of the Association cover a wide area and include the self-regulation of advertising, community service, conservation, foreign markets, public information, theatre service and title registration.

PRODUCTION CODE ADMINISTRATION

Self-regulation of motion picture production evolved gradually from early beginnings in 1922 when the Motion Picture Producers and Distributors of America was founded.

Several progressive steps to establish higher standards of production culminated in the adoption on March 31, 1930, of the Production Code, which is still in force.

This Code, a voluntary agreement entered into by the member companies, acknowledges the producers’ responsibility to the public and asks in return “a sympathetic understanding of their purposes and problems and a spirit of cooperation that will allow them the freedom and opportunity necessary to bring the motion picture to a still higher level of wholesome entertainment for all the people.”

The Code machinery of self-regulation operates at four points:

1. The original story or play is submitted to the Production Code Administration for suggestion and criticism before the first screen adaptation is written.
2. When the script is completed, it is submitted for a check with Code requirements.
3. In the early stages of production, members of the Production Code Administration staff are often called in to discuss sequences that present problems.
4. After this careful reviewing all along the way, the finished picture is reviewed and, if it meets Code requirements, a certificate of approval is issued.

The Code machinery is available to all producers, foreign or domestic, whether or not they are members of the Association.

From July 15, 1934, to December 1, 1936, the Production Code Administration issued a total of 3,975 Code certificates, including feature pictures and short subjects. The Hollywood office issued 1,704 certificates for feature pictures and 990 for short subjects. The New York office, which reviews foreign as well as eastern productions, issued 186 certificates to features and 1,095 to shorts.

How well the Production Code Administration has performed its function in maintaining both Code standards and the integrity and vigor of the screen as a medium of entertainment is evidenced by the steady stream of high quality pictures that continues to flow from the studios.
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ADVERTISING ADVISORY COUNCIL

The Advertising Code, adopted on June 6, 1930, applies to all press books, newspaper advertising, trailers, outdoor display, novelty distribution and other forms of motion picture exploitation issued by member companies. Its general principle is: "Good taste shall be the guiding rule of motion picture advertising."

Mr. Hays established an office for code enforcement, but there was such a volume of detail that it was necessary to expand the organization. This was done November 17, 1933, when the Executive Committee of the Association met at the call of Mr. Hays to organize the Advertising Advisory Council.

To secure uniform interpretation of the Code, all advertising material is submitted in advance to the Council at the Hays office in New York or its branch in Hollywood. Because of the close cooperation of company advertising directors—each of whom, as a member of the Council, is directly responsible for his own advertising—there have been fewer and fewer rejections each year, indicating the improved quality of advertising. Out of 107,353 stills submitted in the past year, 929, or less than 1 per cent, were discarded or retouched to meet Code standards. Of 11,930 advertisements, 347 were rejected or revised. Of 12,092 exploitation ideas, 18 were found unsuitable. Only 61 posters out of 2,050 submitted had to be changed and there were but two deletions in 858 trailers. Approximately 85 per cent of motion picture advertising originates with member companies of the Motion Picture Producers and Distributors of America. The remaining 15 per cent has, in large measure, followed the lead of the Association.

TITLE REGISTRATION BUREAU

Early in the life of the Association, a plan was adopted for the registration of motion picture titles. This served the dual purpose of avoiding objectionable titles and preventing harmful similarity of titles with resulting confusion on the part of producers and public. As now constituted, a voluntary system of arbitration is provided within the industry for the settlement of disputes as to conflict or priority of titles and this method of registration has become an important part of the industry's system of self-regulation.

Approximately 10,000 motion picture titles are on registration with the Motion Picture Producers and Distributors of America at the present time, and more than thirty producing or distributing companies regularly register their titles with the Association. New registrations range from half a dozen to as many as fifty a day, with a daily average of approximately fifteen.

THEATRE SERVICE DEPARTMENT

The Theatre Service Department studies and analyzes the trade practices, trade relations, methods of theatre operation and the structure of industrial organization in the industry. Active contacts are maintained with local exhibitor organizations throughout the country to assist them in developing in constructive ways their own usefulness and service to the local theatre owners in their own State and zone. Statistics and data are assembled and information supplied to units in the industry for various uses.

Effort is constantly made to help exhibitors and exhibitor associations to bring about a better and broader understanding of industry matters and the commercial practices essential and peculiar to the picture business, and to build good will for the local motion picture theatre.

FOREIGN DEPARTMENT

Through the medium of the Foreign Department, the Motion Picture Producers and Distributors of America assists members in securing fair treatment in the distribution of American films abroad. In the past fifteen years, the Association has taken a leading part in successful negotiations to solve difficulties due to restrictive legislation.

The department keeps member companies closely informed on legislative and economic developments in foreign markets.

CONSERVATION DEPARTMENT

Thanks to the campaign carried on through the years by the Conservation Department, there were only two fires in motion picture exchanges in the United States in 1936—both of them inconsequential. No one was injured and no film was damaged. Because of the perfect functioning of fire doors and sprinkler systems, both fires were confined to the rooms in which they started.

In addition to protecting film from fire and other hazards in exchanges, the department has just completed a check-up on 4,000 places other than theatres where pictures are shown in the country to assure that necessary precautions are being taken against fire. More than 300 booths were installed as a result of the survey.

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measure for the adoption of the 2,000-foot reel last September.

This department also gave technical assistance when the National Archives were constructed in Washington to house a collection of motion pictures of permanent historical value, and has continued to cooperate in problems related to the protection of films.

COMMUNITY SERVICE DEPARTMENT

Through the Community Service Department, directed by Carl E. Milliken, Secretary of the Association, Mr. Hays cooperates with Better Films Councils, clubs, universities, schools, churches and other public groups.

More than one million items of printed and mimeographed informational material have been sent on request to individuals and local groups interested in the best in picture entertainment.

Picture reviews issued by public groups are circulated throughout the United States and in several foreign countries.

The material thus furnished is multiplied enormously through the activities of socially minded public groups, civic and educational leaders. In the course of the year, some 10,000 public addresses were made by local motion picture chairman.

Radio stations carried approximately 4,000 programs recommending current pictures. More than 500 newspapers with a combined circulation of twenty million carried lists of recommended pictures based on the lists issued by the central previewing committees.

Chain telephone committees organized by local councils carried the news of important motion pictures throughout the community.

The result has been two-fold: stronger public support for the better pictures and higher quality of production.

Two Educational Projects

In the field of education, the Community Service Department has lent support to two important projects, photoplay appreciation and character education.

With the opening of the new school year, it is estimated that nearly five million pupils are enrolled in photoplay appreciation classes in Junior and Senior High Schools. Teachers report as a result of four years of experiment and experience that analysis of feature motion pictures under faculty guidance stimulates greater interest in the study of literature, history, geography and the sciences.

The technique now used in photoplay appreciation classes has been worked out in cooperation between educators and producers. An official reviewing committee of the National Education Association selects current motion pictures that have significant classroom value and a subcommittee prepares study guides. So great has been the interest that study guides have attained a circulation of 500,000 on an important picture.

An experiment has been carried on for several years in the field of character education under the guidance of the Committee on Social Values in Motion Pictures, which includes: Dr. Howard M. LeSourd, dean of the Boston University Graduate School, chairman; Dr. Florence Hale, former president National Education Association; Dr. May, Director, Institute of Human Relations, Yale University; Dr. Frank N. Freeman, professor of Psychology, University of Chicago; and Dr. Miriam VanWaters, penologist, member Harvard Crime Survey.

The committee has assembled excerpts from feature photoplays into a series of twenty one-reel pictures called "Secrets of Success." Each illustrates some problem in conduct and serves to stimulate thinking and discussion. After being tested in 16,000 discussion groups in the course of the past two years, the experiment was extended into new fields this year.

Coordinates Previewing Groups

One of the important functions of the Community Service Department is to act as a coordinating agency for the various previewing groups, made up of civic leaders and organization representatives interested in motion pictures as community entertainment and as a social and moral force. These function both in Hollywood and in New York. They see and evaluate practically the entire film output and publish their reviews both in individual pamphlets for the use of their own organizations and in a joint list which is published by the Association under the title of "Selected Motion Pictures."

West Coast Preview Committee

The largest organization previewing on the West Coast is the West Coast Preview Committee, made up of the following representatives of national, state and local organizations:

- National Society Daughters of the American Revolution (Mildred Lewis Russell (Mrs. Richard R.). Preview Chairman, Motion Pictures, 7110 Hillside Ave., Hollywood, Calif.).
- National Society of New England Women (Mrs. David H. Ray, National Councilor, 125 First Avenue, Arcadia, Calif.).
- General Federation of Women's Clubs (West Coast Committee, Mrs. William A. Bork, Chairman, 359 N. Bronson Ave., Los Angeles, Calif.).
- California Congress of Parents and Teachers, Inc. (Mrs. Leo B. Hedges, Chairman, 6235 Mt. Angelus Ave., Los Angeles, Calif.).
- National Council of Jewish Women. (Los Angeles Section. Mrs. Florine Wolfstein.
STATE THEATRE, JAMESTOWN, N. D.

This is a typical small town theatre of Greater Amusements' territory. (Minnesota, North and South Dakota, Wisconsin, Upper Michigan, Iowa and Nebraska.) Its owner is a subscriber and reader of Greater Amusements — has been for 22 years now — because it supplies him with all the news of the industry he needs and wants to know. He reads and believes in its fearless and interesting presentation of the news as evidenced by his subscription renewals which have maintained for Greater Amusements the largest paid circulation in its field of any trade paper.
Chairman, 617 South Lucerne Blvd., Los Angeles, Calif.)

The Women's University Club, Los Angeles, (Co-Chairmen: Mrs. John Vruwink, 424 Shatto Place, Los Angeles, Calif.; Mrs. Palmer Cook, 2179 W. 21st St., Los Angeles, Calif.)

Southern California Council of Federated Church Women. (Mrs. M. F. Thomson, Chairman, 1124-D 17th St., Santa Monica, Calif.)

The California Federation of Business and Professional Women's Clubs. (Mrs. Odessa Davis, General Motion Picture Chairman, 1552 South Canfield Avenue, Los Angeles, Calif.)

American Legion Auxiliary. (Pauline E. Ellison (Mrs. Max), National Motion Picture Preview Chairman, 1735 E. Tenth St., Long Beach, Calif.; Mrs. Mildred Amundsen, Report Chairman, 11047 Sarah St., North Hollywood, Calif.)

These groups previews pictures at the Hotel Roosevelt, Hollywood.

East Coast Preview Committee

The East Coast Preview Committee has a membership of individuals affiliated with many national, state and local organizations, all of whom are active previewers. While not directly under the aegis of the General Federation of Women's Clubs, it functions in cooperation with that organization and Mrs. William Dick Sporborg of Port Chester, New York, who is chairman of Legislation for the General Federation, is its chairman. The group holds bi-monthly Council meetings and monthly Institutes for Preview Study at which the members receive direct instruction in the technique of previewing.

Other Preview Groups

One of the most important preview services that is maintained by the Cleveland Public Library which reviews films to determine those which are suitable for library "bookmarks," containing suggestions as to accompanying books. "Bookmarks" prepared by the library as a result of these previews are made available to other libraries and are published monthly in "The Motion Picture and the Family," a publication of the Motion Picture Producers and Distributors of America going to approximately 30,000 civic leaders throughout the United States. This service has been expanded through the issuance of a monthly publication, "Books and Films," written by Mrs. Ina Roberts, publicity director of the library, which conveys suggestions as to how librarians may utilize current films to stimulate interest in reading; also through a weekly broadcast sponsored by the Office of Education of the Department of the Interior which is given on a national network. Inquiries about the library previewing service should be addressed to Mrs. Ina Roberts, 11118 Clifton Blvd., Cleveland, Ohio.

The Boy Scouts of America previews pictures in New York for publication in its magazine, "Boys' Life." Communications regarding this service should be addressed to the Boy Scouts of America, 2 Park Avenue, New York, N. Y.

Mrs. Leon A. McIntire, of New Jersey, chairman of the Better Films Committee of the National Society of the Daughters of the American Revolution, heads a group made up of members from New York, New Jersey and Connecticut which regularly previews films and circulates its evaluations to the membership of the organization through its national publication and other media.

The increasing artistry of musical films has led to the creation of the Preview Board for Musical Films by Mrs. Ruth Haller Ottaway, former music chairman and now president of the National Council of Women of the United States. The reviews are sent to the 19 member organizations of the National Council of Women which represent a combined membership of 3,000,003 and are also published in "Selected Motion Pictures."

Films with a social work theme are regularly previewed by representatives of the Social Work Publicity Council, with headquarters in New York City, and the Council's evaluations of these films are circulated to more than 900 social work agencies in cities and towns throughout the United States.

One of the most important and rapidly expanding preview services was that which was originally inaugurated by the National Council of Teachers of English, and which has now expanded until it is the official previewing service of the entire Secondary Education Department of the National Education Association and therefore the official mouthpiece on films for many thousands of teachers throughout the United States. The preview group sees pictures which seem adapted to study guides for classroom use and issues such guides on a limited number of approved pictures.

Various Preview Lists

In addition to the preview lists already mentioned, the following are also circulated: the Daughters of the American Revolution edits a weekly guide; a concise list of films with audience ratings is prepared by the National Society of New England Women; motion picture evaluations are prepared by the General Federation of Women's Clubs (West Coast Committee); the reports of the California Congress of Parents and Teachers appear monthly in the California Parent-Teacher Magazine and weekly in the Los Angeles School Journal; the Los Angeles Section, National Council of Jewish Women, edits a monthly report; the Women's University Club publishes a special monthly list; the Southern California Council of Federated Church Women edits a monthly report.

Probably the most widely circulated preview list is "Selected Motion Pictures" published by the Motion Picture Producers and Distributors of America at the request of East
For 19 Years
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"There Must Be A Reason"

229 WEST 28th STREET
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and West Coast Preview groups. This reaches each month approximately 30,000 civic leaders who rebroadcast the information it contains through such media as local newspapers, schools and library bulletin boards, local telephone committees, radio stations and announcements in clubs, community organizations and from church pulpits, so that these evaluations of films reach millions of people throughout the United States, all of whom have an active interest in films and are potential promoters of the higher grade of product turned out by the industry.

"Motion Picture and the Family"

In addition to "Selected Motion Pictures," the Motion Picture Producers and Distributors of America has another monthly publication, "The Motion Picture and the Family." Published in midmonth, this carries six regular departments. These are the Cleveland Library Bookmarks; "Movies for the Pupil and Teacher," in which Sarah McLean Mullen, motion picture critic for "Scholastic Magazine," reviews feature films which are of distinct interest and value for classroom discussion; "Lessons from the Movies," in which Dr. Howard M. LeSourd, dean of the Boston University Graduate School, appraises current films from the standpoint of social values; "What's Next in Hollywood?" in which Mrs. Thomas G. Winter of the Community Service Department of the Motion Picture Producers and Distributors of America calls attention to notable films in the process of production; and "A Clubwoman Chats on Films for the Family," in which Mrs. William Dick Sporborg, chairman of the East Coast Preview Committee, adjudges the industry output from the viewpoint of the civic leader.

The Association's two publications are available free of charge to Better Films Councils, the motion picture chairmen of local organizations interested in special types of entertainment and to those desiring to use the information in community motion picture work.

Motion Picture Councils

It is estimated that approximately 6,000 motion picture councils and committees exist in the United States whose primary function is to stimulate interest in and patronage of films of the higher type. Those groups frequently mobilize in support of photoplays of especial merit, particularly those which are based on literary classics, which have social import or are of such unusual artistry as to commend themselves to civic organizations.

A recent development resulting in large measure from the introduction of photoplay appreciation into the curricula of secondary schools has been the formation of large numbers of photoplay appreciation clubs and junior motion picture councils. Many of these junior groups regularly preview films, publish their evaluations in the school papers and post them on the bulletin boards. They also stimulate in every possible way patronage of the higher type of films.

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**CODE OF ETHICS**

**TO GOVERN THE MAKING OF TALKING, SYNCHRONIZED AND SILENT MOTION PICTURES**

Formulated by the Association of Motion Picture Producers, Inc., and The Motion Picture Producers and Distributors of America, Inc.

Motion picture producers recognize the high trust and confidence which have been placed in them by the people of the world and which have made motion pictures a universal form of entertainment.

They recognize their responsibility to the public because of this trust and because entertainment and art are important influences in the life of a nation.

Hence, though regarding motion pictures primarily as entertainment without any explicit purpose of teaching or propaganda, they know that the motion picture within its own field of entertainment may be directly responsible for spiritual or moral progress, for higher types of social life, and for much correct thinking.

During the rapid transition from silent to talking pictures they have realized the necessity and the opportunity of subscribing to a Code to govern the production of talking pictures and of reacknowledging this responsibility.

On their part, they ask from the public and from public leaders a sympathetic understanding of their purposes and problems and a spirit of cooperation that will allow them the freedom and opportunity necessary to bring the motion picture to a still higher level of wholesome entertainment for all the people.
GENERAL PRINCIPLES

1. No picture shall be produced which will lower the moral standards of those who see it. Hence the sympathy of the audience shall never be thrown to the side of crime, wrong-doing, evil or sin.

2. Correct standards of life, subject only to the requirements of drama and entertainment, shall be presented.

3. Law, natural or human, shall not be ridiculed, nor shall sympathy be created for its violation.

PARTICULAR APPLICATIONS

I. 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.

II. 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.
   a. They should not be introduced when not essential to the plot.
   b. Excessive and lustful kissing, lustful embraces, suggestive postures and gestures, are not to be shown.
   c. In general, passion should so be treated that these scenes do not stimulate the lower and baser element.

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 to it is forbidden.

5. White slavery shall not be treated.

6. Miscegenation (sex relationship between the white and black races) 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.

III. VULGARITY

The treatment of low, disgusting, unpleasant, though not necessarily evil, subjects should be subject always to the dictate of good taste and a regard for the sensibilities of the audience.

IV. OBSCENITY

Obscenity in word, gesture, reference, song, joke, or by suggestion (even when likely to be understood only by part of the audience) is forbidden.

V. PROFANITY

Pointed profanity (this includes the words, God, Lord, Jesus, Christ—unless used reverently—Hell, S.O.B., damn, Gawd), or every other profane or vulgar expression however used, is forbidden.

VI. 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. Undressing scenes should be avoided and never used save where essential to the plot.

3. Indecent or undue exposure is forbidden.

4. Dancing costumes intended to permit undue exposure or indecent movements in the dance are forbidden.

VII. DANCES

1. Dances suggesting or representing sexual actions or indecent passion are forbidden.

2. Dances which emphasize indecent movements are to be regarded as obscene.

VIII. RELIGION

1. No film or episode may throw ridicule on any religious faith.

2. Ministers of Religion in their character as ministers of religion should not be used as comic characters or as villains.

3. Ceremonies of any definite religion should be carefully and respectfully handled.

IX. LOCATIONS

The treatment of bedrooms must be governed by good taste and delicacy.

X. NATIONAL FEELINGS

1. The use of the flag shall be consistently respectful.
2. The history, institutions, prominent people and citizenry of other nations shall be represented fairly.

XII. TITLES
Salacious, indecent, or obscene titles shall not be used.

XII. 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. The sale of women, or a woman selling her virtue.
7. Surgical operations.

RESOLUTION FOR UNIFORM INTERPRETATION
(Adopted June 13, 1934)

1. When requested by production managers, the Motion Picture Producers & Distributors of America, Incorporated, shall secure any facts, information or suggestions concerning the probable reception of stories or the manner in which in its opinion they may best be treated.

2. That each production manager shall submit in confidence a copy of each or any script to the Production Code Administration of the Motion Picture Producers & Distributors of America, Incorporated (and of the Association of Motion Picture Producers, Inc., California). Such Production Code Administration will give the production manager for his guidance such confidential advice and suggestions as experience, research, and information indicate, designating wherein in its judgment the script departs from the provisions of the Code, or wherein from experience or knowledge it is believed that exception will be taken to the story or treatment.

3. Each production manager of a company belonging to the Motion Picture Producers & Distributors of America, Incorporated, and any producer proposing to distribute and/or distributing his picture through the facilities of any member of the Motion Picture Producers & Distributors of America, Incorporated, shall submit to such Production Code Administration every picture he produces before the negative goes to the laboratory for printing. Said Production Code Administration, having seen the picture, shall inform the production manager in writing whether in its opinion the picture conforms or does not conform to the Code, stating specifically wherein either by theme, treatment or incident, the picture violates the provisions of the Code. In such latter event, the picture shall not be released until the changes indicated by the Production Code Administration have been made; provided, however, that the production manager may appeal from such opinion of said Production Code Administration, so indicated in writing, to the Board of Directors of the Motion Picture Producers & Distributors of America, Incorporated, whose finding shall be final, and such production manager and company shall be governed accordingly.

NATIONAL BOARD OF REVIEW
ACTIVITIES in 1936
THE National Board of Review of Motion Pictures is a group of men and women of all ages, representing a wide variety of professions and callings, who serve without remuneration as a body whose aim is to express the reactions of the intelligent public to motion pictures, and to spread appreciation of the best that the motion picture produces both as entertainment and as a cultural and educational force. It was organized in 1909 by the People's Institute of New York City. It reviews films and distributes information about them to individuals and affiliated citizen groups in various parts of the country who do local work in conducting a constructive program of community cooperation in the advancement and uses of the motion picture. The National Board of Review is opposed to all forms of censorship, and believes firmly in selection and classification—a plan it was the first to evolve—as the most effective and constructive method of creating a public appreciation and demand for good films. The National Board of Review activity is carried on through various committees:
General Committee

The General Committee is the group developed out of the original group organized in 1909. Matters of general policy may be referred to it and it acts regularly in an advisory capacity. A few new members are added to this Committee each year.

Executive Committee

The Executive Committee is composed of members of the General Committee and is charged with the formation of policies, election of members, expenditure of funds and supervision of all administrative affairs.

The Chairman of the National Board of Review is elected from among the membership of the Executive Committee, and ratified by the General Committee. The present Chairman is Dr. George W. Kirchwey, Director of the Department of Criminology, New York School of Social Work, former Dean of the Law School of Columbia University and former Warden of Sing Sing Prison.

Two new members well known in New York City public life, Langdon Post and Joseph M. Price were added to this Committee during the year. Mr. Post is Tenement House Commissioner of New York City, Chairman of the New York City Housing Authority, and a member of the Board of Directors of the National Association of Housing Officials. Mr. Price is Chairman of the Board of Trustees of the City Club of New York and was Chairman of the Independent Fusion Committee which took part in the nomination and election of Mayor LaGuardia. Two former Executive Committee members are continuing their membership on other committees, Dr. Raymond L. Ditmars, on the General Committee and Frederic C. Howe on the National Advisory Committee. The personnel of the entire Executive Committee is listed elsewhere in this book.

Membership Committee

The Membership Committee is the supervising group of the Review Committee personnel. It meets regularly to act upon applications and qualifications of prospective members, continues or terminates the service terms of regular members, and makes recommendations to the Executive Committee for the election of new review members.

Review Committee

The review work is conducted in New York City and performed by trained review groups of men and women, who combine to constitute the membership of the Review Committee, numbering over 300 persons and representing a great variety of professions, activities and interests. Through this Committee personnel, in its work of film review, selection, classification and recommendation, a constant endeavor is made to reflect the intelligent public opinion of the country. These members, like all other members of the National Board of Review, serve entirely without pay. The decisions of the committees regarding pictures under review rest upon a majority ballot.

A number of members, following the usual probationary period of study, have been added to this Committee during 1936. Outstanding in the new membership is a large representation from the Schools Motion Picture Committee. Through a number of the members qualifying as Review Committee members the Schools Committee is enabled to cover all forthcoming films and select those which they believe suitable for their recommended Young People's Week End programs.

Committee on Exceptional Photoplays

This Committee, composed of critics and students of the art of the motion picture, is particularly interested in whatever esthetic values can be found in films, as distinguished from mere popular entertainment. It looks at all the better films and publishes criticisms of those thought worthy of discussion. It selects, annually, the ten films considered to be artistically the best of the year, and through the agency of Little Theatres and Motion Picture Councils and Forums seeks to encourage the showing of films that will create a more general appreciation of the motion picture as an important medium of artistic expression. Their selection of the ten best films for 1935 appears in another section of this publication. This is a rotating Committee and new members are added each year.

The Young Reviewers and the 4-Star Clubs

Six years ago the National Board organized a group of boys and girls ranging in age from 8 to 17 years, to review and discuss motion pictures and thus to learn from them directly what the young people themselves think about this art form. The opinions of the Young Reviewers, as this group is called, have been of great educational value in making larger and larger numbers of young people critically conscious of what they see in motion pictures and creating a larger future discerning audience, as well as being an invaluable check for adults to apply to their own ideas of juvenile reactions.

From the Young Reviewers has evolved a more recent motion picture project concerned with boys and girls, known as the 4-Star Clubs. These motion picture clubs are functioning in various parts of the country and the number is constantly growing. Their program of activities is divided into four parts—appreciation, projection, production and community interests.
activities. An increasingly large number of these young people's groups are becoming more and more interested in the production of films—newsreels of school activities, community activities, "plot" pictures, etc.

These two youth organizations of the National Board have their own monthly bulletin known as the 4-STAR FINAL which contains news of the various clubs' activities, reviews of current films, general articles on the motion picture, suggested contests and club projects.

National Advisory Committee

Early in 1915 when the Board had passed through its experimental stages and had become established as a nation-wide influence in regard to the motion picture with resultant connections throughout the entire country, there was proposed a committee national in scope and personnel to be known as the National Advisory Committee. The committee formed was an enlargement of the already existing local Advisory Committee. The personnel has changed from time to time in the period of twenty years but it has remained country-wide in representation and opinion and at present numbers fifty-nine members from forty cities.

National Motion Picture Council

The Community Organization Department

The Community or field work of the National Board of Review is conducted under a National Council. This department of the National Board of Review has had, since its organization in 1916, several designations in line with its ever changing and developing program. It was first known as the Committee on Children's Pictures and Programs, having its beginning in the classification and listing of films for youth. As this program of selection grew to cover the need of selective information for the adult as well, the name National Committee for Better Films was assumed. Outgrowing a Committee activity, it became the Better Films National Council, and in 1935, the more descriptive name of National Motion Picture Council was adopted. The designation Better Films was properly descriptive in 1916 but the intervening score of years has brought about a marked improvement in films and a resultant change in approach and attitude toward them. It is the belief of the Board that the present work of a community organization is to unite effectively in a constructive program for the support, study and use both recreationally and educationally of the finer motion pictures now available. Thus the change to the present National Motion Picture Council was made, through the action of the Executive Committee in consultation with the advisory group of the Council. The Council program is carried out through affiliated memberships, both group and individual, service contact groups and correspondents throughout the country. The National Council assists in the organization and program of work of the local groups.

The local Councils follow the plan initiated by the National Board of Review in 1916 of having a membership composed of representatives from many organizations, cultural, educational, recreational, religious and civic, so that they typify the original movement for organized community participation in the best use of the motion picture and the support of the best pictures in the community. They provide a means of unifying and making articulate the wishes of the discriminating public in regard to the motion picture, and offer a coherent and commonly formulated plan which avoids duplication of effort and most effectively integrates the varied and various community interests. A cooperative, constructive program in this way takes the place of destructive or negative criticism.

The objectives of such organizations are:

To demonstrate through the education of public opinion, the effectiveness of selection and classification, instead of censorship, as a means of forwarding the development of the motion picture and its best uses.

To encourage through open meetings, forums, classes and other means, the study of the motion picture as a medium of entertainment, education and artistic expression.

To concentrate the attention of the public on specific worth while films through the publication of a Photoplay Guide to the Selected Pictures being currently shown at local theaters.

To arrange family Friday night or week-end programs of selected films, and junior matinees of pictures particularly suited to the tastes of children, through cooperation with local exhibitors.

To endorse and further the use of visual education through motion pictures in the schools.

To arrange and promote occasional exhibitions of exceptional and cultural films that would not ordinarily be shown in the commercial theaters.

Through its publications, the National Board of Review makes available advance information on the selected pictures and their classifications and on the exceptional pictures to these groups so they can be prepared to organize community support for such pictures.

Although the Community Motion Picture organization is now a long and well established program in theory and in practice, it is still new to many communities and to aid those communities just now beginning such activi-
ties the Board prepared this year a series of "briefs" on community organization and program procedure. Six papers are included as follows: "A Plan and a Program for Community Motion Picture Councils," "Constitution and By-law Forms for Community Motion Picture Councils," "Objectives of Community Motion Picture Councils," "Organizations represented on Community Motion Picture Councils," "Committees or Chairmen Conducting Motion Picture Council Activity," "How to Plan Motion Picture Council Meetings," "How to Prepare a Photoplay Guide and Suggestions for a Council Publication," "Suggested Special Activities for Community Motion Picture Councils."

The Board and the Council have sent, in answer to invitation, speakers from the various Committees and the staff personnel to many communities, particularly those not far from New York City, to aid in the formation and development of community organizations and to present various phases of motion picture interest and activity on club, school and other organization programs.

Two members were added to the Council Advisory group during 1936. Mrs. Alonzo Klaw, President of Schools Motion Picture Committee of New York City and Miss Kathleen Crowley, Juvenile Probation Officer of Waterbury, Connecticut, and Director of the Girls' Club of that city.

Publications

"The National Board of Review Magazine," a periodical containing articles of general interest on motion pictures and motion picture activity and reviews of exceptional and selected features and short subjects, is published monthly, except July and August. Because of the pronounced interest of organizations of many kinds in the study of the motion picture, its history and development and the appreciation of the motion picture as a form of art and entertainment, the Magazine is currently carrying a series of articles designed for special group study. "The Weekly Guide To Selected Pictures," giving the most up-to-date information on the pictures selected by the Review Committee, and the "Weekly Official Bulletin" are compiled regularly throughout the year. An Annual Selected Pictures Catalog and an Annual List of Selected Book-Films is prepared. Special lists such as "Selected Films for Boys and Girls," "Books on the Motion Picture," "Musical Films," "Exceptional Photoplays," "Educational Films" and "Foreign Films" are compiled each year from time to time. A listing of the Board's material on community motion picture organization activity is given under the National Motion Picture Council heading.

Two pamphlets descriptive of the Board's organization and functioning are available, entitled: The National Board of Review: Its Background, Growth and Present Status, The National Board of Review: How It Works.

University Study Course on the Motion Picture

The School of Education of New York University, repeated with the opening of the school year 1935-36, the first general course on motion pictures to be part of the accredited work of a university. The course given for the first time in 1934-35 under the joint auspices of the University and the National Board of Review had proven so successful and needful that it was, as a matter of course, continued. Many prominent speakers gave of their time and interest to make the course one both comprehensive and authoritative. The second year having brought a response exceeding that of the initial year the course was again resumed in September 1935 with further subjects added. The National Board of Review Magazine is used as text material for the students.

Universities, Schools and Libraries

The National Board of Review has noted a marked increase in interest in motion pictures and motion picture activities on the part of universities, schools and libraries during 1936. Universities and schools have introduced courses in the motion picture in connection with their English, Dramatic, Journalism, and Modern Languages classes, making cinema study a regular part of the curriculum. Much help has been given by the Board in suggesting subjects, publications and films for such study. Plans are under way for introducing a parent-teacher course in the study of the motion picture in a large high school in the Metropolitan area as an initial step in extending such courses.

Libraries have prepared exhibits, special book collections, and book-marks in connection with films adapted from books or having definite book tie-up value, in which the Board's publications and special book lists have been widely used.

Annual Conference

The National Board held its 21st Annual gathering in New York City, February 5th to 8th, 1936 at the Hotel Pennsylvania. The annual meeting began with a yearly luncheon twenty years ago and so great was the response and the demand for lengthier program and discussion periods that in 1925 a conference of 3 days duration was planned, terminating with the Annual Luncheon. Each year has brought a greater interest and the 1936 Conference was extended to four days. This Conference covered four aspects of the motion picture. First, the motion picture as entertainment simply; the general run of movies that go into the theaters for the pleasure of the public, to thrill, or amuse or move—
the motion picture as a cultural medium, approximating sometimes to the beauty and dignity of art in its form and using material that gives it importance as a commentary on life and the social relations of mankind. Third, as an educational tool, deliberately used for purpose of instruction. Fourth, and probably most important because it covers all the other three, in its relation of youth; how do the movies and the children who see them interact upon each other?

The Conference opened with a review session where members and delegates viewed the Warner film "The Story of Louis Pasteur." A symposium of motion picture reviewers on different angles of film criticism, was the first session program. There were two discussion sessions on "Community Activity in Helping to Develop the Motion Picture." One evening session was given in connection with the National Board's motion picture course at New York University, School of Education, with Prof. Robert A. Kissak, Jr., Director of Visual Education, University of Minnesota, talking on "The Motion Picture's Challenge to Higher Education."

"The Cultural and Teaching Application of the Motion Picture: Progress and Possibilities," was the topic of the second day's Conference with the following subjects and speakers: "Problems of Developing Visual Education in a School System" by Dr. Claude Hardy, Superintendent of Schools, White Plains, N. Y.; "Teaching Visual Education" by Dr. Fannie W. Dunn, Prof. of Education, Teachers College, Columbia University; "Motion Pictures in Medical Education" by Dr. J. F. Montague, Editor, Health Digest, formerly of Bellevue Hospital; "Integration of Motion Pictures with Visual Aids" by Mrs. Grace Fisher Ramsey, Curator of Visual Education, American Museum of Natural History: "Permanent Film Libraries - Present Development and Possibilities" by Mr. John E. Abbott, Vice-President and General Manager, Film Library, Museum of Modern Art; "Photoplay and Literary Art" by Dr. Walter S. Barnes, Prof. of Education, New York University; "Educational Audio Film Production" by Dr. F. V. Arnspiger, Director of Research, Erpi Picture Consultants, Inc.: "Relating Community Activities with University Interests in Motion Picture" by Prof. Sawyer Falk, Director, Dramatic Activities, University of Syracuse. "The Problem of the Censors," was presented at an evening picture session by Arthur Garfield Hays.

The Young Reviewers and 4-Star Clubs, the youth groups of the Board, described elsewhere in this article, took charge of two sessions of the Conference, an evening review and discussion session, where the 20th Century-Fox picture "Every Saturday Night" was shown, and the Saturday morning session, which was a symposium of young people on motion pictures, covering speeches, papers, reports, etc., given by the various 4-Star Club representatives.

The Annual Luncheon bringing to a climax the Conference offered a program presenting screen celebrities and noted persons in other activities interested in the motion picture. They were: Harry M. Warner, Douglas Fairbanks, Jr., Edward G. Robinson, John Beal, Blanche Yurka, Harriet Hilliard, Ernest Truex, Tillie Losch, William Bakewell, Virginia Reid, Ben Lucien Burman, Harry Hirschfield, W. G. Van Schmus, Director of Radio City Music Hall. Ed Kuykendall, President of the Motion Picture Theater Owners of America, Langdon Post, New York City Tenement House Commissioner, former member New York Assembly, at one time motion picture critic, New York Evening World, and Dr. Raymond L. Ditmars, Curator of Mammals and Reptiles, New York Zoological Park, producer of films "Living Natural History."

Resolutions

Resolutions growing out of the Conference and expressing the policy and philosophy of the Board's residence and field members were passed as follows:

I. Be it resolved that the aims and program of activity of the National Board of Review of Motion Pictures be given the hearty endorsement of this Conference.

II. Believing that a public increasingly educated in the appreciation and support of the better type of films is the surest guarantee of higher standards of pictures production, we urge the further development of local Film Councils, drawing upon all cultural and social forces, as the most effective agency for disseminating reliable advance information about films and encouraging patronage of those most worth while.

III. We endorse the program designed to give children and young people the opportunity of participating in the selection and evaluation of motion pictures.

IV. We urge all possible efforts to educate the public in the value of motion pictures and allied visual aids in education and to increase the practical use of these visual aids through instruction of public opinion, to support the instructional film by such methods as demonstrations, courses in visual instruction and in motion picture appreciation.

V. We endorse the consistent refusal of the National Board of Review of Motion Pictures to accept any form of censorship of the motion picture, direct or indirect or any form of film control but that of free selection as exercised by the individual, and we oppose any extension of legal censorship powers already existing which might be applied to the selection or classification of motion pictures either for children or adults.
TINE was when any individual, small group of persons, or small company could start upon any course of development or research, and in many instances arrive somewhere in the work; but that was when the work dealt with fundamentals, when the foundations of modern science and engineering, as we know them, were being laid, and there was little or no background upon which to work.

The years have seen marvelous changes in the situation; the foundations have been laid in most of the branches of science and engineering, and the work today has expanded into the vast upper reaches of an edifice whose foundations may often and easily be lost sight of without serious detriment to those working above. But what is being done above depends upon what has been done before, and to attack problems in science and engineering intelligently requires at every moment a knowledge of, and the proper perspective of all that went before.

So much has been done in the past that if each researcher or experimenter were to proceed upon his own, only in rare instances could he hope to achieve or discover something that someone else had not achieved or discovered before him. That is the situation today, as a result of the vastness of science and engineering—that it is absurd, uneconomical, and unfruitful to attempt to proceed in one's work without a good knowledge of what others have done in the same field; and for that reason, if for no other, the enormous value of technical coordinating agencies can be immediately recognized.

If an engineer working in a studio, or laboratory, or factory were to know nothing of what all his brother-engineers in the field were doing or have done, the progress that he would be able to make would be very small or slow, there would be endless duplication, and frightful waste of effort, time, and money. Sometimes in various industries and branches of art and science numbers of such organizations exist. Sometimes those organizations regard themselves as competitors, and fight each other tooth and nail; but fundamentally they are all working in the same cause; one incites the other to action: another sets example for the others to follow; still others, through competition, arouse the others to greater efforts; and so on. And though some of the organizations may make mistakes at times, they and the others in the field eventually profit by those mistakes, and so the art progresses.

Such thoughts lie at the basis of the activities of the Society of Motion Picture Engineers, established, as is well-known, far back in 1916. The Society has grown and grown, until at the present time it is international, in fact, its membership extending to all countries of Europe, to India, Japan, China, several of the South American countries, Australia, Canada, New Zealand, and others. During the past few years, particularly since the entrance of the SMPE into international standardization, through its membership with the American Standards Association and the International Standards Association, the international force of such wide coordination and collaboration have resulted in great commercial, economic, and social advantages, not only for our own country, but for other countries in the world as well.

Last July at a meeting of the International Standards Association at Budapest, which meeting was attended by the writer, representing the American Standards Association, and by representatives of similar organizations of nineteen other countries of the world, unanimous agreement was achieved in arriving at an international standard for 16-mm. sound-film and equipment. Prior to that time various countries of the world had been going their own ways in designing 16-mm. sound equipment, and although it may be admitted that more than one design may often be possible in order to accomplish a given objective, yet such a variety of designs would not provide as great benefits as would one universal design which would permit equipment of various countries to be interchangeable, and in this case to permit films produced in any country to be used to the best advantage in machines developed in any other country.

The influence of the decision reached at Budapest extends into many branches of life, influencing not only the commercial motion
picture fields of producing films or manufacturing equipment, but also the fields of education, sales and other propaganda, etc., and ultimately the mass of the populace who learn from, or are entertained by, the pictures projected from such films and by such equipment upon the screens of the country.

Much of the credit for this achievement extends back to the administration of Dr. Alfred N. Goldsmith, President of the Society for three years, who was instrumental in establishing the Sectional Committee on Motion Pictures under the American Standards Association, and to the administration of Homer G. Tasker, during whose two years as President of the Society the international activities have made marked progress. Credit must also be given to the various companies, technical organizations, and individuals who have contributed splendidly to the work, and to George Friedl, Jr., who represented the American Standards Committee at the international conferences held at Paris and Berlin in 1935.

All these activities bespeak great development of the principle of coordination, not only within the borders of our own nation but throughout the entire world. Another evidence of this growth is the growth of the Society of Motion Picture Engineers even as regards its membership, which now has reached a high peak for all time, and is steadily growing at the rate of several hundred members a year. Another evidence of the fact that the entire world is "getting together" on motion picture problems is found in the wide distribution of the SMPE Standard Visual and Sound Test-Reels, which were developed by the Projection Practice Committee of the Society three years ago. During the intervening time hundreds of reels had been sold, the distribution being, roughly about equally divided between America and Europe. Interest lies not so much in the fact that all those who are purchasing the reels are striving to improve their equipment, technique, processes, and results, as it is that they are all trying to do so according to the same "yardstick," the same basis of measurement and comparison, the same criterion, or datum. By virtue of the international distribution of the test-reels to all the important film, equipment, and producing companies of the world, all tests made with the reels agree with one another. Conformity of results is achieved and a criterion for judging quality and performance of equipment is available, which is as of great importance in establishing the quality of sound motion pictures as is the platinum-iridium bar reposing in a vault at Washington in establishing the length of the meter.

An important step has been taken by the Sound Committee of the SMPE in establishing a special Primary Frequency Standard, as a basis according to which the large recording laboratories of the country may be able to recognize differences occurring in the quality of their recordings, from one studio to another, thus leading to prompt discovery and correction of the underlying causes of such variations and nonuniformity.

The Projection Practice Committee of the Society is engaged in further attempts at coordination, laying the groundwork for the development of a projection code for theaters, which, it is hoped, may ultimately be adopted by all the States of the country, if not entirely, at least in respect to its salient features. State regulation of projection and projection rooms has in the past been a very haphazard, contradictory, and in many instances very arbitrary procedure. The laws of the States conflict among themselves, and even with municipalities within the States. Such a difficulty requires correction, and little argument is necessary to establish the great importance of the work upon which the Projection Practice Committee has embarked.

Supplementing the work of coordination already described, the work of the Projection Screen Brightness Committee is directed toward establishing reference bases of brightness for the picture projected in the theaters of the country, just as the Sound Committee has established its basis of judging the recording and reproduction of sound.

Other Committees of the Society are proceeding in similar directions, and all taken together illustrate clearly the transition of the state of the motion picture industry described at the beginning of this article from sporadic, haphazard, and widely separated, independent efforts, to a vast network of coordination and collaboration, the focus of which lies in such organizations as the SMPE.

Although the depression had its effect upon the SMPE, just as upon all other organizations and companies, the Society was able to continue with its work. For a time retrenchment was necessary, and a diminution occurred in the membership despite the fact that dues were lowered and an additional grade of membership established that would place membership in the Society within the reach of everyone. Fortunately, however, the Society was able to weather the storm very successfully, hardly without furling its sails to any extent, and at the present time the future looks bright and promising. There are some corners of the industry to which the Society has not yet penetrated; not because the Society has not tried, but because those in those branches of the industry do not appear to be very receptive to technical assistance and guidance. It is a most remarkable fact that although the keystone of the motion picture industry lies in the box-office of the theater, the managers of the theaters seem to disregard utterly any engineering technicalities connected with the performances given to the patrons who pay their mites at the box-office. Why that should be, is not very well understood. The exhibitor should know what he is selling.

A great effort is being made, and will con-
continue to be made, to induce theater managers
and exhibitors to learn some of the simple
facts relating to the picture they are placing
upon the screen and the sound that is being
reproduced, so that they will understand some
of the problems facing the projectionist and be
sympathetic toward him and assist him
in the difficulties he often encounters in giving
to the patrons, for the exhibitor or manager
himself, what the manager or exhibitor is
trying to sell to the patron. Therefore, man-
gers are urged to get in touch with the
Society, to apply for membership in the
Society, and to take advantage of everything
that the Society has to offer them. There are
no restrictions as to membership, and the
three grades available—Fellow, Active, and
Associate—are available for all grades of ex-
perience and accomplishments in motion pic-
ture work.

The Semi-Annual Conventions of the Society,
this year held at Chicago in the Spring, and
Rochester in the Fall, have been further evi-
dence of the Society’s increased vigor and
growth. The Rochester Convention, particu-
larly, aroused considerable interest, and at-
tracted probably the greatest attendance of
all the Conventions in recent years, except
perhaps the last Convention at Hollywood in
1935. Next Spring Hollywood will again be
the Convention city, and in the Fall of 1937
the Convention will return to New York for
the first time in three years.

The monthly technical sessions of the three
regional Sections of the SMPE, with head-
quarters at New York, Chicago, and Holly-
wood, are continuing to attract considerable
interest and very good attendance. The
papers presented at the Conventions and
Local Section meetings deal with the full
range of motion picture engineering problems,
including lighting, photography, color, sound
recording and reproduction, production, ex-
change and laboratory methods, and many
other subjects.

Started in 1916 as a small pamphlet issued
only a few times a year, the publication of
the Society has grown until it now embodies
several thousand pages a year, published
monthly. The Journal is the outstanding tech-
nical publication of the motion picture indus-
try, and though during 1934 it was somewhat
handicapped by financial limitations resulting
from the depression, it has been able to con-
tinue its excellent work, and is now growing
again quite rapidly, presenting articles by the
prominent engineers and researchers of the
industry as well as the reports of the Society’s
technical Committees, alluded to above.

Several years ago the Society established
two awards: one known as the Progress
Award, which consists of a medal to be pre-
ented to an individual, selected by the Board
of Governors, who has contributed to the
advancement of the motion picture art in a
marked degree, and the other the Journal
Award, to be presented to the author or
authors of the most outstanding paper pub-
lished in the Journal of the Society during the
current year.

At the Fall, 1936, Convention at Rochester,
the Progress Medal was awarded to Dr. C. E.
Kenneth Mees, Director of the Research Lab-
oratories of the Eastman Kodak Company, and
the Journal Award was granted to Mr. E. W.
Kellogg, of RCA Manufacturing Company, for
his paper entitled, “A Comparison of Variable-
Density and Variable-Width Systems.”

The headquarters of the Society are located
at the Hotel Pennsylvania, New York, N. Y.,
with which everyone who is interested in the
work of the Society or in becoming a member,
or obtaining technical information from any
technical branch of the industry, is invited to
communicate.

M.P.T.O.A. in 1936

By ED KUYKENDAHL

PRESIDENT

The long, patient and determined efforts of the Motion Picture Theatre Owners of America
to secure for all exhibitors reasonable modifications of unfair sales policies and the estab-
lishment of practical organized and readily available machinery to prevent abuses and in-
justices in trade relations achieved results in 1936 that will be of genuine benefit to all theatre
owners during the present year.
The collapse of the NRA Code in 1935 made it apparent that the industry was entirely without any effective or practical means of self regulation in trade practice matters. MPTOA conducted a comprehensive survey of the situation, consulting with exhibitors throughout the country for advice and counsel and suggestions, carefully considering the obstacles, both practical and legal, that must be overcome or avoided, and sought to formulate a program that would produce practical benefits and be possible of accomplishment under present circumstances.

At the annual meeting of the MPTOA Board of Directors at the Miami-Biltmore Hotel, on March 5th and 6th, 1936, these suggestions and problems were thoroughly discussed and analyzed and a definite written program was formulated. The MPTOA Executive Committee was authorized and instructed to enter into negotiations with the distributors to make effective this plan.

The general sales manager of each of the distributing companies was invited to meet with the MPTOA Executive Committee at the Cinema Club in New York City on April 16, 1936, at which meeting the written program was presented and explained to them. There followed long negotiations with the sales executives of each of the distributing companies separately, which ultimately resulted in each company publicly announcing the acceptance of most of our proposals, with an immediate modification of sales policies to make them effective.

The MPTOA proposals included:

(1) a minimum unconditional rejection privilege in all contracts for ten or more feature pictures;

(2) establishment of local boards of conciliation for the hearing, investigation and mediation of a wide variety of local complaints and grievances;

(3) a plan to restrain unreasonable clearance;

(4) a plan to restrain overbuying of pictures to deprive a competitor of needed attractions;

(5) a plan to restrain unfair cut-rate competition between theatres;

(6) to prevent unfair non-theatrical competition;

(7) to introduce a short form of exhibition contract, with the intention of ultimately developing a simplified contract;

(8) to abolish the unjustifiable separate score charge;

(9) to prevent the designation of unsuitable pictures for Saturday and Sunday exhibition;

(10) to prevent the forcing of excess short subjects with feature sales.

The meeting of the Board of Directors in Miami was unique in that a full attendance of representative theatre owners gave two full days to a strictly business meeting devoted to intensive discussions of such major matters as organization plans and policies of MPTOA; legislation and taxes, including the block booking legislation then pending before Congress; labor relations and the ultimate effect of the Wagner Connery Act; the music tax and the ASCAP combine; Unfair trade practices and formulating a definite program to remove abuses; improved theatre operation and management, ways and means of increasing theatre attendance; screen participation in the coming political campaign, and others.

The position taken by the MPTOA in opposition to the Neely-Pettengill Bills was unanimously approved by the Board of Directors and the President presented a comprehensive statement of their position to Congress, which contained the only analysis of the practical effect of this legislation on theatre operation that was presented. The MPTOA opposed the Neely-Pettengill Bills as a dangerous piece of legislation, deceptive and misleading in the way it was drawn and promoted, that will do irreparable damage to the small independent exhibitor if enacted because; it will not prevent nor abolish block booking and will actually accomplish none of the purposes it seeks; it will deprive the independent exhibitor in competing situations of the few outstanding successful pictures he now secures; it artificially increases the price he has to pay for the rest; it will have no effect whatever on the maintaining of right moral standards in motion picture entertainment which are fixed and recorded in the film before they enter distribution; it will insure the production of uniformly mediocre films at the studios by tying their hands with rigid advance specifications of what they are going to create and it will enormously increase expensive and unnecessary litigation in our business.

Determined opposition of MPTOA leaders persuaded ASCAP to modify exorbitant demands for an increase in the music tax on motion picture theatres. Organized support was given by MPTOA to legislation in Congress to revise the copyright laws in such a way as to curb this arbitrary extortion.

More and better motion pictures have been produced and released during 1936 which together with improved business conditions have brought about a gratifying improvement in theatre attendance. There is every indication that the improvement will continue through the coming year.

I am deeply grateful to my executive committee and board of directors as well as many other fine men and women within and without MPTOA who have demonstrated their confidence in myself and the purposes of MPTOA by their wholehearted advice and help. Without them no progress could be accomplished.
U. S. GOVERNMENT
PRODUCTION ACTIVITIES

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 inspection 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 disease; cope with engineering problems on the farm; build roads; how to care for the home and health of the family. Additionally the pictures inform us 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 nearly 300 subjects. Distribution by the Department is supplemented by the distribution to the Department's negatives and purchased by state agricultural colleges, departments of visual inspection, foreign governments, and state and national organizations, approximately 500,000 feet being purchased annually.

The majority of films distributed by the Department are available on both 35 and 16 mm. slow-burning stock.

Sound on film pictures are produced by the Department in its own studio. These are available on both 35 and 16 mm. film.

Films produced by the Department are designed to aid in the work of extension and field workers and cooperating state institutions. Their primary use is for 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 out-going and return transportation charges.

Department motion pictures are distributed in the States of Oregon, Washington, Idaho, Montana and Wyoming by the Extension Service, State Agricultural College, Corvallis, Oregon; in the States of California, Nevada, Utah and Arizona, by the Extension Division, University of California, Berkeley, Calif. Applications for films from these states should be addressed to the distributor serving them. Applications from other states should be addressed to the Division of Motion Pictures, Extension Service, United States Department of Agriculture, Washington, D. C.

DEPARTMENT OF COMMERCE

Bureau of Air Commerce

The Bureau of Air Commerce has only one film at the present time, "Safety on the Federal Skyways," five-reel 16 mm. silent film. Address Department of Commerce, Bureau of Air Commerce, Washington, D. C.

Motion Picture Section

The Motion Picture Section is an informational unit only and has no distribution. The film, "Commerce Around the Coffee Cup," in 16 or 35 mm. sound. Data as to sources of films on various subjects or statistical information concerning the motion picture industry throughout the world, may be secured from this section. Address Motion Picture Section, Specialties-Motion Picture Division, Bureau of Foreign and Domestic Commerce, Washington, D. C.

DEPARTMENT OF THE INTERIOR

U. S. Bureau of Mines; Bureau of Reclamation; Indian Bureau:
National Park Service

Work of the Department of the Interior is depicted through motion pictures which are available for exhibition through the Office of the Secretary, Washington, D. C. Prints are loaned at no cost except transportation to and from Washington, D. C., except the Bureau of Mines, whose films are in Pittsburgh, Pa.

The motion picture films of the U. S. Bureau of Mines, covering 55 subjects pertaining to the mineral and allied industries, are widely used. 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. U. S. Bureau of Mines, Washington, D. C. Cost of production is paid by cooperating industrial concerns, but the pictures are free from trademarks, trade names, or other direct
DEPARTMENT OF LABOR

Women’s Bureau

Functioning under the U. S. Department of Labor, the Women’s Bureau engages in production and is now distributing three pictures on problems and conditions pertaining to women workers. Address Women’s Bureau, U. S. Department of Labor, Washington, D. C.

FEDERAL HOUSING

ADMINISTRATION

The Federal Housing Administration is releasing nine subjects in a series of “Better Housing News Flashes.” Each subject is 600 feet in length and on 35 mm. film. The pictures deal with opportunities for home buying or modernization of homes or places of business. Address Federal Housing Administration, Washington, D. C.

RESETTLEMENT

ADMINISTRATION

The Resettlement Administration has completed a three-reel documentary musical film, “The Plow That Broke the Plains,” and has under preparation another production which will be released in the spring of 1937. The second production dramatizing the Mississippi River has not yet been titled. The film is available in either 16 or 35 mm. sound prints. Address: Resettlement Administration, Division of Information, Washington, D. C.

TREASURY DEPARTMENT

Public Health Service

The Public Health Service has available a 12-reel motion picture “Science of Life,” which was designed to aid in the introduction of sex education into the high school and college curricula. The film has been used extensively in high school biology classes and has also proven very popular with organizations such as parent-teacher associations, civic associations and women’s clubs. It is printed on 35 mm. non-inflammable stock. Temporary loans of the picture can usually be arranged through the various State departments of health without cost, except payment of transportation charges.

TENNESSEE VALLEY

AUTHORITY

The Tennessee Valley Authority has from time to time made engineering and progress motion pictures of the development. These center chiefly about the construction program and the conservation work. As a by-product, parts of these progress motion pictures have been assembled into subjects. Address Film Circulation Unit, Information Division, Tennessee Valley Authority, Knoxville, Tenn.

WAR DEPARTMENT

The Army Pictorial Service, an activity of the Office of the Chief Signal Officer of the Army, with offices in the Munitions Bldg., Washington, D. C., handles the production and distribution of all military instructional films, and all historical and general interest pictures of the Army except the post war pictures of aviation activities. The Signal Corps produced approximately 20 reels per year of instructional motion pictures on military subjects designed specifically for class use. A number of silent and sound training films on military subjects are available to the Regular Army, National Guard, Organized Reserves, Reserve Officers Training Corps, and other similar patriotic organizations interested specifically in military training. Lists of available training films of this classification will be supplied upon request to the Chief Signal Officer. Transportation costs on films shipped to other than regular army units are to be paid by the user. No other charge is made for the use of such material.

In addition to the production of training films, the Signal Corps produced a limited number of general interest pictures on the Army which are available for loan to recognized patriotic societies, schools, organizations, etc., upon payment of transportation costs. The Signal Corps is the custodian of the historical motion pictures of the War Department, and has available for loan a number of subjects of the World War period. These historical subjects are available for loan to patriotic societies, schools, organizations, etc., upon payment of transportation costs. War Department policy does not permit the loan of any of these pictures for showing where an admission charge is made. Lists of all classifications are available upon application to the Chief Signal Officer of the War Department. Sound films are available only in the 35 mm. size, while a number of silent historical and general interest subjects are available also in the 16 mm. size. Because of the limited number of copies of films available, their use is restricted to organizations and groups.

WORKS PROGRESS

ADMINISTRATION

The Works Progress Administration has available for free distribution the following motion pictures: “Work Pays America,” two reels in 16 mm. only; “Rain for the Earth,” two reels in either 16 or 35 mm.; “Hands,” one reel in 16 or 35 mm. and “We Work Again,” two reels in 16 or 35 mm. In addition, the WPA has produced a limited number of one-reel sound pictures summarizing its program in a specific State or major city. Although this localized approach is still in an experimental stage, a number of such reels are available in either 16 or 35 mm. All of the pictures except “Work Pays America” were produced for the WPA under contract by the Commercial Department of Pathé. Address: Works Progress Administration, Information Service, Washington, D. C.
1824. Peter Mark Rother published his paper on the persistence of vision, suggested by seeing glimpses at a passing baker’s cart through the slits of a Venetian blind—the theory of motion picture production later demonstrated to be a fact.

1835. Joseph Ferdinand Antoine Plateau of the University of Ghent invented a twirling disc device (the phanakistoscope) whereby a frieze of hand-drawn figures around the rim were seen as a single figure in apparent motion.

1853. Baron Franz von Uchatius, an Austrian officer, combined a device with the magic lantern and projected the pictures upon a screen. Plateau and Dr. Simon Ritter von Stampfer of Vienna subsequently perfected the invention of the zoetrope or “wheel of life.”

1860. Coleman Sellers of Philadelphia made the first known endeavor to relate photography to the principle of the zoetrope. He mounted photographs of his sons at play on the blades of a paddle wheel. The pictures were revolved from a given point of view, produced a zoetropic effect. This machine was patented the following year as the kinetoscope.

1864. Louis Arthur Ducos du Hauron in France gave a complete anticipation of the motion picture in a patent application made on April 25.

1870. Henry Renno Heyl, Philadelphia engineer and inventor, applied the Sellers method of photographing to a projecting zoetropic device (applying photography to the invention of Baron Uchatius). This was first exhibited on Feb. 5. It was called the phasmatore.

1872. Leland Stanford, of California, railroader and sportsman, in an attempt to study the gait of a horse, assigned the photographic problem to John D. Isaacs, an engineer on the staff of the Central Pacific Railway, who arranged a battery of cameras with electrical shutter controls, exposures of 1-2,000 of a second being made. The Isaacs apparatus was operated on Stanford’s stock farm at Palo Alto by Eadweard Muybridge. The pictures they obtained were an analysis of motion.

1880 (circa). The French painter, Jean Louis Miessonier, heard of the Stanford pictures of a horse in motion and used them in support of his controversy with the French Academy over animal postures. He arranged for the showing of the pictures on a projecting zoetropic machine modeled after the device of Heyl, thus showing the first true motion picture.

1887. Thomas Edison cast about for a device that would do for the eye what his phonograph did for the ear—to hook vision up with sound. His first attempt at a motion picture machine was a phonograph cylinder device on which the pictures were recorded in tiny circular images laid down in spiral courses, like the sound record where the pictures were so small he abandoned this effort and began experimenting with a method of feeding the pictures into the camera on a belt or tape. He experimented with belts of various composition.

1889. William Friese-Greene of England, patented kinematography, taking pictures on celluloid, the basis for motion picture photography, as various courts have ruled.

1889. George Eastman, seeking a “roll” film for his kodak, began manufacturing a photographic material with a nitro-cellulose base. This was in 1882. Edison heard of it about 1886. He came out with the first model of his kinetoscope, the parent machine of the motion picture art. This was a peep-show into which but one person at a time could look. The observer saw a running film the pictures on which were magnified by a lens and illuminated by an electric light behind. The film was about one inch wide, with sixteen frames to the foot, running at the rate of about forty-eight pictures a second, three times the modern rate of images. The Edison standard size of film remains the world standard size today. The length of the film was fifty feet because Eastman supplied it in that length. The arrangement of the spoked rollers by which the film is given is the same now as in Edison’s kinetoscope.

1891. Edison patented his kinetoscope in the United States only. He made no attempt to market it.

1893. Eadweard Muybridge exhibited his zoopraxiscope at the Chicago Columbian Exposition.

1894. Thomas R. Lombard, of Cornelia, Ga., a proprietor of the phantograph, conceived the idea of making the kinetoscope a novelty display at the World Columbia Exposition in Chicago in 1892, but the machines were not ready in time and made their first public appearance at a kinetoscope parlor at 1155 Broadway, New York City, on April 14, 1894. The pictures for the kinetoscope were made in West Orange, N. J., in a tiny studio which cost $637.67. Up to this point, Edison had spent $24,118.04 on the invention of the motion picture. During the fall of 1894 several of his machines were exported to Europe and from them sprang the English and Continental development of the motion picture.

1895. Major Woodville Latham of Virginia, on May 20, gave a demonstration for the New York press of his pantopticon, projecting kinetoscopic films so that more than one person at a time could see the pictures. It was imperfect and he invented a new device called the eidoscope which had a brief international career.

1895. During the same year Louis and August Lumiere, photographic manufacturers of Lyons, France, produced a more satisfactory projecting machine, the cinematograph, which they patented in France on Feb. 13, demonstrating the machine on March 22.

1895. Thomas Armat of Washington discovered in June the principle of the modern projector, a film movement which gave each successive picture a period of rest and illumination in excess of the interval of movement from image to image. His projector was first shown publicly at the Cotton States exposition in Atlanta in September 1895, displaying Edison kinetoscope pictures. It was afterwards known as the Vitoscope.

1896. The commercial career of the motion picture on the screen began with the presentation of the Armat machine at Koster & Bial’s music hall at Herald Square, New York City, on the night of April 23, 1896. It became popular in vaudeville and the length of film was increased to 1,000 feet (still the standard length), or about the time of a “turn” or “act” in vaude-
ville. The Lumière influence on the motion picture assumed greater importance; the cinemati- 
graphie was adjustable, making it a camera, 
a film printing machine and a projector; it was easily movable about and could record outdoor 
scenes. Lumière, with his nimble photographer-ex- 
hibitors all over the world obtaining films for 
the screens of Europe and America.

1895. Censorship of films started over Dolorita's "Passion Dance" in Atlantic City.

1895. The K.M.C.D. Syndicate (E. B. Koopman, H. N. Marler and William Ken- 
nedy Laurie Dickson) came out with the motu- 
scope, a peep-show machine using a card- 
wheel instead of film, and the American Biograph 
which printed a wide film of about eight times the area of the Edison 
standard. The Biograph was presented publicly 
at Hammerstein's Music Hall in Broadway, New 
York City on October 28th. Of the pictures 
widely as possible from the Edison patents, it exer- 
cited a great influence upon the development of 
motion pictures.

1896. Robert W. Paul of London demonstrated his 
projector at the Royal Institute on Feb. 28.

1897. In December Thomas Edison instituted a series of 
suits to protect his patents on the motion picture, 
and film. The legal laws that resulted retarded 
the development of pictu- 
res and films. The American Mutoscope and Biograph Company, with Wall Street back- 
ing, engaged in a bitter patents struggle with 
Edison.

1897. Enoch Rector, formerly associated with Lat- 
ham, wished to film the James Corbett-Boz Fitzsimmons championship fight at Carson City, Nev., in its entirety, and built a camera of a 
new film standard, about an inch and a half 
wide, which he called the versicope. He had ac- 
quired the Corbett contract from the Latham 
firm (which had displayed scenes from the 
Corbett-Courtenay 
hit to the public in a 
store front at 150 Broadway) and made use of 
their "Latham loop," a device to supply slack 
film to the intermittent motion of the camera, 
removing the strains which resulted in 
breakage. By using this "loop" method they 
made a picture of the fight 11,000 feet in 
length—by far the longest that had yet been 
made.

1897. This same year of 1897 saw the first staged 
motion picture. W. B. Hurd of the Lumiere 
interests, arrived in New York offering the 
right to photograph the Passion Play at Hor- 
itz. He first offered the contract to Rich 
G. Hollman, an Edison magician, who let it slip 
through his fingers to Klaw & Erlanger, the- 
atrical producers, who sent a photographic ex- 
pedition to Horitz. Hollman lost the resulting 
picture and November try-out. He hurried 
back to New York, got together a cast of Broad- 
way actors, and produced a synthetic version of 
the Passion Play on the roof of the Grand Cen- 
tral Palace. He offered it as the real and au- 
thentic Passion Play of Oberammergau, but 
the hoax was exposed by the New York "Herald". 
Hollman had, however, produced the first mo- 
tion picture fiction story to be staged.

1897. John P. Harris and Harry Davis opened the 
first of the "Nickelodeons" in Pittsburgh.

1898-99. Edison projectorcope showed scenes of 
the Spanish-American war.

1899. On Nov. 3, 1899 the Biograph Company at- 
tempted the hitherto unheard of feat of photo- 
graphing a live match at night, by artificial 
light. This was the filming of the Jeffries- 
Sharkey fight at Coney Island. Four hundred 
arch lamps were used over the ring. The result 
was successful, proving the independence of the 
camera from the sun.

1902. Thomas L. Talley opened the first "Electric 
Theater" in the U. S. in Los Angeles at 10 
cent admission.

1903. Edwin S. Porter, an Edison Cameraman who 
had observed the public response to thrill scenes 
that got the idea of stringing a collection of such 
signs on a thread of story. The result was 
"The Life of an American Fireman," the first 
serious attempt to picture on the screen a realis- 
tic story. It was a marked success, and Porter 
was fired with ambition to make a motion picture. The result was "The Great Train Robbery," one 
reel in length, with a sustained, suspenseful 
plot. It was a sensation, and the beginning of 
the "stolen picture" as we know it on the 
screen of today. The camera had learned the 
art of narration.

1906. Biograph abandoned its root-top daylight 
studio and established a studio lighted with 
Cooper-Hewitt mercury tubes. Other producers 
readily followed suit.

1907. D. W. Griffith introduced the close-up, flash- 
back, fade-out and dissolve.

1907. Selig opened first California studio in Los 
Angeles. Diffused pictures "The Count of 
Monte Cristo" in 1,000 feet.

1908. The patents war between Edison and Bi- 
ograph came to an end with the peace of Dec. 
18, 1908, with both companies in equal posi-
tions of leadership.

1909. The ten producers of motion pictures in 
the United States formed the Motion Picture Patents 
Company and instituted a system of cross-licensing. 
An outgrowth of the Motion Picture Patents Com- 
pany, under the leadership of Jere- 
miah J. Kennedy, representing the Empire Trust 
Co., holder of Biograph mortgage bonds, was 
the General Film Co., through which Kennedy 
got control of most of the main 
exchanges in the United States and Canada, eliminating 
tremendous waste in the distribution of pic- 
tures.

1909. First color in motion picture photography— 
kinecolor introduced in London by A. G. 
Smith and Charles Urban. Shown in New 
york at Madison Sq. Garden on Dec. 11.

1909. National Board of Reviews organized by Peo- 
ple's Institute of New York.

1909. Mary Pickford joined the Biograph Co. and 
soon became one of the outstanding players when 
stars and the exploitation of personality were 
still unknown.

1909. George Melles, French magician, used motion 
pictures in his exhibition of magic in "Gulliver's 
Travels" and "A Trip to the Moon."

1912. The Mutual Film Corporation was formed 
early in this year by John R. Freuler and Harry 
E. Aitken. It took in a goodly number of ind- 
ependent film exchanges. Soon afterwards 
Carl Laemmle, together with his associates, 
formed the Universal Film Manufacturing Co., 
and acquired a system of exchanges. Together these two 
independent companies put up a strong fight 
gainst the Motion Picture Patents Co.

1912. The independents won a signal victory against the 
Motion Picture Patents Co. and the Gen- 
eral Film Co. in the decision of Fox vs. the 
Thomas A. Edison Co.

1912. Adolph Zukor imported a four-reel picture. 
"Queen Elizabeth," with Sarah Bernhardt in 
the title role, believing the picture would make 
an evening's entertainment in competition with 
the speaking stage.

1912. Famous players organized and made its first 
feature, "The Prisoner of Zenda" with James 
K. Hackett.

1913. George Kleine opened "Quo Vadis" at the 
New York Astor theater at $1.

1913. David Wark Grippi of the Mutual Film 
Corporation with the understanding he could 
do some producing on his own account.

1914. The Strand Theater, New York City, first of 
the large theaters devoted exclusively to motion 
pictures and their presentation, was opened on 
April 11. The first of the day was "The 
Roxy" Rothafel. His screen presentations was 
the stepping stone to the great picture palaces of 
their today with their surrounding programs of 
music, dancing and singing.
1914. Paramount organized by William W. Hodkinson.


1915. D. W. Griffith's "Clansman" had premiere at Clune's Auditorium in Los Angeles in February; on March 3 it was shown under the title of "The Birth of a Nation" at the Liberty, New York City.

1915. Famous Players gave Mary Pickford a new contract calling for the hitherto unheard of salary of $2,000 per week and half of the profits.

1916. Mary Pickford demanded a salary of $1,000 per day—$7,000 per week—of Famous Players. She then formed her own company with distribution through Artcraft.

1916. John R. Freuler of Mutual Film Corp. met Ira Lowry's offer of $10,000 a week to Charlie Chaplin, and added $150,000 bonus—$670,000 for a year—and Chaplin accepted.

1917. First National organized by John D. Williams and Thomas L. Tally.

1917. U. S. Supreme Court decision ended active career of Motion Picture Patents Co. on April 9.

1918. Famous Players-Lasky combined.

1919. United Artists formed.


1920. Motion Picture Theater Owners of America organized with Sydney Cohen as president and James J. Walker as counsel.

1922. Motion Picture Producers and Distributors of America organized with Will H. Hays as president.

1922. Federal suit started against Paramount for restraint of trade in buying pictures.

1923. Eastman Kodak placed on market a 16 mm. film to make pictures one-sixth of area of standard film.

1923. Eastman Kodak put on market the cine-kodak for the making of amateur motion pictures.

1924. Goldwyn, Metro and Louis B. Mayer producing companies consolidated under the name of Metro-Goldwyn-Mayer.

1925. Paramount bought the Balaban & Katz circuit and organized Publix Theaters Corp.

1926. Warner, Vitaphone and Fox Movietone appeared on the screen.


1927. Roxy, world's largest theater, seating 6,200, opened in New York.


1929. Warner Bros. bought Stanley Co. of America, which carried with it control of First National.

1929. Fox Film Corp. bought controlling interest in Loew's, Inc., carrying with it control of M-G-M.

1929. Federal Trade Commission brought anti-trust suits against Warner Bros., for absorbing of First National, and against Fox for consolidation with M-G-M.

1933. RKO Theaters operating company filed petition in Bankruptcy on Feb. 28.

1933. Paramount-Publix filed petition in bankruptcy, March 15.

1933. Motion Picture Code of Fair Practice announced by NRA. Approved Nov. 27 by Franklin D. Roosevelt.

1934. British invasion of American movie market becomes reality with the formation of an American company by Gaumont British.

1934. Vitaphone-Erpi litigation ended by a consent decree. Warner Bros.-Vitaphone get $5,000,000 in settlement.


1935. U. S. Supreme Court holds William Fox's American Tri-Ergon patents invalid and refuses a re-hearing.

1935. U. S. Government tries Warner Bros., Paramount, RKO and several of their executives on a restraint of trade charge in St. Louis, but loses the action.

1935. Paramount reorganization approved by Court.

1935. U. S. Supreme Court holds all NRA codes unconstitutional; film code machinery is ordered suspended.

1935. Fox Film and 20th Century combine.

1935. Atlas Corp. enters film industry by underwriting Paramount bonds, buying into RKO Radio and proposing RKO reorganization plan Leo Spitz becomes RKO president.

1936. Ascap is rejoined by Warner Bros., but threatens withdrawal from Canadian market.

1936. Paramount reorganization completed with Barney Balaban as president; Adolph Zukor in charge of production.


1936. The 2,000-foot reel is adopted.

1936. Erpi introduces Microphonic sound reproduction and RCA ultra-violet recording.


1936. Musicians start strike against theaters which no longer employ orchestras.

1936. Government ends equity action against Warners, Paramount and RKO in St. Louis.


1936. Theater construction boom reaches an 8-year peak.

1936. General Theater Equipment assets bought by a reorganization group for $4,039,367.72.

1936. Government's block booking hearing goes over to next year.

1936. Experimental television instituted by RCA over coaxial cable from New York to Philadelphia. Large screen television developed in Germany.

1936. Estimated that 85 per cent of U. S. theaters are on double feature policy.

1936. FHA loans to 508 theaters during the year totaled $1,507,524.

1936. Studio employment increased 44 per cent during the year.

1936. W. Ray Johnston arranged to re-enter production with Sterling Pictures, later going back to the old Monogram trademark.


1936. Feature of the year was the increasing revenue of major producers as instance by Loew's net profit of $11,076,822. Warner Bros. operating profit of $3,177,312 for the year, and 20th Century Fox's 39-week net of $4,451,851.

1936. New accord with Italy arranged by Will H. Hays by which U. S. firms may export 250 pictures yearly to Italy instead of 48, and may take 20,000,000 lire out of Italy.
CENSOR BOARDS
STATE—LOCAL

STATE CENSOR BOARDS

KANSAS
State Board of Review, Sixth and Armstrong Sts., Kansas City, Kansas; Mrs. L. H. Chapman, Chairman.

MARYLAND
State Board of Motion Picture Censors, 211 North Calvert St., Baltimore, Maryland; Dr. Ben Paul Sandy, Chairman.

NEW YORK
Board of Education, Motion Picture Division, 80 Center St., New York, N. Y. Also: Albany, N. Y.; Irwin Esmond, Director.

OHIO
Department of Education, Division of Film Censorship, 233 South High St., Columbus, Ohio; Dr. E. L. Bowsher, Director.

PENNSYLVANIA

VIRGINIA
State Division of Motion Picture Censorship, Room 312, State Office Building, Richmond, Va.; Elizabeth Chalkley, Director.

LOCAL CENSOR BOARDS
Arranged by Key City Territories

ATLANTA
Atlanta, Ga. ..........Sherwood Astin, Chairman
                     Birmingham, Ala. ....Mrs. Harriet B. Adams
                     Valdosta, Ga. ....Mrs. J. A. Durenberger, Chmn.

BOSTON
Boston, Mass. ..........Herbert J. M. Nary
                     Brockton, Mass. ....Mrs. Vida Stoddard, Chairman
                     Lowell, Mass. ............Leo A. Deigan
                     Lynn, Mass. .................William Wallace
                     Providence, R. I.
                     George W. Cowan, Amusement Inspector

CHARLOTTE
Durham, N. C. ..........A. H. Borland, Chairman

CHICAGO
Chicago, Ill. .........Lieut. Harry M. Costello of Police Dept. in charge of Board
                    Evanston, Ill. ....L. W. Calderwood, Police Dept.
                    Mrs. Carlton A. Randolph, paid secretary
                    Highland Park, Ill.
                    Edward Marroney, Chief of Police
                    Mrs. William Plant, paid secretary
                    Oak Park, Ill. .........Ray S. Clark, Chairman
                    Wilmette, Ill. ..........Mrs. Robert Halliwell

DETROIT

KANSAS CITY
Kansas City, Mo. .......Guy Holmes, Chairman

LOS ANGELES
Pasadena, Cal. .........Mrs. Arla Neale, President
                      Glendale, Cal. .........Mrs. A. L. Lathrop, Chairman

MEMPHIS
Memphis, Tenn. .......Lloyd T. Bindford, Chairman

OKLAHOMA CITY
Oklahoma City, Okla. ....J. F. Owen, Chairman

PORTLAND
Portland, Ore. .........Mrs. Thomas Joyce, Chairman

SAN FRANCISCO
San Jose, Calif. .......Mrs. Charles R. Williams, Chmn.
                      Palo Alto, Calif.
                      Mrs. Warren A. Littlefield, Chairman
                      Sacramento, Calif. ....Mrs. Josephine Haug, Chmn.

SEATTLE
Seattle, Wash. .............Vic Gauntlett

CENSOR BOARD RULES

The following is quoted from the statutes of the various States:

OHIO
"Only such films as are in the judgment and discretion of the board of censors of a moral, educational or amusing and harmless character shall be passed and approved by such board."

NEW YORK
"No motion picture will be licensed or a permit granted for its exhibition within the State of New York, which may be classified, or any part thereof, as obscene, indecent, immoral, inhuman, sacrilegious, or which is of such a character that its exhibition would tend to corrupt morals or incite to crime."

Newsreels not subject to review.
KANSAS
The board "shall approve such films, reels, including subtitles, spoken dialogue, songs, other words or sounds, folders, posters and advertising matter which are moral and proper; and shall disapprove such as are cruel, obscene, indecent, or immoral, or such as tend to debase or corrupt morals."

In addition to the quotation from the statute, this board has adopted the following rules:
A. Pictures should be clean and wholesome, and all features that tend to debase morals or influence the mind to improper conduct should be eliminated.
B. Ridicule of any religious sect or peculiar characteristics of any race of people will not be approved.
C. Evil suggestion in the dress of comedy characters will be eliminated.
D. Loose conduct between men and women will be eliminated, and whenever possible, barroom scenes and social drinking.
E. A display of nude human figures will be eliminated.
F. Crimes and criminal methods, such as give instruction in crime through suggestion, will be eliminated or abbreviated.

G. Prolonged and passionate love scenes, when suggestive of immorality will be eliminated.

Pennsylvania
"The board shall... approve such films, reels or views which are moral and proper, and disapprove such as are sacrilegious, obscene, indecent, or immoral, or such as tend, in the judgment of the board, to debase or corrupt morals."

Virginia
The board shall issue a license "unless such film or a part thereof is obscene, indecent, immoral, inhuman, or is of such a character that its exhibition would tend to corrupt morals or incite to crime..."

MARYLAND
No film to be licensed which is in the judgment of the board "...obscene, indecent, immoral, inhuman, sacrilegious or of such character that its exhibition would tend to corrupt morals or incite to crime."

ART DIRECTORS

Hollywood
Anderson, Roland ................................ Paramount
Austal, Fred ..................................... Columbia
Ballin, Hugo ........................................ Selznick International
Banks, Lionel ....................................... Columbia
Carney, Sturgis .................................. Selznick International
Clark, Carroll .................................... RKO Radio
Corre, Ben ....................................... Principal
Cramer, Antony .................................... 20th Century-Fox
Coyle, John T. ................................... Republic
Darling, William, Supervising Art Director 20th Century-Fox
D'Agostino, Al ..................................... Day, Richard
Day, Richard ...................................... United Artists
Dexter, Frank ...................................... Darmou
Durlauf, F. E. ..................................... Hal Roach
Ewing, John ....................................... Universal
Fogte, Ernest ...................................... Paramount
Ferguson, Perry ................................... RKO Radio
Gibbons, Cedric ................................... M-G-M
Goldblatt, Charlie ................................ Columbia
Goldthwait, Alexander ........................... Artists
Goodman, John .................................... Paramount
Goossen, Stephen ................................. Columbia
Gray, Field ........................................ RKO Radio
Grot, Anton ....................................... Warner Bros.
Haas, Robert ...................................... Warner Bros.
Harkrider, John ................................... Universal
Hartley, Ethels ................................... Warner Bros.
Haven, James ..................................... M-G-M
Hall, Charles D. ................................ Charles Chaplin
Hedrick, Earle .................................... Paramount
Herman, Al ........................................ RKO Radio
Herzfelder, Bernard .............................. Paramount
Hickson, Ernest R. ................................ Republic
Hodson, William .................................. M-G-M
Hogan, Vivian ..................................... Columbia
Hogsett, Albert .................................. 20th Century-Fox
Holden, Lancing C. .............................. Selznick International
Horning, William A. ............................ M-G-M
Hughes, John ..................................... Warner Bros.
Humen, William .................................... Major
Kirk, Mark-Lee .................................. 20th Century-Fox
Lee, Robert ......................................... Columbia
Imaz, Eddie ....................................... M-G-M
Jones, Robert Edmond .......................... Selznick International
Kimbball, Russell ................................. RKO Radio
McAtee, Harry .................................... M-G-M
Murphy, Paul ..................................... Columbia
O'Dell, Robert .................................... Paramount
Ottersen, Jack .................................... Universal
Olieger, Ralph .................................... Republic
Olber, Roland .................................... Republic
Parker, Max ....................................... Warner Bros.
Patrick, Loren .................................... Universal

CASTING DIRECTORS

Los Angeles
Arrow, Maxwell .................................... Warner Bros.
Cook, Glenn ...................................... Victory Pictures
Diege, Sam ......................................... George J. Hirliman
Duffy, J. A. ....................................... Darmour Productions
Ford, Tom ......................................... B. P. Schulberg
Grady, Bill ........................................ M-G-M
Jones, Theodore .................................. Harry Sherman
Kelley, Dan ....................................... Universal
McIntyre, Bob .................................... Samuel Goldwyn
Mayo, Robert ...................................... Columbia
Palmer, Bob ....................................... RKO Radio
Piazza, Ben ....................................... Universal
Richards, Charles ................................. Selznick International
Rivkin, Joe ........................................ Hal Roach
Ryan, James ....................................... 20th Century-Fox
Schneider, Lou .................................... 20th Century-Fox
Schussler, Fred .................................... Paramount
Webb, Bob ........................................ Walter Wangar
Warner, David .................................... Republic

New York
Beute, Chris ...................................... Educational
Murray, Warren ................................... Educational
Stewart, Lee ....................................... Vitaphone
Timmon, Carl ..................................... Paramount

Peters, Hans ...................................... 20th Century-Fox
Polglase, Van Nest ................................ RKO Radio
Pycha, Jerry, Jr. ................................ Columbia
Peters, H. O. ...................................... Universal
Pye, Merrill ....................................... M-G-M
Rachmiller, Lewis ................................ Harry Sherman
Retecker, Hugh ................................... Warner Bros.
Rogers, Stanford .................................. M-G-M
Schultze, John Duncane ........................ David L. Loew
Silas, Robert ...................................... Affiliated Studios
Smith, E. .......................................... Warner Bros.
Smith, Perry ...................................... Universal
Sternad, Rudolph ................................ 20th Century-Fox
Sylas, Frank P. .................................. Talisman Studio
Toluboff, Alexander .............................. Walter Wangar
Usher, Bob ........................................ Paramount
Welt, Carl .......................................... Warner Bros.
Wheeler, Lyle ..................................... Selznick International
Wright, Joseph .................................... M-G-M

New York
Cors, Sam ......................................... Biograph Studio
Keller, Walter .................................... General Service Studio
Namecy, Frank .................................... Vitaphone
Saulter, William .................................. Biograph Studio

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STANDARD EXHIBITION CONTRACT

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 therewith, to exhibit publicly said motion pictures and to reproduce for public performances such recorded sound in synchronism therewith, but only at the said theater for the number of consecutive days specified in the Schedule and for no other use or purpose; provided that the reproducing equipment in the said theater will operate reliably and efficiently to reproduce such recorded sound with adequate volume and high quality; and provided further that if copyrighted musical compositions are included in such recorded sound, the Exhibitor will have at the date or dates of the exhibition of each of such motion pictures a license from the copyright proprietor 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 unless otherwise in the Schedule provided. The Distributor agrees during said term to deliver to the Exhibitor, and the Exhibitor agrees to exhibit at said theater during said term upon the date or dates herein provided for, a positive print of each of said motion pictures except 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.

Damage—Failure to Deliver

(b) If the Distributor shall fail or refuse to deliver, or the Exhibitor shall fail or refuse to exhibit during the term hereof, any of said motion pictures, excepting those which may be eliminated as provided in Clause Fifteenth hereof, and those which may not be generally released as provided in Clause Seventeenth hereof or if the Distributor shall willfully violate any of the provisions of Clause Seventh hereof or shall deliver to the Exhibitor a print of any motion picture which print shall be determined was not in condition for exhibition and for the reproduction of sound as provided in Clause Second, the Exhibitor or the Distributor, as the case may be, shall pay the damage so caused and if such damage cannot be definitely computed shall pay as liquidated damages a sum equal to the fixed sum herein specified as the rental of each such motion picture or a sum computed as provided in Clause Third (c) hereof, if the rental of any such motion picture is to be determined of the exhibition whole or in such part, upon a percentage of the admission receipts of said theater or any part thereof or upon a percentage of such receipts and a fixed sum; provided that any claim for such damage shall be made upon 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 hereunder 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 such motion picture or if requested by the Distributor at the end of each day's exhibition. In each such case the Exhibitor shall deliver to the Distributor immediately after the last exhibition upon each date of exhibition of each such motion picture a correct itemized statement of the gross receipts of said theater for admission thereto upon each such date. Such statement shall be signed, if requested, 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 hereof or furnished to the Exhibitor by the Distributor, and if requested by the Distributor, shall be made upon forms furnished by the Distributor. Upon the exhibition date or dates of each motion picture an authorized representa-
of the Distributor is hereby given the right to verify the sale of all tickets of admission to said theater, and the receipts therefrom; and for such purpose shall have access to the theater, including the box-office, and also the right to examine in all 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 as aforesaid, shall continue for a period of months following the termination of this Agreement, and the Distributor shall pay for such entry of Exhibitor's books and records charged in any manner to be agreed upon, but only upon the following conditions (a) that the Distributor shall have fully complied with all the provisions of this Agreement, and (b) that the Distributor and Exhibitor shall then agree in writing on the nature of such 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 agree to pay the license fee for each of such motion pictures then generally released and available for exhibition hereunder, and as to any thereof which shall not be 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 release and protection period in respect thereof shall be deemed waived by the Exhibitor and such motion picture then generally released and available for exhibition hereunder within said thirty day period or to pay the license fee therefor, 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 (d) shall not be deemed to modify 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, by delivery at the Distributor's exchange, or to a common carrier, or to the United States Postal authorities, or by registered mail 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 same is received or as otherwise directed by the Distributor in the same condition as when received, reasonable wear and tear due to proper use excepted. Exhibitor agrees to pay all costs of transportation of such prints, reels, and containers from the Distributor's exchange or the last previous exhibitor having possession of the same, and return to the Distributor's exchange; or 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 properly directed and packed in the container furnished by the Distributor therefor, to a carrier designated or used by the Distributor and proper receipt therefor obtained by the Exhibitor will constitute the return of such positive print by the Exhibitor.

(f) If Exhibitor fails to or delays the return of any positive print to the Distributor or fails to forward or delays forwarding (as directed by the Distributor) any such print to any other exhibitor, the Exhibitor agrees to indemnify the Distributor in respect of 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 compromise of or intervene

**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, then subsequently, the Exhibitor shall pay to the Distributor as liquidated damages for each day the Exhibitor fails or refuses to exhibit such motion pictures, in addition to any fixed sums payable hereunder in respect of such motion picture, a sum equal to such 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 said 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 the Exhibitor shall pay to the Distributor 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 be paying such extra motion pictures for more than the full number of days provided for in the Schedule, for each day less than said full number of days, the sum equal to such percentage shall be computed equal to one-hundred and sixty-five (165) percent of the gross receipts of said theater during the last day of the exhibition thereof of such motion picture. A sworn statement of the said daily gross receipts shall be delivered by the Exhibitor to the Distributor upon demand therefrom.

**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 to the Distributor, or as hereinafter provided, a print thereof to the Exhibitor.

(b) The public exhibition of any of said motion pictures in the order of its general release by the Distributor is hereby given the right to verify the sale of all tickets of admission to said theater, and the receipts therefrom; and for such purpose shall have access to the theater, including the box-office, and also the right to examine in all 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 as aforesaid, shall continue for a period of months following the termination of this Agreement, and the Distributor shall pay for such entry of Exhibitor's books and records charged in any manner to be agreed upon, but only upon the following conditions (a) that the Exhibitor shall have fully complied with all the provisions of this Agreement, and (b) that the Distributor and Exhibitor shall then agree in writing on the nature of such 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 agree to pay the license fee for each of such motion pictures then generally released and available for exhibition hereunder, and as to any thereof which shall not be 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 release and protection period in respect thereof shall be deemed waived by the Exhibitor and such motion picture then generally released and available for exhibition hereunder within said thirty day period or to pay the license fee therefor, 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 (d) shall not be deemed to modify 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, by delivery at the Distributor's exchange, or to a common carrier, or to the United States Postal authorities, or by registered mail 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 same is received or as otherwise directed by the Distributor in the same condition as when received, reasonable wear and tear due to proper use excepted. Exhibitor agrees to pay all costs of transportation of such prints, reels, and containers from the Distributor's exchange or the last previous exhibitor having possession of the same, and return to the Distributor's exchange; or 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 properly directed and packed in the container furnished by the Distributor therefor, to a carrier designated or used by the Distributor and proper receipt therefor obtained by the Exhibitor will constitute the return of such positive print by the Exhibitor.

(f) If Exhibitor fails to or delays the return of any positive print to the Distributor or fails to forward or delays forwarding (as directed by the Distributor) any such print to any other exhibitor, the Exhibitor agrees to indemnify the Distributor in respect of 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 compromise of or intervene
in any arbitration or legal proceeding based upon any claim for such damage asserted against the distributor by another exhibitor; notice of which shall be given the Exhibitor by the Distributor.

Loss and Damage to Prints

FIFTH: The Exhibitor shall pay to the Distributor a sum equal to the cost of replacement at the Distributor's discretion of any print, lost, stolen or destroyed or injured in any way in the interval between the delivery to and the return thereof by the Exhibitor in full settlement of all claims for such loss, theft, destruction or injury. Such payment, however, shall not transfer title to or any interest in any such positive print to the Exhibitor or any other party, nor release the Exhibitor from any liability arising out of any breach of this agreement. The Distributor shall at the option of the Exhibitor repay or credit to the Exhibitor any sums paid by the Exhibitor for any lost or stolen print, excepting "news reels," upon the return of such lost or stolen print to the Distributor within sixty (60) days after the date when the same should have been returned hereunder. The Exhibitor shall not be liable for the damage or destruction of any print, provided the Exhibitor establishes such damage or destruction occurred while in transit from the Exhibitor and delivery thereof was made as hereinafore provided. The Exhibitor shall immediately notify the Distributor's exchange by telegram of the loss, theft or destruction of or damage to any print. Any print received from the Exhibitor by the Distributor or any subsequent exhibitor in a damaged or partially destroyed condition shall be deemed to have been damaged or destroyed by the Exhibitor unless the latter, immediately after the receipt of such information, shall have telegraphed the Distributor's exchange that such print was received by the Exhibitor in a damaged or partially destroyed condition, 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 said motion picture shall be determined as follows:

1. Subject to prior runs and/or protection granted or hereafter granted by the Distributor to other exhibitors and within a reasonable time after a print or prints of any of said motion pictures are received at the exchange of the Distributor, or of whom the Exhibitor is a member, and provided the Exhibitor is not entitled hereunder, the Exhibitor shall mail to the Exhibitor a notice in writing of the date when each such motion picture will be available for exhibition by the Exhibitor (which date is hereinafter referred to as the "available date"). Such notice shall be mailed to the Exhibitor at least fifteen (15) days before the available date therein specified.

2. Within fourteen (14) days after the mailing of such notice, the Exhibitor shall select an exhibition date or dates not theretofore assigned to another exhibitor or other exhibitors, within the period commencing upon the available date and ending thirty (30) days thereafter and giving the Distributor written notice of the date or dates so selected.

3. Upon the failure of the Exhibitor to so select such date or dates the Distributor shall designate such date or dates by mailing written notice thereof to the Exhibitor.

Protection and Run

SEVENTH: The Distributor agrees not to exhibit or grant a license to exhibit any of said motion pictures for exhibition in conflict with the "run" or prior to the expiration of the "protection period" if any in the Schedule specified at any theater therein named or within the territorial limits therein designated. Such protection as to each of said motion pictures shall be computed from the last date of the exhibition thereof licensed hereunder. If protection is granted against a first theatrical exhibition thereof and it is the intention of the Distributor to grant such protection against all theaters in the immediate vicinity of the Exhibitor's theater then unless otherwise 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 story, book or play and to substitute for any thereof any other story, book or play. The Distributor also shall have and hereby reserves the right to change the director, the cast or any other 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:... to accept any other feature motion pictures in place of any thereof in the Schedule which are designated "no substitutes," provided that not more than twenty (20%) per cent of the total number of feature motion pictures specified in the Schedule, other than the motion pictures of said star or stars, are so designated. The right of rejection conferred on the Exhibitor by this Clause is in addition to the right of exclusion provided in Clause Fifteenth hereof.

(c) The Distributor warrants that none of said motion pictures are reissues of old negatives, old negatives retitled or foreign produced by a foreign producer, excepting those specifically specified as such in the Schedule; and further that none of said motion pictures contains or will 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 have the right to advertise any thereof by any means of advertising prior to the expiration 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 by the Exhibitor's theater, excepting advertising inside the theater not intended for removal therefrom by the public, unless the first date of exhibition hereunder of such motion picture shall be within fifteen (15) days from the last exhibition date of such prior run exhibition, in which case the Exhibitor shall have the right to advertise such motion pictures provided the Exhibitor does not advertise that the prices charged for admission are or will be less than the admission prices charged by the Exhibitor having the first or prior run of such motion picture. Nothing in this Clause shall be deemed to prohibit the Exhibitor from advertising generally all of said motion pictures as a group but such general advertising shall not refer to any one of said motion pictures during its exhibition by any other exhibitor having the first or immediately prior run thereof, excepting as herein provided.

(b) The Exhibitor shall not advertise by any means of advertising any of said motion pictures which may be readshown 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 Exhibitor shall be liable in addition to all other rights the right to exclude from this license any motion picture advertised in violation of the provisions hereof by written notice to such effect mailed to the Distributor 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 such notice of exclusion the Exhibitor by written notice given to the Distributor shall deny breaching any of the provisions of this Clause, in which case the question of fact raised by such denial shall be determined by arbitration.

Acceptance by Distributor

TENTH: Until accepted in writing by an officer of or any person authorized by the Distributor and notice of acceptance sent to the Exhibitor this instrument shall be deemed only an application for a license under Copyright, and may be withdrawn by the Exhibitor any time before such acceptance. Unless such notice of acceptance is tendered by the Distributor by mail or telegram 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 said motion pictures shall not be deemed an acceptance hereof by the Distributor.

Changes in Writing

ELEVENTH: This license agreement is complete and all promises, representations, understandings and agreements in reference thereto have been expressed herein. No change or modification hereof shall be binding upon the Distributor unless in writing signed by an officer of the Distributor and in an emergency 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 served provided such change or modification does not change or modify the run, and/or protection period, or decrease any rental, or eliminate any motion picture specified in the Schedule.

Assignment on Sale of Theater

TWELFTH: This license shall not be assigned by either party without the written consent of the other, provided, that if the Exhibitor sells the said theater or transfers any interest therein and is not in default hereunder, the Exhibitor may assign this license to the purchaser of the theater or of such interest without the written consent of the Distributor but any such assignment shall not be valid or of any effect hereunder unless a written acceptance thereof by the assignee assuming the obligations of the Exhibitor shall be delivered to the Distributor, and the Exhibitor shall not release the Exhibitor from any liability hereunder unless such release from liability is consented to by the Distributor in writing.

Taxes

THIRTEENTH: The Exhibitor shall pay to the Distributor upon demand, any tax, fee or other like charge now and/or hereafter imposed or based upon the delivery and/or the exhibition of prints of motion pictures and/or upon the sums payable under this license by the Exhibitor to the Distributor, if under any statute or ordinance any such tax, fee or other like charge is or shall be payable or paid by the Distributor and the exact amount payable hereunder by the Exhibitor is not therein definitely fixed or 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 in the manner determined 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 any of the said motion pictures for causes beyond their direct control then this license in respect to each such motion picture shall terminate and revert to the Distributor without liability on the part of either party, provided reasonable written notice of such termination and the cause thereof is given.

Option to Exclude if Group Licensed

FIFTEENTH: (a) If the total number of feature motion pictures offered to the Exhibitor by the Distributor, or licensed by the Distributor hereunder, and the rental of each thereof averages less than Four hundred ($400.00) Dollars, the Exhibitor shall have the right to exclude from this license 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 number, as long as the number to be further excluded not to exceed five (5%) per cent of said total number; the aggregate number of feature pictures so excluded in no event to exceed fifteen (15%) per cent of the total number licensed hereunder; provided that the Exhibitor is not in default hereunder and shall have fully complied 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 or dates fixed for its exhibition hereunder and at the same time: (1) as to each feature motion picture included in the first five per cent of the total such number excluded by the Distributor the rental therefor specified in the Schedule; (2) as to each feature motion picture included in the five per cent of the total number thereof so excluded the appropriate rental for 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 is to be added to the rental of the motion pictures then remaining to be delivered hereunder an amount at least equal to the aggregate of the rentals of the motion pictures so lastly so excluded and so apportioned equally to each to any one or more thereof, selected by the Exhibitor upon notice to such effect given to the Distributor, and the exhibition period specified in the Schedule of each of such motion pictures so selected may be, at the option of the Exhibitor upon written notice to such effect, ratably extended for such number of days as the rental thereof specified in the Schedule plus the amount added as herein provided, 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 of the Schedule. In computing such number of days fractions of more than one-third shall be deemed one day.

For the purpose of determining whether or not the average rental of any of the motion pictures,
the rental of which is to be computed in whole or in part upon a percentage of the receipts of the Exhibitor’s theater, is more or less than $400.00, the rental of each such motion picture shall be deemed to be that part of the 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 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 by the Exhibitor in such period as rental of the feature motion pictures first excluded by the Exhibitor as provided in Paragraph (a) of this clause, during such three months’ period provided that during such three months’ period the daily exhibition hereunder then generally released and available for exhibition hereunder by the Exhibitor, excepting those, if any, excluded as provided in this clause and shall have paid to the Distributor at the time herein specified the rental of each thereof.

(c) For the purpose of computing the sum required to be paid by the Exhibitor to the Distributor as provided in Paragraph (a) of this Clause for any motion picture, the rental or any part of which 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 one-half of the average daily gross receipts of such theater on each date any feature motion picture distributed by the Distributor was exhibited theretofore 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 ninety (90) days’ period, the Distributor shall have exhibited as herein provided, all of the feature motion pictures licensed hereunder then generally released and available for exhibition hereunder by the Exhibitor, excepting those, if any, excluded as provided in this clause and shall have paid to the Distributor at the time herein specified the rental of each thereof.

(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 hereinafore 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, such right to exclude any feature motion picture and thereafter to exclude from this license additional feature motion pictures, shall thereupon 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 thereof shall thereupon terminate and revert to the Distributor.

First Run Exhibitions

SIXTEENTH: (a) If the Exhibitor is granted a first run of the said motion pictures, the Exhibitor shall exhibit each of the feature motion pictures 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 is located the exchange of the Distributor out of which the Exhibitor is served and ending one hundred and twenty (120) days thereafter, in compliance with the provisions of Clause Sixth hereof to the contrary. If the first exhibition 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 motion picture shall be reduced so as to expire one hundred and twenty (120) days after said scheduled date of its general release. If the Exhibitor shall fail or refuse to exhibit any feature motion picture distributed by the Distributor, 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 the right to book said motion pictures is granted immediately prior to such second run fails to exhibit any of the feature motion pictures, excepting those described in Paragraph (d) of this Clause within the said period of one hundred and twenty (120) days specified in Paragraph (a) of this Clause, 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 herefore 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 the grant 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 picture and any other exhibitor having the right to book said motion picture is granted immediately prior to such subsequent run fails to exhibit any of the feature motion pictures, excepting those described in Paragraph (d) of this Clause within the said period of fourteen (14) days specified in Paragraph (b) of this Clause the Exhibitor shall exhibit each feature motion picture within the period beginning with the date of the expiration of the said fourteen (14) days’ period (7) days thereafter, notwithstanding any provision of Clause Sixth herefore to the contrary. If the Exhibitor is granted a run subsequent to a second run of the said motion picture and any other exhibitor having the right to book said motion picture in said seven (7) day period, 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.
picture as hereinafter in Paragraph (e) of this Clause provided.

Extended Runs

(d) Any of the motion pictures which shall have been exhibited in any theater under the said territory for more than one show week prior to the run granted the Exhibitor shall be excepted from the provisions of this Clause and of Paragraph (h) of Clause Fourth.

Exhibition After Revocation of Run and Protection

(e) Upon the waiver of the grant of the run and/or the protection period of any feature motion picture as provided in Paragraphs (a), (b) or (c) of this Clause, 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 within sixty (60) days after the last date upon which such feature motion picture should have been exhibited by the Exhibitor as provided in this Clause. Failing to make such request within said period of sixty (60) days the license to exhibit such feature motion picture granted hereunder shall terminate and revert to the Distributor.

If the provisions of this Clause shall in anywise be held to conflict with the provisions or any other license agreement made and entered into by the Distributor with any other exhibitor prior to September 1, 1933, the provisions of this Clause shall be deemed to be subordinate and subject to the provisions of such other license agreement.

Pictures Not Generally Released

SEVENTEENTH: If any of the said motion pictures described in the Schedule, excepting those, if any, which may be roadshowed by the Distributor, shall not be generally released by the Distributor for distribution in the United States during the period thereof, and upon the Distributor's request, such each such motion picture shall be excluded from this license, upon written notice to such effect given to the Exhibitor by the Distributor prior to fifteen (15) days before the end of such 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 required by the Distributor and all claims of the Exhibitor in respect thereof are hereby expressly waived and the Distributor released and discharged therefrom by 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 the motion pictures the rentals of which are based upon the said theater's admission receipts as herein provided, or if the Exhibitor shall exhibit or permit the exhibition of any of said motion pictures at any time or place other than as herein specified, or if the Exhibitor becomes insolvent or is adjudicated a bankrupt, or executes an assignment for the benefit of his creditors, or the receiver is appointed for any of the property of the Exhibitor, or if the Exhibitor voluntarily or by operation of law shall lose control of the said theater, or if his said interest 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 shall be 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, sub-rent or part with possession of any print. The Exhibitor shall not cut or alter any print, excepting when required by the Distributor, or when required by any duly constituted public official or authority or with the written or telegraphic consent of the Distributor. The Exhibitor, however, may cut the rear of any print in such case shall completely restore all parts cut therefrom, prior to the return thereof to the Distributor or shipment elsewhere if so directed by the Distributor, in the same condition as received by the Exhibitor.

Optional Arbitration Clause

OPTIONAL CLAUSE: The following Clause Twentieth is optional with the parties hereto. If it is desired to make such clause a part of this license, the Exhibitor and the duly authorized representative of the Distributor shall sign their respective names where indicated immediately following this paragraph and unless so signed the said Clause shall be deemed excluded from this license agreement.

It is agreed by and between the parties that Clause Twentieth, providing for voluntary arbitration of controversies arising hereunder, shall be included as a part of this license.

Representative of the Distributor shall be duly authorized to agree to the following Clause Twentieth.

Exhibitor.

Arbitration

TWENTIETH: The Exhibitor and the Distributor, respectively, freely and voluntarily agree that as a condition precedent to the granting of this license and of any action or proceeding in any court by either of them, to determine, enforce or protect the legal rights of either hereunder, each shall submit all claims and controversies arising hereunder for determination by arbitration to an Arbitration Board (hereby expressly waiving the oath of the arbitrators which shall consist of three members, each of whom shall have been 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, making such request shall name therein two arbitrators stating the business address and 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 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 to name such 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 a new arbitrator is not then appointed, others or another arbitrator may be appointed by the other party as the case may be.

No member of the Arbitration Board shall hear or determine any controversy in which he has an interest direct or indirect and any member having such interest shall be disqualified to act.

If the arbitrators or a majority of them are unable to reach a decision, then they, or a majority of them shall immediately select an umpire who shall not be engaged in the motion picture business. In such case the hearing before the umpire shall be in the same 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 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 submissions of fact in whole or in part, and/or that damages on 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 hereinabove provided, the arbitrators or a majority of them are of the opinion that because of unusual circumstances after the expiration of this license agreement and beyond the direct control of the parties hereto disclosed at such hearing, a strict 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 adduced at 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 held before the Arbitration Board in the city wherein is situated the exclusive right 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 arbitration any such 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 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 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 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 decision or the award of an Arbitration Board in respect thereto within seven (7) days, the Exhibitor may at the option of the Exhibitor terminate this and any other existing license agreement between the parties hereto by mailing a notice to such effect to the Distributor within seven (7) days after such failure or refusal, and the Exhibitor shall have the rights and remedies provided in 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 has

in the has

on executed this

(Date)

application, which upon written acceptance thereof by the Distributor shall be deemed to be the license of the said Exhibitor for the exhibition of the motion pictures specified in the Schedule, but only at the said Theater in accordance with the terms and conditions hereof.

(Exhibitor)

Accepted

Date

(Desk)

By

867
OPTIONAL CLAUSES

Advertising Accessories

The Exhibitor agrees to lease from the Distributor the Distributors principal agent for use only in connection with the exhibition of each of the motion pictures exhibited hereunder and agrees not to sub-lease or sell the following advertising accessories:

Admission Prices

The Exhibitor during the whole of the licensed exhibition period of each of the motion pictures exhibited hereunder agrees to and shall charge for admission to said theater the following prices:

Evening: Adults, orchestra—balcony—children.
Matinees: Adults, orchestra—balcony—children.

If during any such period less than said admission prices is charged, the Distributor in addition to all other rights hereunder shall have the right:

(a) to immediately terminate the license of the exhibitor, and to upon 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 shall be, 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.

Midnight Shows

The license herein granted for the number of days specified in the Schedule shall not include the right of exhibition at any time during said exhibition period 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 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 or the orchestra seats, and further provided that, except in the cities of New York and Los Angeles, not more than two of such motion pictures shall be so roadshowed.

(b) If and when any such roadshow exhibition shall be in the City of New York and/or the City of Los Angeles, and if the Exhibitor's theaters is situated in the territory then served by said Exhibitor'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 roadshowed in each or both of said territories, upon sending to the Exhibitor written notice to such effect not later than four

(4) weeks after the commencement of such roadshow exhibition and provided that the Distributor shall not like notice except and exclude from 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 herein granted 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 the City of Los Angeles, shall be in the territory served by the Distributor's exchange or exchanges and excluding the Exibitor's theater, the Distributor shall have the right to except and exclude from this license not to exceed two of such motion pictures so roadshowed upon sending to the Exhibitor written notice to such effect within seven (7) days after the commencement of such roadshow exhibition and provided that the Distributor shall by like notice except and exclude each such motion picture from all other license agreements containing this Clause and licensing the exhibition of such motion picture in such territory.

(d) The inadvertent omission to send to any of such exhibitors the notice provided for in Paragraphs (a) and (b) of this Clause shall not be deemed to affect the exception and exclusion from this license of any such motion picture.

(e) The Distributor may so exercise such right to except and exclude any such motion picture from time to time, in any such territories, as above defined in the United States, and motion picture so roadshowed in any place in the United States, and not excepted and excluded from this license as aforesaid, shall not be deemed available for exhibition hereunder, and 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 motion picture. The Distributor may exhibit and/or license the exhibition of any and all motion pictures excepted and excluded from this license by the Distributor and/or the Exhibitor, as aforesaid, when and where desired by the Distributor, free from all Exhibitor in respect thereof and the license of each thereof shall forthwith upon exclusion as hereinbefore provided terminate and revert to the Distributor.

The following Clause may be, at the option of the Distributor, substituted for subdivision (b) of Clause Eighth:

(h) The parties hereto agreeing that the popularity of different types of motion pictures is subject to constant change and that the Distributors may find it necessary or advisable in certain cases to substitute different motion pictures for these designated in or described in the Exhibitor agrees, provided any such substituted motion picture is equal in box-office possibilities to the motion picture for which it is substituted, to
accept such substituted motion picture in place of the motion picture originally designated or described, with the same force and effect as if the substituted motion picture had been originally designated and described in the Schedule. If the Exhibitor 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 after the receipt of written notice of substitution, shall be served 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. If the Exhibitor contends that the substituted motion picture is not equal in box-office possibilities to the original motion picture, the Exhibitor shall, within said five day period so notify the Distributor in writing, and in such notice shall designate an appraiser stating his name and business address, failing which the Exhibitor shall be deemed to have accepted the substitution. Within three days after the receipt of such notice from the Exhibitor, the Distributor shall, by written notice to the appraiser designated by the Exhibitor and to the Exhibitor designate an appraiser, stating his name and business address.

The appraiser to determine the relative box-office possibilities of the said two motion pictures shall be appointed within fifteen (15) days after the designation of an appraiser by the Distributor and shall be held in the City in which is located the exchange of the Distributor from which the Exhibitor is served. Such 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 and 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 originally designated, a substitute motion picture approved by the Exhibitor and to provide a means whereby these problems can be examined in a fair, openminded and impartial manner by the people who best understand them and can best appraise their worth, two principal proposals for a machinery of industry self-regulation and settlement of controversies, are made:

1.—The formulation of an Optional Standard License Agreement to be offered by the respective distributors who adopt the same, as an alternative to the distributors’ own form or forms of annual exhibition contract, the exhibitor to have the free option of choosing which form of contract he desires to accept.

a—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, the arbitration clause hereafter mentioned, and otherwise to act as a national conciliation board.

The Optional Standard License Agreement

A definite standard form of contract has been formulated as the result of the most thorough and careful study of the problem and this definitive contract has been presented to the individual distributors for their adoption respectively.

The contract is not intended to determine the respective sales policies of the distributors, but to make uniform the handling of those features of the business which are necessarily common to all interests. It is believed that this form of contract is 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. If it is eventually found that an exhibitor elects arbitration under the standard contract and the local arbitration board either by a unanimous or by a majority vote, after finding the facts of the particular controversy under the contract, are of the opinion that the strict enforcement of the contract according to its terms would work a hardship upon either of the parties there to because of the unusual conditions beyond the control of either party to the contract and arising after the contract was made, such local arbitration board may then recommend to the parties to the contract a settlement of the controversy outside the strict provisions of the contract and give to the parties an opportunity of either settling in accordance with the recommendations of the Board or in such other fashion as the parties themselves may mutually agree. If in such case the parties do not adopt the recommendation of the Board or otherwise settle the matter, then the arbitration board or either of the arbitration proceedings 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 bargaining parties, and the decision of the National Board of Appeals in this respect is to be final and binding upon the parties and to be carried out by them.

Matters for Conciliation

Wholly apart from matters of contract which are to be determined by arbitration, many problems and differences arise in the carrying on of the business 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 should 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 the local conciliation machinery has been invoked, it is proposed that the matter be referred to a national board for conciliation. Such important and difficult questions as protection and reversion will immediately occur to the industry as appropriate subjects for such local and national bodies to deal with.

It is proposed that exhibitors locally endeavor to arrive at conclusions as to fair, reasonable and
workable protection and run schedules and that they call to their aid for this purpose the local conciliation committees, and if they are unable to arrive at definite conclusions on the subject, they present the questions to the National Board for conciliation. The findings and recommendations of this National Board will without doubt be regarded as so representative and convincing that they will be freely accepted and followed.

It is not intended to compel any exhibitor or any distributor to resort either to the local or to the national conciliation boards, nor to bind any of them by contract to do so, but it is intended to make available to all parties earnestly and honestly seeking aid in working out their common problems, a machinery, in which they can have confidence of a fair, impartial and understanding hearing and consideration.

In order that the National Board of Appeals and Conciliation shall not be unnecessarily 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, under any circumstances consider any complaints submitted to it upon appeal from any of the local arbitral boards. If this rule is followed, a majority of the National Board could decide to hear and attempt to settle 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 or lower film rentals agreed upon by the parties.

In contract disputes, the procedure to be followed is specified in the optional arbitration clause (Clause Twenty) 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 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 findings 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 Conciliation 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 bring about an acceptable adjustment, and in their opinion there is merit to the complaint, then this Committee may refer the complaint to the National Board for conciliation, hearing and recommendation.

The National Board of Appeals and Conciliation will by its prestige and personnel give impartial consideration and arrive at fair and intelligent solutions of the more troublesome and irritating controversies and problems not possible to solve locally, as well as solve the unforeseen difficulties that may arise in the future. It should be 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 detailed form in all respects and many details of procedure may arise from time to time which must be determined as the occasion presents. The spirit and principle, however, underlying the proposals appear to be so fundamentally sound and fair that we have complete confidence in its successful outcome.
EXPLOITATION

—Theater Fronts
—Lobbies
—Ballyhoos
—Tie-ups
—Window Displays
—Printed Matter
—Newspapers
—Special Stunts
THE empty box-office till is no more. Coins jingle merrily in. Healthy looking greenbacks glide steadily, regularly and in fulsome quantities through the cashiers’ fingers. The business has perked up and keeps going up, up and up into hitherto untouched areas of box-office prosperity. Each week trade papers shout the praises of the new pictures and the new attendance records they are making.

The spark of new business has given the Showman the courage to go after the old business as he used to. The exploitation support swept away in the horror days of 1929 is being rebuilt to its former strong foundation. Increasing grosses have inspired producers to gamble on bigger pictures. Bigger pictures backed by bigger exploitation are putting the business back on its feet and bringing the boom days to us once more.

Boom days force the spending of more money through all channels. Newspapers are thicker because they are loaded down with heavier advertising of department stores and national products. This state of affairs has forced the addition of many pages of editorial matter in each issue. That has opened the way to further film publicity space. Editors, ears to the ground for public demand, have boosted their Hollywood news services considerably, with the result that leading papers are today carrying more picture news than ever before. There has been a trend toward stories taking the public behind the scenes during the making of pictures. Stills showing director and camera crews at work during actual shooting of scenes are becoming increasingly popular newspaper copy.

The increasing business at theaters has automatically made available more advertising money, with the result that “smash” type advertising is now being done on all the major picture releases.

A ten-day teaser build-up in the ad columns is no longer an uncommon occurrence in key cities. Big space build-up ads three days before the opening are the usual, with a giant space blast to top the campaign on opening day.

In many cases the producer, anxious to insure his product for its full earning capacity, has shared this extra large size advertising with the exhibitor.

The producer has, in many cases, launched nation-wide 24 sheet campaign to build-up a picture title as far as one month in advance of its coming to a locality.

A bitter fight raged around radio in 1936. There always will be those who say radio helps and those who say radio hinders the picture business. Radio will continue to be harnessed by the picture business for distinct benefit to the box-office. Sponsors, realizing the tremendous national interest in pictures, are conceding more and more to the demands of producers in return for their cooperation on the air programs. The result is that 1937 will bring to the radio millions, program after program which, aside from the entertaining qualities, will act as glorified air trailers for motion picture bookings throughout the country. The pitfalls of radio insofar as picture exploitation is concerned have been realized. The new programs have gone a long way towards rectifying such mistakes. 1937 will see radio as a major influence on motion picture promotion from coast to coast with programs timed to break at times when they will do the exhibitor the most good.

Just as radio has borrowed picture stars, so too, pictures will borrow radio stars and with proper handling make them more universally popular and in greater demand.

As noted above, the terrific plugging of pictures has created more business. The greater business has brought bigger rentals to the producer, making it possible for him to make bigger pictures. Bigger pictures have stepped up the business some more. Bigger business has made possible more monies for exploitation. More monies for exploitation has widened the field for exhibitor showmanship and made possible the use of all the many ingenious promotion ideas he can think of. Even the direct-mail campaign is back as well as teaser posting, car cards, bus and numerous other items that had to be dispensed with during the lean depression days.

There’s prosperity in the air and it’s putting more money in the bank. 1937 will hit a new peak for theater exploitation and set all time records for theater business.
Showman's Calendar
FOR 1937

—JANUARY—

1: New Year's Day (In all the States, Territories, District of Columbia and possessions).
   Paul Revere Born (1735).
   Proclamation of Emancipation (1863).
4: Utah Admitted (1896).
   New Mexico Admitted (1912).
8: Anniversary of the Battle of New Orleans (Louisiana).
17: Benjamin Franklin Born (1706).
21: Stonewall Jackson Born (1824).
29: McKinley Born (1843).
30: Franklin D. Roosevelt's Birthday.

—FEBRUARY—

3: Horace Greeley Born (1811).
4: Col. Charles A. Lindbergh Born (1904).
7: Charles Dickens Born (1812).
9: Nebraska Admitted (1867).
10: Ash Wednesday (First day of Lent).
11: Thomas A. Edison's Birthday.
   Daniel Boone Born (1734).
   Georgia Day.
   Valentine's Day,
   Admission Day (Arizona).
15: Destruction of the Maine (1898).
   First Railroad Charter (1827).
17: St. Patrick's Day.
21: First Day of Spring.
   Palm Sunday.
25: Maryland Day.
26: Good Friday.
28: Easter Sunday.

—APRIL—

1: All Fools' Day.
6: War Declared with Germany (1917).
7: Peary Discovered North Pole (1909).
8: Battle of Appomatox (1865).
   Louisiana Admitted (1812).
9: Surrender of General Lee (1865).
12: Halifax Independence Resolutions (North Carolina).
14: Assassination of Abraham Lincoln.
19: Patriot's Day (Maine, Massachusetts).
21: Anniversary of Battle of San Jacinto (Texas).
22: Morton's Birthday (Nebraska).
   Arbor Day (Nebraska).
24: First Newspaper Issued in America (1704),
   U. S.-Mexico War (1846).
25: War Declared with Spain (1898).
26: Confederate Memorial Day (Alabama, Florida, Georgia, Mississippi).
   Slavery Abolished in U. S. (1865).
   First Shot of War with Germany (1917).
27: General U. S. Grant Born (1822).
28: President Monroe Born (1758).
30: Louisiana Purchased.
   Washington Became First President (1789).
   Rhode Island Settled (1636).
   Daylight Saving Time Starts.

—MAY—

1: May Day,
   Child Health Day,
   Labor Day (Philippines),
   Dewey's Victory in Manila (1898).
2: Stonewall Jackson Shot (1863).
5: Napoleon's Death (1821).
7: Lusitania Torpedoed (1915).
9: Mother's Day (2nd Sunday).
10: Confederate Memorial Day (Kentucky, North Carolina).
11: Minnesota Admitted (1858).
12: Florence Nightingale Born (1820).
Hallowe’en. Observed annually in the U.S. since 1920.

Independence Day (July 4) is observed in all the States, Territories, District of Columbia and Colonial Possessions, except Alabama, Arkansas Florida, Georgia, Louisiana, Mississippi, New Mexico, North Carolina, South Carolina, Virginia and Tennessee.

-JUNE-
1: Kentucky Admitted (1792), Tennessee Admitted (1796).
3: Confederate Memorial Day (Tennessee), King’s Birthday (Canada), Jefferson Davis’ Birthday (1808).
6: Nathan Hale’s Birthday (1756).
8: Battle of New Orleans (1815).
10: Franklin Drew Lightning From Sky (1752).
15: St. Swithin’s Day, Arkansas Admitted (1836), Pioneer Day (Idaho).
17: Bunker Hill Day.
18: Battle of Waterloo (1815).
19: Beginning of War of 1812.
20: West Virginia Day.
21: Longest Day in Year.
26: First American Troops Land in France (1917).

-JULY-
1: Battle of San Juan Hill, Dominion Day (Canada), Battle of Gettysburg (1863).
2: Garfield’s Assassination (1881).
3: Idaho Admitted (1890).
4: Independence Day.
9: Wyoming Admitted (1890).
11: John Quincy Adams Born (1767).
13: Forrest’s Day (Tennessee).
24: Pioneer Day (Utah).
25: Occupation Day (Puerto Rico).

-AUGUST-
1: Colorado Day, Beginning of World War (1914).
3: Civic Holiday (Canada).
10: Missouri Admitted (1821).
13: Occupation Day (Philippines).
15: Panama Canal Opened (1914).
16: Bennington Battle Day (Vermont).
20: Benjamin Harrison Born (1833).

-SEPTEMBER-
6: Lafayette Day, President McKinley Assassinated (1901), First Battle of the Marne, Rosh Hashonah (Hebrew), Labor Day.
9: Admission Day (California).
12: Defender’s Day (Maryland).
15: Yom Kippur.
17: Constitution Day.
22: Nathan Hale Executed (1776).
23: First Day of Autumn.
24: American Indian Day (4th Friday).
26: Daylight Saving Time Ends.

-OCTOBER-
1: Missouri Day.
5: Wright Brothers Take First Long Distance Flight in Airplane (1903).
8: Chicago Fire (1871), Farmer’s Day (2nd Friday) (Florida).
12: Columbus Day.
18: Alaska Day.
19: Surrender of Cornwallis (1781).
27: Navy Day.
31: Hallowe’en, Ad valves Day (Nevada), National Girl Scout Week (Ends Nov. 6).

-NOVEMBER-
1: All Saints’ Day (Louisiana), North and South Dakota Admitted (1889).
4: John Philip Sousa Born (1854).
7: Montana Admitted (1889).
16: Oklahoma Admitted (1907).
17: Suez Canal Opened (1869).
25: Thanksgiving Day.

-DECEMBER-
3: Illinois Admitted (1818).
7: Delaware Day.
8: Eli Whitney Born (1765).
11: Alfred Nobel Born (1833).
12: First Marconi Wireless Across Atlantic (1901).
16: Boston Tea Party (1773).
21: Shortest Day of Year, Pilgrims Landed at Plymouth Rock (1620), Woodrow Wilson’s Birthday (South Carolina).
25: Christmas Day.
29: Iowa Admitted (1848).
31: West Virginia Admitted (1862), New Year’s Eve.

ARBOR DAY is observed in states on different days, usually in the Spring. The dates in the same state often vary from year to year by proclamation.
The following compilation of exploitation material represents a selection of stunts that have proved their merit at the box-office. It has not been found necessary to change the original conception as inaugurated several years ago. The greater proportion of stunts have stood the test through the years. Each year are added a percentage of new material to keep pace with the changing times and current developments. Every idea has been selected because of its adaptability to a certain type of picture or to its universal publicity value as a straight theater promotion stunt. Many splendid stunts are omitted because they apply specifically to a very limited type of production, or to one particular picture. The main value of this Manual is to be found as a Quick-Digest List. It is merely offered as a foundation on which to build an exploitation campaign to select one or two stunts for the picture you are presenting.

The exhibitor is cautioned to bear in mind any local laws that prohibit prize contests or giveaway stunts, or such contests that may come under the classification of lotteries. This Manual will be found comparatively free of such.

To the advertising heads of all the major companies we acknowledge our indebtedness in helping us to compile this Manual and keep it up-to-date through the years. And more particularly for their specialized assistance in the exploitation field are we indebted to William Ferguson of M-G-M and Joe Weil of Universal. But to Epes Sargent and his unexcelled weekly exploitation department in "Variety" we owe the most, for each year he places his best material at our disposal.
THEATER FRONTS

The main idea in the use of your theater front is Variety. No matter how attractive your front may be, constant use without change will cause it to go "dead," so far as the passersby are concerned. Keep varying your fronts. After a lavish display, switch to a severe, simple display for contrast.

Sign-Savers

★ GETTING away from standard usage sometimes saves money. Most theaters when they want hanging banners use sign cloth or paper, but just as good work can be done on builders' sheathing or "rosin" paper neatly tacked to a frame of roooping lath. The paper is given a coat of oil paint of the desired tint, and lettered in with oil or watercolor, the latter where the sign is protected from storms. For marquee structures, corrugated paper braced on the back with ordinary plasterers' lath, will often serve as well and is much cheaper than compo board and much easier to cut out. The design is done on oil paint and the back varnished with "ceiling" varnish, which can be had for less than a dollar a gallon. Such a structure can withstand a moderate amount of rain, and still save considerably on the cost.

Living Billboard

★ USE on a big musical or dance production. A 24-sheet is rigged on top of theater canopy, with a specially constructed stage. Girls students from a dance school do a routine at hourly intervals. In the evening the canopy is illuminated with spots from top and sides of building. With the girls in motion under the lights, you have a great street flash.

Wheel of Fortune

★ AN attractive bally for front of house. A wheel of fortune is rigged up, which patrons spin on the chance of winning free admission. The face of wheel contains pictures of 10 name players booked in pictures coming to your theater during next couple of months. If the wheel stops at picture of player currently at house, it calls for a free ducat. Odds of 150 to 1 make it a safe proposition for the theater.

Street Fort

★ A STREET stunt on a western pioneer or Indian picture. Secure from a cement dealer or contractor a pile of empty cement sacks. Stuff them with sand and build an improvised fort on the street. Mount a 37 mm. gun alongside. This is surefire for attracting attention of the adventurous male, young or old.

Ship Atmosphere

★ A THREE-FOOT structure is built on the marquee suggesting a ship's rail, with the netting painted on board. Life preservers strung around to give the sales talks on the attraction. Title of the picture is displayed on the ship's bridge sufficiently above the railing not to be covered up too quickly as a prospect approaches the theater. A pair of short lights, are placed on the edge of the bridge with the lights, like the bridge, facing in both directions. Remember that the green light is on the left as one faces the bridge from the bow, and the red light on the right. If desired, and costs warrant, a mast may be run up with a searchlight and an operator, but just the bridge and rail will get plenty of attention.

Feather Hat

★ USE only on exceptional pictures. A large compo board hat is placed atop the marquee. It is lettered "Another feather in our cap." A feather about four feet high, to match the size of the hat, gives the title of the big attraction. As the hat is sufficiently large to be seen two blocks away, it arouses the curiosity of pedestrians till they approach close enough to read the picture title. If this stunt is used on sure-fire shows, the public will get to recognize it as a guarantee of unusual entertainment.

Night Stunt

★ ONE of the best marquee flashes that has ever been used—the Winking Star. It is used with an attractive head of a popular female star. Use a twinkle light in back of one eye of a cutout head of the star from the 24-sheet. Here is one of the finest of night stunts, that costs little and gets you plenty of comment.

Hidden Ballyhoo

★ A LIFE-SIZE cutout of the star is placed near front of lobby. It is 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 work of the star. The announcer in this way has a great opportunity to put over some clever selling talk.

**Marquee Flash**

★ FROM the producer’s array of lithos secure a figure of the star at the wheel of an auto. Have this cut out and mounted on beaverboard and placed on top of marquee. The wheels of the car are constructed to actually operate, with the help of a small electric motor attached. Decorate the wheels with colored bulbs. As the wheels revolve, you have an animated and lighted display that will catch every eye up and down the street.

**Patron Broadcasts**

★ HOOK in with local broadcasting station, which spots a mike in front of the theater in the afternoon for a street broadcast. Theater manager can act as master of ceremonies, with a broadcast station announcer helping. Patrons leaving the theater after the picture’s showing are asked to step up and give their opinions on the picture to “the listening thousands.” Used only on a big and popular feature, the patron reports will be all blurbs.

**Novelty Frames**

★ IN small houses where expensive metal or wooden frames are too much for the budget, a set of frames can be made of boards with a bed of putty around the edges into which is set small pebbles. The foundation is silvered, with the stones gilded. The contrast is very rich and the cost small.

**Pickets**

★ TIMELY stunt for a big laugh special, with the wave of theater picketing now sweeping certain sections. The house ushers go on strike, and picket the theater with signs complaining that they had to “laugh too much at the feature.” Here is one instance where the pickets are not only welcome but profitable. And a real novelty.

**Finger Prints**

★ ON a feature with the public enemy slant, blow-ups of fingerprints can be borrowed from the police files after they have been used for court testimony. These pictures are large enough to show clearly the difference in impressions. Display them on boards out front, with appropriate signs such as these: “This is the fingerprint of a man now serving 15 years for robbery. He left it behind on a windowsill, but it caught up with him.” Another can read: “These are the fingerprints of identical twins, but they are vastly different. No two persons in the world have fingerprints alike.”

**Plane Signs**

★ A HOME-MADE sign can be made distinctive through the use of two or more planes. For instance, a slightly banner consists of four layers, each separated from the other by blocks about two inches high. Top or front board carries the announcement, neatly lettered. Back are three other boards, each slightly larger than the previous one, and in contrasting colors. Lighting of all, save the topboard comes from one set of lamps set into a well, formed by cutting away the centers, so that the light strikes the edges. This is concealed by the front board.

**Sign Tricks**

★ CHIEF value of flitter is the scintillations of light, and sometimes a sign gets placed so that there is no movement and therefore no scintillations. One way to correct this is to set in a small electric bell with the gong removed and the hammer padded and so placed that it barely strikes the framework of the sign. This will give sufficient vibration to cause the flitter to quiver and so catch the eye. If the sign is on cloth, so much the better, but it will work even on wood. Hammer should be so set that it does not strike the sign from the rear but from the side, to give the desired lateral movement.

**Novelty Sign**

★ WHERE you have a big picture booked in, you can give it a long advanced 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 special with this one before all the main holidays, such as Fourth of July, Thanksgiving, Christmas, etc.

**Xmas Tree Opening**

★ For the Christmas holidays, a tree on the marquee with an official opening is sure-fire. 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 rip cord which unveils the tree, while someone pulls the switch that turns on the lights. If you have a kid club, you can use it to advantage in this stunt.
LOBBIES

Avoid overcrowding in your lobby attractions. What you are trying to create is the atmosphere of your current feature. Try to attain that result with simplicity and directness. The following ideas have been selected along these general lines.

Fan Stuff
★ DIG an old set of frames out of the stock room. Have them painted to match the general color scheme of the theater lounge. Make a list of the stars in the companies whose product you have booked. One frame is dedicated to each of the more prominent players, with the name neatly lettered and a photograph centered. The surrounding space is left for chat about the particular player. The items are taken from the fan magazines, also Variety, which always carries live, up-to-the-minute chatty items about the players. One of the girl ushers does the clipping in her spare time. Items are mounted on light cardboard, and thumbtacked to the frame, which is backed by soft pine, and covered with glass. This stunt gives the fans a chance to follow their favorites closely. In the center of the fame is a tablet announcing the player’s coming pictures, with dates added as soon as they become known. Old items are replaced by newer ones, after the frame is filled, the guide being dated credit to the paper from which the item is clipped. When an item mentions two or more players, a neatly typewritten card repeats the items for the other frames. This Bulletin Board of Stars does not require more than three or four hours’ work each week.

Ghost Mirror
★ ON a feature with the spook angle. Rig up in lobby a narrow box of the height of the average man. There is a hole at top to admit the patron’s head. The box carries an invitation to look in the hole and see the ghost. The observer finds his face reflected in dimly lit full-length mirror, with a skeleton body reflected from head to feet from opposite side of box. This gives the observer something of a shock, since the face is undoubtedly his or hers, perched on the body of a skeleton. The people hovering around who have already seen the “ghost” will get a laugh out of the astonishment of the newcomers who try the peep-show.

Serial-Type Story
★ AN excellent stunt for the long and narrow type of lobby. Get a newspaper friend to write briefly the story of a coming big feature, but withholding the surprise finish. This is lettered on bristol board, which has a smoother finish than wall board. The running story is illustrated with scene stills and the star’s head. This sign stretches across one side of the lobby. Display it for several days ahead of the run.

Time Schedule
★ WHERE a theater depends largely on drop-in trade, many hesitate because they do not want to walk in on the middle of the feature. If they know the shorts are running, they drop in to get settled and wait. A special lobby sign is placed on one of the easels. It is lettered: “We are now running short subjects. The main feature will start at —” and the time is chalked on a small blackboard space. A clock is just above. In double bill houses it might be a good plan to indicate which picture is on next. In both drop-in spots and nabes there is a feeling that there is only one good feature, and many wish to avoid the padder. Playing up the next appearance of the top feature will often help.

Special Board
★ HAVE on hand one large board of emergency purposes for special announcements. This board should have a yellow face, and the lettering in red. Thus it stands out above all the other boards in the lobby when used. Hold it in readiness for a quick talk to the lobby starter. It may be used for a clip from the newsreel that has more than ordinary local interest; or to announce a switch in bookings; a special short, etc. Only use this emergency board to announce something worth while. And keep the printed message short and concise. The regulars will come to look for it, knowing it is part of your system, and they will have confidence in its message.

Guessing Clock
★ WIND up an eight-day clock at noon, eight days before the opening. Set it at the extreme of slow speed and let the crowd figure how much time the clock will lose in seven days. Name six prizes, each of a little less value, and award the top prize for
the closest estimate made on the first day, and in decreasing value to the sixth day, no estimate being accepted the last day. The idea is that as time passes and the clock continues to lose, estimators can get a better line on how much time is being lost daily. Or else one prize can be given for the best estimate each day. Estimates should be in hours, minutes and seconds.

Local Critics

★ THIS is a good gag for a small town where everyone knows most everyone else. It is based on the psychology that most small townsers like to see their names played up. So we have the “Criticism Board,” which is used to mount the audience comment. A desk is installed in the lobby, with paper about 3x5 inches, with an invitation card over the top of the desk inviting patrons to write out a criticism. These are used on a permanent board with the best and a few of the worst picked out. Most of the slams will be written in an attempt to be funny and will not prove harmful. All criticism must be signed with authentic names.

Movie Bait

★ AFTERNOON and night of change of show, have movies taken of folks entering your theater and advertise by slide that the films will be shown the following night as a part of the new program. This may require the services of a professional cameraman, or possibly the town’s amateur movie man. Have only about 100 feet made during afternoon and, if you have enough lights out front or in your lobby, a like amount of footage at night. Have the print ready for the next afternoon and night showing and be sure to announce the stunt in a large frame in your lobby. This stunt has been tried out and proved to be a big business-getter.

Prison Stuff

★ FOR something different on a prison pix, try a display of prison newspapers. There are quite a few to be had. Get a couple of copies of each, and post them so they can be read. Requests for copies should be sent to the chaplain, with sufficient postage. Lively newspapers are published in the federal prisons in Atlanta, Ga., Leavenworth, Kan. There is the “Star of Hope” at Sing Sing and the “New Day” at the Ohio State reformatory. Your local editor can suggest others, as these prison sheets have a wide circulation among the papers.

Summer Colors

★ IN order to secure a cool-looking lobby for the hot months, study your color combinations. Try a bright green on a glossy white ground for your signs. Dress up your lobby with a complete suit of signs in this combination and you can ease up on the air conditioner, for the place will look so cool. There is a combination of a light purple, just off the lilac, and a pea green that will give more delicate effects, if a quieter lobby is desired. Deep blue on a greenish light blue can be made to suggest an icy background, and light blue letters against a very faint pink is another good combination that does not heat up. Strong reds and yellows should be omitted from lobby displays until the snow flies. Another inviting stunt is to drop the cross lobby banner down to within eight feet of the floor and light from behind with plenty of rose-colored bulbs. If you use spots, use steel, light blue and pink mediums and lay off the strong purples and reds.

Comedy Flash

★ HERE is a simple flash display that will attract all eyes. Rig up bedroom scene, with single bed, in which is a life-size figure of a woman under the sheets. Use on a coming comedy attraction. Sign alongside bed reads: “I’m getting all the rest I can now, so I’ll have strength to laugh at (picture) coming here (date).”

Miniature Stage

★ THIS can be made a permanent feature, with a miniature stage on which is made a reproduction of a scene from the coming week’s attraction. It is not always a simple matter to handle, but it is a business-getter, and therefore well worth the trouble. People will form the habit of dropping in to see what the new miniature each week indicates.

Cool Lobbies

★ GETTING a cool effect in your lobby for the hot months is not difficult. It means avoiding cluttering up your lobby with a mess of displays. A crowded lobby looks hot and uninviting. Cut the frames down to a minimum and drape those that are left with artificial vines, light cloth, or anything that will give a light summery effect. Keep photo frames against the wall and avoid many cut outs for the hot months. If you think the lobby looks too bare, use a few potted plants, but keep them out of the line of travel. Use tubs rather than jardinières, and paint them white with bright green stripes around the hoops. All these things will tend to create the suggestion of airiness.

Summer Trellis

★ THE most grateful appeal for your lobby for the hot months is the trellis, particularly in the south. Best trellises are white, with green trim, and real or artificial vines. Whenever is used, the leaves should be kept clean and dusted at least once a day. Outline of the trellis should be such that it does not block off any exit, the trellis coming down the sides. It’s worth the extra trouble to make an overhead trellis for the lobby ceiling and to run it down the side and back walls. Cool lighting should be installed instead of hot ambers, reds and gold. Green is good.
but about three white bulbs should be used to each green, unless the green is very light.

Safe-Crackers
★ GOOD for any theater catering to the action trade and the youngsters, when playing a crime picture. Promote a safe from some store. Place it at lobby front facing the street. Place a sign on it offering cash prize to anyone who can open it. Nearly every kid in town will try it, and a lot of the elders. It will direct a lot of interest to the front of your house.

Foreign Players
★ A NEAT stunt to sell the important foreign film star who is little known to your audience. It applies specially to the present flood of worthy British pictures with some good players featured. Take a news story out of the pressbook, or better still, a bona fide news story that the home office of the distributor can supply from a newspaper write-up. Make a blowup of the story, and spot it on a lobby board near the box-office.

Special Lobby Displays
★ WHERE you are averse to using lithos in your lobby display because it tends to cheapen, still there are exceptions. Parts of many one-sheets would look well if cut out and mounted on card, with the lettering put in by hand. They might look even better if mounted on board, then cut out and the edge stained red or silvered. This will even go for three-sheets, if they are well done. Still more can be done in the way of cutouts with the better type pressbooks where the color printing is ahead of anything offered by the company for accessory use. Sometimes the front and back covers of such pressbooks offer better art than the average theater sign room can supply. And it doesn’t cost anything except the trouble of using scissors and paste. A good sign man can often save his house money by using his imagination more and his paint brush less.

Cast Boards
★ Something that will be appreciated by a majority of your patrons is the Cast Board. It is made to fit one of the lobby frames, and gives the cast of the current showing. Most patrons cannot remember the names, particularly when they are flashed only before the showings. They will stop and study out the who’s who, and if there is mention of the underline, they’ll get that idea too. This is not worth much unless it is used regularly, and patrons get the habit of stopping to glance over it on the way out.

Summer Fireplace
★ Set up a fireplace in the lobby during the hot spell, with an electrical coal effect. Set it in a darkened corner of the lobby with a one-sheet against the backing. Those who investigate this winter utility in the hot season are greeted with a breeze from the cooling plant. The cool air will be talked about in town. Every stranger is run up against the gag, and the word-of-mouth advertising is very effective. The only cost is the cold air. You can promote a coal dealer to pay for the installation in return for a reminder that now is the time to lay in the winter coal.

Door of Curiosity
★ Pick up a door and frame at the local housewrecking yard. Place at side wall of lobby. Back of the door place a board with sales copy. Scores of people will open the door, in accordance with a lettered invitation: “To see the title of next week’s show, open the door.” Door has a spring to hold it closed.

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.

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.

Crazy Week
★ This method can be used on occasions to jazz up house fronts and gather a little extra business. Some exhibitors 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 has 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 if the crowd was coming slowly. It is just another case of suggesting novelty by a different sort of lobby.
Perambulating Pugs

★ You can have the town gaping with this ballyhoo. An open car drives up to a street corner, and a couple of youths in bath robes jump out. The car driver rings a gong and the youths toss off the robes, emerge in ring togs, and put on a fast round of fisticuffs. Then the gong rings again, and the driver unfurls a banner advertising the current or coming attraction, which of course is concerned with the prize-ring. Then the car moves on to another busy corner. A couple of boys on the theater staff can play the fighting roles, and they will find it a lot of fun.

For a Thriller

★ For a thrill-shocker. Have a nurse in attendance. She works with a "plant" who faints at each performance. The "casualty" is taken from the theater front in an ambulance, in full view of the lines waiting to go in. The plant gets a ride of a few blocks, and then walks back to do the act all over at the next showing. A supplementary bally is to promote aspirin sample packages from manufacturer to be handed out on the streets, with this printed message on the package: "Bring this when you see —— at the ———. You'll need it."

Personality Girl

★ With the coming of summer, bathing pools cut into the entertainment allowance of the average theatergoer, but it is sometimes possible to use the pool to advertise the theater very profitably. Some theaters maintain a Personality Girl at the pool to wear a lettered bathing suit, help coach novices and perform similar services. A smart girl can very easily earn her salary through the contacts she makes for the house. It is generally possible to get some high school girl during her vacation period. Pools will do a lot of cooperative work if the theater gives a break.

Fall Openings

★ Jazzing things up is the essence of showmanship, and wise managers plan something special to mark the opening of the fall season. The well planned civic event with a parade can create town-wide interest. There will be a parade of industrial floats, autos containing the entrants in a star resemblance contest to be decided at the theater and programs listing the coming attractions. The mayor will speak, and the governor will send a letter of congratulation at the urge of his party leader in the town. Where a civic parade is not possible, it is practical to send out a house parade. This is better in a small town if the event can be made of sufficient importance to draw them in from the country. The merchants are persuaded to offer special bargains and to circularize the country trade.

Private Home

★ A very unusual tie-up, and consequently an eye-arrester if it can be negotiated. Arrange with the owner of some private residence on a busy thoroughfare to place a lighted display in the front yard. If it has never been done in your town, it will create all kinds of comment, both from local and touring motorists. This means virtually a 24-sheet spotted to catch the heaviest traffic away from a business corner. There is no other advertising to detract from it.

Wrecked Car

★ Timely on a feature with a racing car theme. Get police permission to feature a wrecked car, if possible one that has recently figured in a local sensation. Placard the car: "Drive carefully. You may be next." Add the theater advertising. The car should be displayed in a roped arena in the center of town for advance week, and parked at the theater for the run. The newspapers can give this a boost by hammering on the safety angle.

Play Ball

★ The time-honored stunt of dropping a baseball from a building at the opening of the local season. The best way to handle this stunt in order to prevent someone from getting hurt, is to arrange to toss the balls to the players in the regular or semi-pro nines, with the general crowd merely getting the spectacle for attendance. Space in front of the building should be roped off, not only to give the players a chance, but to keep spectators out of the danger area.

Traveling Jazz

★ With the assistance of five high school boys musically inclined, this stunt gets over attrac-
tively. They team up as a jazz band, consisting of a piano, drums, clarinet, trombone and sax or cornet. A Ford truck can be gotten from the dealer in return for a banner on the truck. The music store furnishes one of those miniature pianos. The truck parks occasionally in front of the music store. If the attraction has a musical number, they feature this in their repertoire. During selling hours, the truck plays in front of the theater. Easy to enlist the boys for this, as they play after school hours, and get passes for the show.

**Picture Float**

A motor truck is secured to carry a float ballyhooing a scene from your coming feature. The scene can be duplicated with a few props and the work of a carpenter. A man and girl are used to pose the scene the same as the featured players do it. The stunt can be adapted to a variety of subjects, and only requires a little ingenuity to make it an outstanding ballyhoo. And the expense can be kept nominal.

**Newspaper Girl**

One of the stunts that never fails to attract attention. Have a girl dressed in a costume composed of newspaper headlines, with all of the heads bearing some reference to your feature, whether it be scandal, society, mystery, etc. The newspaper clippings are mounted on a cloth foundation, and the ballyhoo more than shouts the idea you are trying to get over. Sprinkle a few adds for the attraction in among the headlines. The girl can wear a small white mask, which emphasizes the novelty.

**Beach Competition**

If you want to give the summer beaches something to think about, hire a sound-truck, equipped with good amplifiers, to visit each beach and stay for about an hour or so. During the stay, records are played and in between records, announcement is made of the films playing your house. When a musical is scheduled, play the numbers from the picture and announce them as such. Few beaches provide music for the swimmers and many couples like to dance on the beach. Do this on Sundays and watch the jump in Monday and Tuesday business. As a variation, play some old-time records for community singing.

**For Men Only**

A teaser gag that never fails to click. It can be used on any strong attraction with a big appeal for the women. A girl is appropriately dressed in a costume that fits in with the atmosphere of the picture. She travels the main thoroughfares, with a small box attached to a wide ribbon strung over her shoulder. She passes out envelopes to the men, on which is printed: "For Men Only." Inserted slip reads: "Be sure and take HER to see (picture, theater, play date). It's the kind of motion picture all women adore.

This stunt arouses the curiosity of the women, as the girl ballyhooer can be very mysterious about just selecting the men to hand them the envelopes.

**Candid Cameraman**

This hits the femme vanity angle. The candid cameraman stunt is pulled on as many girls and women as you care to photograph. Caught on the street of course, the women shoppers between 16 and 30 are lensed by the cameraman. He hands them prepared postcard for their name and address, which when mailed to the theater brings them their photo, which is sent to them with the compliments of the star in your current attraction. This lends the stunt a personal touch. The angle here is that the women show the pix to their friends, with resultant advertising for the feature.

**Patron Pictures**

When the crowds are coming in on a pop feature, you can use this to advantage. A local cameraman takes a movie of the crowd in the lobby around 7:30. He rushes it through the works, and has it ready for screen showing the next evening. You may be able to find some 16 m.m. camera enthusiast who has his own developing outfit. This is good only for the smaller houses, where the projection can be hit up to a 15-foot picture. Where the stunt goes over big, you can run the local film the following week, announcing that you are showing it again "in response to the tremendous demand." It will bring in the same people and their friends who want to see them on the screen.

**Curiosity-Builders**

Learn to capitalize on natural human curiosity. One outstanding example is the undated 24-sheet which is permitted to stay up while people wonder to which house it is coming. Another is the trick painted sign. Put in a few letters at a time, with the letters being scattered about so that the clue to the title is kept obscure as long as possible.

**Perambulators**

Always effective at the summer resorts, the old perambulator will get attention for your picture. The trick auto is the best, and is easy to construct. Use the stripped chassis of an old car on which to build a temporary framework. The locomotive is standard stuff, as well as the land ship. The latter can be anything from a Chinese junk to a submarine. The structure can be compo board, but easier construction can be had with cloth and split bamboo, heavy wire or split saplings. These are bent into the required framework, and covered with cloth. Mail order houses frequently offer remnants of sheetings, and dry goods jobbers may have a bolt or two of some brand no longer stocked. Fire sales of fabric damaged by smoke and water are particularly good, as the cloth must be painted over.
TIE-UPS

Every year the national tie-ups seem to grow more numerous and important. The major producers and distributors are more and more concentrating on the nation-wide hookups. You in turn can tie in with your local dealers, and cash in on the national publicity already created.

Radio Broadcasts
★ Straight continuities on pictures for radio broadcasts are in disfavor in many sections where the local station airs the 'to-be-continued' scripts supplied by the home offices. Lots of dial listeners object to being strung along and then being told to go to the theater to see how it all winds up. Here is a plan that avoids getting folks disgruntled. The announcer opens with a brief newscast and then adds that he will tell about the coming show at the Strand. There is a sound effect of getting a number, this routine being varied to avoid monotony, and then the manager comes in to tell about the new show in answer to "What have you got next week, Henry?" Every effort is made to keep the stuff informal and chatty, with sidelights on production to lighten the tale. No effort is made to more than hint at the story, but the facts as to stars, production angles and such are played up, and sound much better over the air than the too frequently stilted dialoging of the play. It is done from a script, to provide for the announcer's break-ins, but it is not as hard to write as it might seem. The manager merely talks his idea of the picture to the stenog and she breaks in with the questions. The result is an intimate appeal that does not sound like advertising and consequently is much less apt to be resented. The manager knows his coming attractions, and so clips news about the stories during production and thus is able to provide interesting sidelights.

Garage Hook-up
★ The garage man builds several boards along a tourist highway with copy like this: "Stop at the Pelham garage for check-up or minor repairs. Drive your car into the garage, drop into the cool Pastine theater to see— , and your car will be ready and waiting at the door when you have finished the show." Drivers swing their car into the garage, receive a check and pay the charges. They go to the theater nearby, and when they come out, the car is parked alongside with a boy from the garage waiting to turn the car over to the check holder. The theater has the signs painted, and supplies for each change of bill a strip where the blank space occurs in the board, naming the current feature.

Votes for Women
★ In connection with a feature that glorifies the business girl. Conduct a Secretary Contest on a tie-up with a store which promises as a prize to outfit the girl in some clothes. The gag is that it takes a ticket at the theater to get a vote, which results in a lot of kinds being high-pressured by some good looking business girls. Various business offices will put up candidates, and go to town trying to cop the prize for their entry.

Lucky Number Throwaways
★ An attractive throwaway is placed with all deliveries of a local cleaning house. The throwaway splits the publicity fifty-fifty with the cleaners, and the latter delivers the publicity along with suits, coats and dresses, assuring city-wide coverage. To give it a kick, a certain proportion of Lucky Numbers are issued with the throwaways. Numbers that correspond with arbitrary selection posted in the lobby secure free tickets.

Early Bird Premiums
★ A plan for filling house at early matinees and just before the change of price in the evening. To the first hundred ladies, with or without escorts, coming to the theater at the first morning show, the ushers present a bottle of lotion for the hands, nicely put up and enclosed in a notice of coming attractions. At the early evening show is presented to the first early hundred a smart appearing bottle of perfume. Neither of these inducements must be cheap looking. Your druggist can put you in contact with manufacturers who might cooperate.

Santa Claus Stunt
★ Several theaters in town can work together on this Christmas stunt. It is worked in conjunction with a local department store's holiday parade. The children in the parade march from the department store to the railroad station. At the station, Santa Claus, accompanied by Mickey Mouse, and perhaps a girl who has won a Shirley Temple likeness contest, board a float, and the parade heads back to the various theaters, where a morning show is given for the children. They are admitted free under a tie-up with the department store.
Vocal Contest
★ This stunt fits nicely on musical features. Three or four weeks before the showing, the music store advertises a contest for the best singing of any selected number, from the songs listed. Eliminations are made by audition. The best dozen singers enter the finale, which can be in the store, the theater lobby or on the stage.

Best Pupils
★ A regular Monday stunt for a theater in large city. Each of the city’s schools selects each week one pupil whose work the previous week has been outstanding. These, with their parents, are guests of the theater, with the winners called to the stage to be presented to the audience. Small gifts can be promoted with dealers to be given each prize pupil.

Soda Fountains
★ Here is a good stunt for small towns and neighborhoods, tied in with a popular soda fountain. It is a combination ticket good for a certain number of sodas, fashioned after the style of a meal ticket with punch spaces for each nickel, to permit a choice ordering. The ticket is sold at face value by the soda fountain. When all of the holes are punched, it is good for one admission to the theater. An add for your theater is carried in the center of the ticket.

Supper Guests
★ If you have a nearby restaurant that is trying to push the idea to eat after your show, this one is made to order. Every night for a period of time the restaurant supplies the theater manager with five pairs of orders for limited seats. These are handed out to couples as they leave the lobby. Distribution is made quietly, as if the manager were favoring certain patrons with the gift. It carries the impression of a personal courtesy.

Barn Dance
★ This fits into the scheme of the rural theater. It is a competitive barn dance for the octet doing the smoothest performance of the old fashioned quadrille. Pit a local eight against an imported outfit from a nearby town. You’ll pack ’em in with this one on a Sunday night. You can exhaust the neighboring territories with competing teams. The band can be promoted. And no reason why the prizes can’t be promoted, too. Winning team is established by applause. Prizes go to the best two couples in that team. Worked up with an appeal to local feeling, this should be good for every-other-week all winter.

Personality Contest
★ A variation on the usual hairdressing contest. The competitors are not asked to imitate the star’s hairdress, but are judged on the basis of the hair arrangement that best expresses their personality, as does that of the star in the picture. A natural for the beauty shops, who give it window display. The contest is judged on your stage, with the hairdressers acting as judges.

Ad-Swap
★ Arrange with merchants for ad space in the borders of their newspaper ads in return for a screen campaign on “trade at home” movement. Stores run house and current play title instead of usual border, and spread your ad all over the paper. Your theater pays for the slides, and merchants buy the newspaper space. A fair swap.

High School
★ On the occasion of the local high school playing an out-of-town game, you can sponsor a fund raised by the merchants to hire buses to the players and the rooters to the game. Divided up among several stores, the cost is nominal, and the high school students will appreciate it. The stunt is best worked during the football season, when local enthusiasm runs high. The buses start from your theater, and you might finish with a football party at your house after the game.

Another Raffles
★ A variation of the Raffles stunt is to first tie up with a newspaper so that the readers will be notified each day just where Raffles or Mr. and Mrs. Raffles will appear. Tell the costumes they will wear but in smaller communities be careful not to be too explicit regarding the clothes. Tie-up with bus lines having the fugitives riding to a certain out-of-town community during any given 24 hours on a certain bus. Tie-up with a department store, having Raffles make a certain purchase during the day or week. Think out angles for yourself. It can be worked out at little expense and with added profits.

City Day
★ Have the city officials and merchants association join together in a special day named for your town to boost prosperity. Every merchant in town joins by offering attractive reasons why the citizens should loosen up and buy. Trolleys and buses give free rides to shopping districts during certain hours. Leading garages and parking spaces give free parking to anyone presenting a sales slip from any store. The telephone company phones housewives to remind them of bargain day. Taxi companies cut a flat 25 cents from anywhere in city limits to center. Leading restaurants cut the price on their luncheon menus. The theater can get in on this one to advantage in many ways, especially if you take a lead in promoting the gala day.

Auto Plug
★ A strong tie-in with local auto dealer on the occasion of the new car model arriving
in town. Can be effectively used only on a picture whose title lends itself to the stunt, such as "The Whole Town's Talking." The public is invited to submit short stories on the outstanding features of the new model. No strings or limitations. Any body of age is eligible. Stories are deposited in a receptacle in theater lobby. Prize is one of the new cars for the most effective plug. Award is made from stage on closing night of picture. Advertise it heavily with dealer co-op in newspapers and with throwaways.

**Baby Photos**

★ A nifty variation on the photographic baby contest. A grand stunt to pull in summer to offset the heat hoodoo. A local photographer is hooked up to make one print and one lantern slide of all entrants sent him by the theater. The slides are exhibited in batches of 10 for a 10-week period, with votes cast for a winner of each week's contest. On the eighth week the winners of the ten contests are again voted for the grand prize. The cost to you is merely for the ballots, since the photographer works free for the sales he makes to parents.

**Bridge Parties**

★ Secure list of bridge parties for three days prior to your opening. A wire is sent to each hostess, reading along these lines: "It is our pleasure to give you an additional prize, two guest tickets to see (name of attraction) at the (theater), which we think is one of the finest pictures of the year. We sincerely hope that the winner enjoys the entertainment as they did winning your prize. Please present this telegram at the ticket window for admittance." Here is an idea that can be applied to many features.

**Musical Films**

★ Hook this one up with a night spot or restaurant featuring a dance band. A "lucky dance" is run every evening in which guest tickets or autographed photos of the star are given to the winners. An attractive easel in the lobby of the restaurant hits the dine-and-dance patrons coming and going. In addition, the dance band plays hit numbers from your musical attraction. The band leader or master-of-ceremonies can clinch the sale by making an announcement of the picture from the floor.

**Radio Talent**

★ Co-operate with local broadcasting station in conducting an Amateur Contest. The stunt should be set to run for about six weeks to build it up properly, with plugs of the theater at each program. The final winner is to be selected by judges picked from the town's most prominent people, and is given an engagement to appear on the stage of theater. Properly handled, the station will soon have a capacity list of entrants.

**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.

**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.

**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 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.

**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.

**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 foods and ingredients. Free admission to the school and a display of 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.


**WINDOW DISPLAYS**

The same situation that applies to tie-ups also makes the window displays a fertile field for the live showman. The nation's leading manufacturers are alive to the importance of picture tie-ups. That means the windows of the local dealers selling the nationally advertised goods are likewise at your command. Go after them with the following stunts.

**Mirror Reflection**

★ Often a simple stunt can be raised to greater proportions by some little trick. Instead of a theater announcement card placed in a shop window, try tricking it up. Set a mirror at an angle, and fasten the card above it so it will be reflected into the glass, but naturally in reverse. Passersby who would not give a single look to the straight card, will stand in front of the glass to try and read the text backward. This is just playing up a natural mental kink.

**Toy Train**

★ The toy train in motion never fails to line up the crowds. Here is a new slant. A toy electric train is running through a miniature scene, entering and emerging from tunnel entrances at the rear. Back of the tunnel is boxed in with a semi-circular structure that carries out the idea that the train merely rounds a curve to come out on the other side. Over the display is a big sign reading: "Watch the train change signs." This concentrates attention on the sign, which practically covers the train. One time it advertises the top feature and then the second attraction, but there seems to be no way in which the change can be effected. People watch and watch, but the alteration is uninterrupted. The answer is that there are two trains. When one runs into the tunnel entrance, instead of swinging around the curve it runs over an extension track, while the second train, bearing the other sign, emerges from the tunnel mouth. The trackage is just sufficiently long to detain the first train until the second has made its exit. Extra trackage runs through the rear of the window and into the empty store, but the curved housing suggests there is no way out.

**Impersonators**

★ The Wild West cycle gives a chance for staging a cowboy and Indian parade, but with an added kick. Since most play suits the kids wear look alike, coming as they do from the same stores, it is a safe plan to base the prizes on the accessories used, such as bows and arrows, belts, holsters and the like. Stipulation should be made that they be homemade. The best set-ups are given display in a store window, following the awards, with the stuff going back to the owners after display. To dress up the window, there is always a chance for a loan exhibit of old-time Western curios. Suitable ticket prizes to the donors.

**Shadow-Box Theater**

★ A semi-permanent window display can be secured with a miniature shadow-box theater. The gadget is constructed so that appropriate tie-ups for each week's film may be inserted. It calls for a little ingenuity and mechanical skill in making the toy figures or dressing tiny dolls appropriately to simulate the characters in the film. Properly worked up, it is sure-fire as an attention-getter.

**Fish Illusion**

★ One of the crowd-stopping window stunts is the Phantom Fish Globe. The window display consists of a screen of fairly large size in the center of which is a fish globe set snugly into an opening and not filled with water. At intervals the globe suddenly becomes populated with goldfish which as suddenly vanish again. A slight flicker of the lights suggests an illusion of some sort, but without giving much of a clue. The trick is based on the old Galatea effect, in which a light is turned on and off a similar globe back of the screen, backed by a black velvet "tent," or enclosure. The other part of the apparatus is a sheet of polished glass, also backed by black velvet. This is directly behind the globe, but is set at such an angle that when the light is on the hidden globe it will be reflected into the eyes of the spectators focused on the visible globe. When the light is on the hidden globe, which should be slightly larger than the visible one, the empty visible globe suddenly becomes apparently filled with water in which fish are swimming. Some nice adjustment is required before the gag is exactly right, but once the glass is set in its proper relation to the two globes, the rest is easy.

**Freak Window**

★ The freak window will get the attention if it has the human interest slant. Here is a pip for a picture with the kid slant. Two or three small boys are seated at a table loaded down with pies and cakes. The kids are told to wade in and help themselves. The average will be about two pies and a big gob of cake, and the average kid will then call it a day. Can be used advantageously with a restaurant touting a new dish. Or in any store for a Thanks-
giving special. Just a matter of being a little different and making people talk, but sometimes a freak will draw more money than straight stunts possibly could.

Star Model
★ If you can make this one authentic by securing from the studio the gown worn by the star in her current picture, then it is perfect. Otherwise the stunt can be worked with the replica of the gown. You secure a girl whose proportions approximate that of the star, to do the modelling. This should be good for a nice newspaper break with photographs of the star wearing the gown, and the local model alongside for the comparison purposes of the female readers. A natural for the fashion page, and the store naturally comes in for a big slice of publicity.

For Housewives
★ Good for the small town where the housewives go in for the home-made preserves. Entries consist of two glasses of jelly, two of jam and two marmalades. Top prize should be cash, with three smaller prizes. Looks like purely a house event, but if you promote the prize money from the grocers they can be sold on the impetus that will be given to the sugar sales. The stores giving windows will carry this stunt through the canning season with jelly glasses, jars, rubber rings and canning equipment. Space is of course provided for a still or of the current picture, changed with each bill.

Idle Labor
★ Utilizing idle labor on the local unemployment list is timely, especially where the town has a stream of unemployed tourists hoofing across the country. One theater manager has a standing arrangement with the relief committee to tip him off on prospects. They sent him an engraver, who was promptly put to work writing on the inside of a store window. To him writing in reverse was as easy as the normal way, but it was a great card to the man in the street, who watched sales messages being scribbled and erased with a wet sponge. Used soap pencils. Another man was a plastic worker who dug up some modelling clay and made relief signs all day for a $5 bill. Here are two naturals for any window display.

Local Sports
★ Here is a new baseball slant that can go anywhere. Hang up gloves for the local player making the most hits for the week, displayed in the window of the sports store. Another glove can go to the pitcher with the highest number of scoreless innings to his credit.

Nerve Tonics
★ When playing a chiller, secure a window display of nerve tonics. Get all the various brands—and the market is filled with them.

The druggist can easily fill his window. The card gets over the suggestion that the picture carries so many chills that it would be a good idea to brace up before attending your theatre. Swell for a string of chain stores, but the one-window play in a small town is all you need.

New Arrivals
★ This one can run indefinitely in any furniture store window. Each week the theatre obtains from the local bureau of vital statistics the names of all babies born the previous week. Each week the name of one child is selected for display on a cradle in the window. The card advises that the parents can obtain passes to the theatre good any time within the next three months. Most of the parents will visit the store while they are still cradle-minded, and the dealer cops in sales.

Miniatures
★ You can be set for a neat window display any time on a moment’s notice if you will start now to collect the necessaries, as follows: Watch the toy shops and specialty stores for miniatures. Model homes will give the foundation for your miniature set. Be on the lookout all the time for tiny furniture and animals. Build up a stock and be ready. Make up trees and fence rails, keep some sand handy, and for a lake you can have a tinpan painted sand color around the rim and a greenish blue below the water level. It is possible with this set-up to work out an idea for almost any outdoor picture. Often a single scene like this in a window will get you more than a dozen big stands elsewhere. A switch to get day and night lighting effect is highly desirable. You can pull this several times a year, for the public never seems to tire of miniature displays.

Display Cards
★ 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.

The Magic Sign
★ This one will catch the eye of every passer-by. 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 block. 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.

Hope Chest
★ 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 theatre and at each merchant’s establishment. This not only brings the people to the theater but sends them to the stores to look over the most likely articles that will be selected in the hope chest.

Book Lovers
★ 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 blur. Post this material in the foyer. The best letter to the theatre 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.

Fish Bowl
★ 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 CANT 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 crowd this one gathers.

Photo Gag
★ 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 girls 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.

Animal Crackers
★ 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 the comic 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 the glue. Then silver paint and display side of each cracker. No one will guess that the display came from the grocery store. The folks will do 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.

Airplane Models
★ 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 display will be exhibited in the lobby of your theatre 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 model.

Sports Window
★ 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 picture. The store window is dressed to represent an outdoor camping ground, a fish stream or the sidelines 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 10 stills from the film and a few star stills. It’s a swell tie-up and means extra business for all.

Hat 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.
Clown Stunt
★ A good clown can hold the afternoon shoppers in suspense with this one. In the store window the clown attendant affixes cut-out letters to an easel announcing the attraction. He carefully spells out the title of the feature, and turns to the audience. As he does so, the letters fall to the ground. He expresses surprise at the laughter of the crowd, turns, sees the letters on the floor, and starts all over again. The trick is this: The panel on the easel is of fine wire cloth. A vacuum cleaner is hitched to an air tight box in back of it, creating a suction that holds the letters in place. In front of the easel is a switch that the clown works with his foot to shut off the current. This eases the suction, and the letters fall.

Stocking Show
★ One of the old reliables that always gets them. A department store window is used, with the curtain pulled down to a little less than knee high, with the space lettered for the picture. Six chorus girls are employed to sit in the window. For a time they do a tap dance in unison, while seated. Then one after the other they change stockings, and model the new pair until all six are in motion. After the show, the curtain is pulled all the way down till the crowd disperses.

Window Tapper
★ An effective window tapper to call attention to a display can be made with an electric bell with the gong removed. This is placed in the window in such a position that the hammer barely touches the glass, and is wired to a battery with a switch instead of a push button. Throwing the switch will give a gentle tapping that will get attention even from the engrossed, and a single cell battery will ring the bell for a couple of days or more, according to its hours in use. The same gag can be used to beat a drum or vibrate a cymbal for a noisemaker in the lobby if the noise will not penetrate the auditorium.

Hobbies
★ Here is a dandy that will attract a wealth of attention. Stage a hobby contest by inviting entrants to supply you with exhibits. You'll get miniature ships, stamp collections, all sorts of things that you never had thought could be classed as hobbies. Have each write a short note on a card regarding the hobby. Display the collection in a nearby window and also display a card telling at which performance the winner will be announced. Give some attractive prize. Have local newspaper people as the judges.

Mystery House
★ A good novelty to play on a mystery feature. A window is secured in an empty store. Have a model made of the mystery house similar to the one in the feature attraction. Ribbons of various colors run from the different windows of the house, with cards pasted at the other ends explaining the various mysterious elements leading up to the mystery. This is a great stunt to arouse the curiosity of the window-lookers, and creates an urge to see your feature.

Loan Exhibits
★ The loan exhibit is sure-fire in town or country. When you have a feature with an old time flavor like "The Bowery" coming along, start in early and promote the loan of old costumes, furniture, or anything that goes back to the time of the picture. Offer prizes for the most interesting antiques and tickets for all loans. Get your paper interested in helping to collect the loan. The store that gets the display has a sure-fire attraction, and ought to help out generously on the prizes. Properly handled, it is good for a big write-up in the papers, giving interesting yarns about various heirlooms and the original owners.

Star Fashions
★ A neat window display in a men's haberdashery or a woman's gown shop can be worked this way. Have the merchant select from stock a suitable tie, collar, cape or garment, similar to the one worn in picture by the star. Surround the article with stills and plenty of reading matter regarding your theater. Have one card read: "This is a duplicate of the garment worn by (star) in (title of film)."

Expert Make-up
★ Adapted either for a furniture store or beauty shop. The window setting is that of a boudoir, with a beauty specialist during noon hours giving demonstrations on expert make-up. This one flies in with some cosmetic being advertised heavily, with the window-card stating that this cosmetic is used by the star in your feature.

Local Beauties
★ The students of a local school select the six prettiest girls by popular vote. Photos of each winner are displayed in a photographer's window. In the copy mention that an autographed photograph of any movie star selected by each one of the girls will be given as prizes. These photographs can be secured from the publicity department of the company home offices. The newspaper can tie in nicely with this stunt by running the photos. You can go further by having one grand prize for the prettiest girl in the group.
PRINTED MATTER

No department of theater publicity offers so many channels for new ideas as printed matter. Glancing through this section will convince you of that fact. The intelligent use of printer's ink is one of the showman's main standbys. The beauty of this department of advertising your show is that so often big results can be obtained at very nominal cost.

An Annual

★ A manager in a good sized town has started to issue an annual publication about his theater. He figures that the book will be a permanent advertisement, one going to each household. The chief feature is a running comment of the pictures played the past year, with stress on the hits, but a half-jesting reference to the failures. Embellished with a few cuts on coated paper, chiefly scenes from various plays. In addition there are articles on the new stars, the outstanding bit actors and the guest players of the current year, an alphabetical list of all titles played, a short history of the house, a brief list of early coming attractions, and a full roster of employees. The trick in starting an annual publication like this is to assure yourself of sufficient advertising in the first issue to nearly break even on printing costs.

Personality Cards

★ One of the best continuous stunts for small town stuff where the theatre has a rural draw, and the operator of the house is known to practically everybody. Government postals are used for stock, and the weekly announcement is a chatty running story of the current bill (even if three changes weekly), including shorts. Do not blow up the weak ones beyond their value. Name the players and also the shorts and principal players. Tell the truth about the features, and those receiving the card weekly will come to put absolute reliance in your statements. The card goes into the mail on Saturday, for Monday delivery. This stunt is built on personality and confidence, but once established it will prove a steady seller for your theater.

A Three-for-Two

★ Up until two o'clock all women who enter the theater are given a card reading: "If you like this show and sell it to two or more members of your family, this card will entitle you to a free admission for yourself if you accompany them." The card is marked "Not Transferable," but the chances are that at least half of the cards will be presented by other than the women who saw the matinee. Here is a three-for-two stunt, which beats a two-for-one. Cards are not handed out Saturday or Sunday.

Monthly Program

★ Cards are handed out the first of the month to all who attend. They are printed with the names and dates of the attractions for that month. Those who desire fill in the cards with their estimates of each show, marking in percentage. The manager marks the shows from a combination of film value and box-office. Those coming closest to his own estimates on the month are given a pair of tickets. Only requirement is that at least three-quarters of the shows be marked.

Scattered Stunts

★ A good stunt to sell an uninteresting picture with a poor selling title. Make sure there is at least one typographical error in each newspaper ad and in the throwaway. Have something wrong with every lobby frame and sign. Even the marquees is spoiled by a transposed letter. One manager even made a new admission card for the box-office with "lodges" instead of "loges." Offer a substantial prize for the largest list of "wrongs." You will have a lot of people reading every ad.

Trick Letters

★ For a long time the We-dare-you-to-hand-this-unopened-to-your-wife-or-best-girl envelopes have been used off and on. Envelopes are cheap stock, and contain an enclosure reading: "Dearest: Le's go to 'Troubled Waters' at the Strand next week. It's there Monday to Wednesday. Tell me the night you prefer." The stunt always works well, but cannot be used often. Another card can be alternated.

Phone Hanger

★ Have cards printed up that can be attached around mouthpiece of a telephone. Call them Telephone Guest Cards. They are available at the theater for those who want them. There is a perforated portion at the bottom where each person may sign name, address and phone number. There is a number on this appendage that corresponds to the one on the card. Holders rip off signed portion and leave it with usher, then hang the "guest-card" on their phone. The gag is that some numbers are called up weekly and told that by calling at the theater, they will find ducats awaiting
them on identification. The theater of course plugs itself on the cards that are hung on phones, the idea being that each time a person makes a call he is reminded of your house.

Hidden Treasure Cards

★ These Hidden Treasure cards are issued to regular customers. They are designed along the lines of the numbered meal tickets used in cafeterias. The card has 20 spaces to be punched out, and the ticket-taker punches one for every paid admission that is marched through the door. When it is punched out, the holder turns in his card, a secret panel at the bottom is opened, and the money gift that it calls for is presented. There are no blanks, and awards run up to several dollars.

Catchy Leaflets

★ A four-page leaflet is titled: "How to save on gas, electricity and water." The second page carries the advice to turn off all three and come down to your theater. Another variation is titled: "How To Keep Warm These Winter Evenings." It has the same page two urge to go to the theater. In the same class is the "What I Know About———" with the inside pages blank and the theater ad on the back. The gag is applied to politics, local questions or some topical news sensation on the front pages of the papers. The reaction of course is always amusing. If this stunt is gotten out neatly in vest-pocket size, it can become a permanent ad, with the inside blank pages used for memoranda.

Eye-Shade Fans

★ A nifty novelty for summer plug. Ideal where the theater is located near a seashore resort, but also good for athletic meets and baseball parks. It's a pasteboard fan with an ad at either side for your theater, or some particular show. Fan contains a window about five inches long by an inch and a half high, covered with green or orange cellophane or gelatine. When fan is held to the face, the colored strip forms a protection from the sun's glare. Can be used as a fan, but more efficient as an eye-protector.

Sealed Envelope

★ You can put over a big forthcoming feature by appealing to curiosity. For the period of a week in advance of the attraction you give to departing patrons a sealed manila envelope with the face printed up: "Please do not open this until . . ." with a date a fortnight away. Practically everyone in town will know before the end of the week that the picture is coming. The date on the envelope will start their curiosity. Practically no envelopes will remain unopened, which is just what you expect. People will not only read the enclosed herald, but they will read it with greater care than they would give an ordinary announcement. Other catchlines for the envelope are: "Do not open this if you are not married," with "For single women only" a good runner-up. Or "Don't let your husband see this" given only to women. The latter works best on a matrimonial problem.

Sectional Coverage

★ This gets away from the haphazard system of tossing out heralds. Survey your territory, and map it out into five zones. Cover one zone every week with house distribution of a special herald. By rotating this way you get complete coverage every five weeks. This is enough to keep interest alive in your theater.

Phone Service

★ This is in the way of a new service to your patrons. Cards are distributed in the lobby headed, "To Our Patrons." Then a space for name, address and telephone number. The card reads: "In keeping with our policy of rendering every possible service to our patrons, we urge you to fill out this card. Our plan is to phone you each week and acquaint you with the current and coming attractions. The management trusts that this service will aid you in arranging your entertainment program."

Future Passes

★ Build up your summer business with this one. At the end of June issue 500 passes good any time 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 your theater. The pass will be shown to others and have plenty advertising value. About 400 of the passes will probably be used.

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 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 house article. Do it each week for a month or so. You can carry it further by scattering several names throughout the program. Results of a few weeks will tell you just where the paper is not being read. And that is the area to cover with exploitation and accessories.
Daily Mention
★ It costs one theater 12 guest tickets daily for as many mentions of the theater in the local paper. The newspaper selects the names of 12 subscribers and prints each name in a 21-line space, in addition to giving a front page announcement. Those whose names are printed pick up their tickets from the newspaper. It is an adaptation from the old name-in-the-program idea, but gives wider publicity.

Trips to Big Town
★ Round up a half-dozen merchants or more to kick in on a round-trip ticket to the Big Town, with a three-day hotel accommodation. It is worked along the usual lines of a coupon with each dollar purchase, the trip going to the person holding the largest number of coupons. The coupons must be dropped in a box at the theater as they are acquired. The daily paper gives 10 consecutive stories, in return for a double-truck announcement. Merchants keep up the plug in their daily ads, and each has a special window for the picture attraction at your theater.

Oldest Copy
★ This one can be worked anywhere on any classic that is made into a motion picture. It appears in the classified ads. The theater offers $5 for the loan of the oldest copy of the book on which the film is based. Upon securing an old copy, the theater manager writes the ad manager of the paper telling of his success. The newspaper reproduces the letter. The letter is worked in such a fashion to get a strong plug for the picture while apparently only praising the want ad results.

Business Girl Week
★ On any picture with a business girl angle, induce the local authorities to proclaim the week during showing of the film as “Business Girl Week.” The mayor issues a special proclamation which is played up by the newspapers. The mayor in his proclamation calls attention of the populace to the community importance of the girl whose nimble fingers skip over the typewriter keys daily. The stores can cooperate and benefit by offering inducements for the patronage of the business girls.

Ad Styles
★ When your newspaper ads seem to lose drawing power, try making a switch in style. If you are using more than a six-inch space, change over to the open letter style. Write a breezy chat about the picture instead of using smash lines as display. You can use the same lines if you want, but work them into a running comment on the picture. Use open space top and bottom, and decorate with a head cut from some large ad mat. You can cut down your space and still be so different on the page that yours will be the first announcement read. When that wears off, you can go back to regular display, but the open letter style should give you more punch in smaller space. Have the copy set in 10 or 12 point, leaded, and make it so easy to read that people are willing, and so bright that people look for more. Being breezy doesn’t mean being familiar. The entire idea can be wrecked by getting too flippant.

Historical Essays
★ Plenty of publicity by tying up with the local grammar or high school, offering a prize for the best essay on a subject bearing a connection with the theme of a coming attraction, or an essay on why a certain star is popular. Handle this through your newspaper by having the announcement made through the paper, which also prints the winning essays. Pick out a feature with an historical background and by doing so you can interest the English or history teachers.

Silhouettes
★ An easy one to put over, for it is a stunt that gives the newspaper a good break. Have the newspaper publish, each day, the silhouette of a prominent resident of the community, man or woman, with the stunt being for readers to guess who it is. Have one to five prizes each day. A variation of this stunt is to publish a photograph of some well known native son or daughter. The photograph shows the back of the head, or the head slightly turned.

The Outline Stunt
★ Have a newspaper print the outline of a star’s head. Alongside the outline have printed a half-tone of the star. The gag is to
offer prizes for the best drawing within the outline to the picture in the half-tone. You can get most from the stunt if the half-tone is a bit larger, or smaller, than the outline, thereby forestalling anyone from tracing the picture. Juvenile organizations and drawing classes in local schools should go for this one.

Ad Judges
★ A good booster for the classified section. The newspaper asks readers to select from the classified section one ad each day for three days which they consider the most attractive worded. In submitting their selections they state briefly why the consider these the best. The merchants can be promoted to offer prizes, for they all benefit.

Juvenile Athletes
★ With the vacation season many cities devote their school yards to recreational centers to keep the children off the streets. It is a simple matter in most instances to tie up to this project with an athletic league, sponsored by the theater and conducted by those having charge of the playgrounds. A few medals just before school opens again gives a talking point that will last all summer. Often this stunt can be broken into a newspaper where contests and similar hookups have been done to death. The circulation manager and the editor may see nothing in a week’s contest, but they will appreciate an eight or ten weeks' feature that will appeal to parents and children alike. With the paper in, it may also be possible to promote other prizes from the merchants. If it can be arranged, talks by athletic coaches at matinees should further build the kid patronage. Theater parties each week for the playground showing the best results is another help.

Lost and Found
★ Tie in with the newspaper, which offers two tickets to each person who finds an article advertised in its lost-found columns. Finder first returns the article to the owner, who identifies it and gives a voluntary reward. Then he calls at the newspaper office for the deuces. The paper of course plays this double reward up as a talking point.

Easter Awards
★ Easter corsages for careful women drivers of automobiles are awarded in a newspaper tie-up. Ten license numbers are noted each day for five days and printed in the newspaper. Drivers thus designated call at the newspaper office for the bouquets.

Classified Ads
★ For a classified column gag. Theater contributes 10 tickets as prizes for the best answers to five questions about classified ads in the current issue. Used for the merchant advertisers rather than for the job seekers, and of more permanent benefit. Sample set of questions for instance calls for identification of three slogans, the name of a firm handling weather strips, and the name of the auto dealer who is going to move on the first of the month. In return for the ducats the house gets a flash as for the current attraction.

Personal Touch
★ Good angle to use in your advertising where the feature is big but has no particular box-office strength, yet you know if you can get ‘em in they will like it. You can’t do it with adjectives in your ads, so do it along these lines. Copy might read: “I can’t tell you how good this picture is. You’d think I was lying. Come and see for yourself if it isn’t a real treat.” This method of approach leaves you in a nice position for your next anonymous feature with class, for the public knows from experience that you haven’t fooled them.

Special Extra
★ This ad stunt is only good at long intervals, since it is the unusualness that gets it over. Run your formal ad for the picture with usual pressbook cut. Alongside that ad another double column in which you talk somewhat like this: “We hasten to place this addition to our ad before the newspaper goes to press.” The remainder of your talk is all straight type set in bold italics, in which you jubilate over the excellence of the show and the picture. It must be done in a natural tone of self-congratulation and modest pride that rings true. It’s that “something different” that catches the reader’s eye and impresses with its sincerity. And of course the feature must have the general strong appeal to back it up.

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 coming 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.

Mystery Stories
★ Well in advance of the playing of 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.
Old Timers
★ A good stunt to arouse the interest of the old-timers. It is used on a film adapted from some old stage play. The editor calls on the old-timers to submit their recollections of the original stage play reminiscences of the original cast, etc. It is surprising how many letters will disclose that there are a lot of folks in your community who are well informed on the old stage classics.

Guest Ticket
★ 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.

Oldest Couples
★ Tell the editor of the 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.

Slogans
★ In your newspaper ads, include an announcement that you will give guest tickets for the snappiest catchlines or slogans for a forthcoming picture. Do not publish a synopsis, but tell the readers enough of the story to give them an idea of the theme. Invite the advertising manager 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.

Juvenile Reporters
★ 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 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 you half price of every ticket he gives to the kids. It's cheap news for him and a fine boost for you. To add color to the stunt, stamp each pass "PRESS" in red ink.

Star Resemblance
★ The idea in this is to ferret out the local beauties who most closely resemble the star in your feature. The bigger the star, the more interest this will arouse, so the stunt should only be used on an outstanding name. The newspaper prints the star's picture daily. Girls who think their features approximate those of the star, are requested to send their photos to the newspaper for reproduction. The local photographer will be glad to cooperate in taking pictures, and you can offer him some free advertising.

Girls Swimmers
★ With the swimming meets now one of the popular sports, it is always good for a raft of publicity if handled right. Organize it under the auspices for the local A.A.U. athletic club, or the Y.W.C.A. For girl contestants only. The A.A.U. rules govern, and members of the local club should act as judges. Every amateur girl swimmer in the city is eligible. The entry blanks are obtained at your box-office. The contest features three swimming events and five diving events. Used on a big feature it may be possible to secure a telegram from the star sponsoring the contest. Offer a cup to the main winner. The local dealers come in with additional prizes. The winner is the girl making the most points in all events. The newspaper can get behind this and build it up as a big community event, which it is when properly handled.

Careful Drivers
★ A natural for Safety Week. It is an old stunt, but can be used effectively in the classified advertising columns. Each day an observer notes down instances of careful driving, and takes the license plate number. Several of these appear the following day in the classified ads. This can be extended as long as the newspaper finds it a drawing proposition. Rewards of tickets to these careful drivers makes it a cheap stunt for you, and it gives the paper a good play on interest in its classified columns.

Smart Dressers
★ Here is a two-way tie-up, including a fashion shop as well as the newspaper. The paper plays it up by announcing that a photographer will snap the most smart'y gownned woman for several days in the downtown shopping district. The dealer presents the woman with a pair of advertised hose, identifying her from the published photos. It's a good plug for the newspaper, as it keeps all the women and girls scanning the sheet daily for the run of the contest, to see if their photos appear.
Basket Ball Tourney
★ The basketball tourney is run off in five nights, and involves four men’s teams and four girls’ teams. Preliminaries are run off Monday through Thursday, with the finals—one man’s game and one girls’ game—on Friday. Patrons are urged to attend the last show, and stay over for the basketball game. But a box-office for the basketball games only can be opened at the close of the regular picture program.

Kids’ Matinee Stunt
★ This one is guaranteed to jump your Saturday matinee attendance. A two-minute story period is staged, with someone taking the role of “Uncle Ed” and recounting a feat of some local child over the loudspeaker system. The stories aim to teach a worthwhile lesson. The kids flock in to see whose name will be mentioned. Parents also like the idea, and will send in enough stories to keep the announcer busy for months.

Summer Stuff
★ A few hot weather stunts. Towns with nearby summer hotels can make quite a little patronage by appeal to the guests. The simplest is a card on the desk and a herald in each room box. One small town theater in a summer boarding section made a good appeal with the slogan “City shows at country prices.” In another spot a theater arranged with the bus lines to sell combination tickets for a dime less than the regular admission plus fares. Theater and bus line each knocked off a nickel.

Graduation
★ One of the best standbys for graduation is the congratulatory letter to each pupil, with or without a pass for an early show. The names and possibly the home addresses can be secured from the principal or the school clerk. In some instances, where the addresses are not given, the letters can by arrangement be sent to the school in bulk. The letters should congratulate the recipient, express good wishes for the future and mention the ticket, if one is sent.

Nature Tramps
★ Works well in small towns and even better in cities where concessions can be obtained from the utility companies in the matter of transportation. If a large club can be formed with a newspaper backing the scheme, it is often possible to obtain transportation into the country for a merely nominal fare. Some of the larger papers maintain their own nature study clubs as a circulation feature. Prime requisite is a man who knows his way about the country, and has a real knowledge of botany and local natural history. Idea is to devote the usual kid club session on Saturday to a chat and have a trip to the country in midweek with an alternative day in case of rain. Indoor session is preparation for the sights to be seen on the coming trip, when the children are taught the difference between various classes of trees and plants, the nature and habits of small animals, and anything else the guide can ring in. Children bring their own lunches.

Summer Contests
★ A series of contests to be run each Friday through the hot weather. The first is for the prettiest girl, and the second for the girl with the prettiest feet. In turn will be others for the fattest man, the ugliest man, most freckled boy, tallest married couple and skinniest man. In the tallest married couple their heights are added and divided by two. In the feet contest the girls stand on a platform behind a drop through an opening in which only their feet and ankles show, but a generous construction is placed on the height of the ankles. Another pop summer feature is the tap dancing contest to run until the middle of September, when the winners of the various nights gather to dance it off for the final prizes.

Surprise Night
★ For small towns, take the dead night of the week and make it Surprise Night. Something is added to the last evening show. Never the same twice, and never announced in advance. It may be a pie-eating contest one week, and a hat-trimming contest for men the next, with now and then a couple of acts of vaudeville. If it is a contest, those in the audience are invited to compete. Plenty of people come every week, regardless of the picture, just to see what’s going to happen. Takes an inventive mind to keep it going, but it is worth the trouble.
Dancing Class

★ Good for neighborhood houses. Hire a hoofer to teach hooping from the stage in a ten-minute demonstration twice a week. He has two ostensibly pupils—two good looking girls in rehearsal rompers. All of the lesson is addressed to them, but it is phrased to tell the audience what to do. The stunt costs little, as the girls are glad to appear for the lessons they get and a chance to get on a stage. The grown-ups will enjoy it as much as the juveniles. And it breaks the monotony of the all-film show.

New Dances

★ With so many musicals introducing new dance steps, try this one as a natural. Tie up with the local newspaper or dance hall, or run the stunt alone. Announce a prize for the couple that best dances the number shown in the picture. Hold the contest on your stage. Have sketches of the dance reprinted from the press sheet and hand out to local dance halls and schools. Announce it on your screen with a slide. Applications to come to the box-office. Hold the stunt on an off night. No free passes admitted. Everyone pays.

Christmas Show

★ Following the Christmas Eve or Christmas Night show, you can stage a colorful tree-lighting and carol singing period. Advertise it well and think up as many pleasing stunts for the occasion as you can. Time the show so that at midnight "Silent Night" is sung with the tree gradually being lighted until it blazes into a myriad of colored lights. Permit gifts for the needy children in your community to be strewn around the tree and make the presentation at the time of the stunt or have them distributed the following day. If you have room, fix up a plaster scene of the Nativity.

Report Card Stunt

★ Advise members of the kiddie club that during the spring term all youngsters who can show an A report card will be introduced from the stage and given a prize (of nominal cost). Secure the cooperation of school teachers and local educators. Send around a pamphlet or card telling of the stunt. Set the afternoon or night performance in keeping with the desires of the teachers. On the night of the rewards it is very probable that your theatre will be filled with scholars and their parents. Announce that the same contest for an A report card will be repeated later in the term of the following term and that children winning twice will be given a medal.

For Boys and Girls Only

★ If you want to jolt some of the town’s civic and religious leaders into noticing your theater, advertise a show “For Boys Only” to be followed in one week by a show “For Girls Only.” Saturday mornings are the best times to present the shows. You will possibly get visits from ministers, etc., asking what you mean by a “For Boys Only” show. Of course the boy’s show consists of an action western, a cartoon, a boy’s comedy, etc. The girl’s show is selected according to their desires. At the latter show you can have candy-making instruction. Charge a nominal admission for the morning shows.

Treasure Hunt

★ A different slant to the treasure hunt. Split it into two sections—one for cyclists and the other pedestrians. Both start from the theater, but work in opposite directions, one toward a big lot about two miles from the theater and the other heading for a farm in the country. In both cases metal tokens are used to represent the treasure. The tokens are numbered, and all that is known is that the numbers do not represent the position of the prize. Number one may be near the bottom of the list, with the top prize going to a high number. Prizes and numbers are the same in both hunts, so that only a single list has to be prepared. This is unveiled after the hunt is over, the prizes being presented at the night performance. Clues are colors, and to make it interesting, have some of them more or less hidden, as the red in a store sign for the red route and a blue awning for the alternate. Where there is no color permanently located, streamers must be affixed.

Fan Mail Club

★ Start this by soliciting members with a trailer on your screen. Those who sign up for the club receive a personal letter accepting their membership and explaining aim of the fan mail group. Plan is to arrange from time to time for letters direct from picture stars to club members, occasional star photos sent free to members, and weekly card or mailing piece on coming show. The letter contains request for member’s birth date without revealing reason for wanting that bit of information. Club members will receive a brace of guest tickets on their birthday. Here is a stunt particularly good for neighborhood spots.

Theater Anniversary

★ For your anniversary, try to get the mayor, or some other local celeb, on the stage for the special program. Your local editor can stress the advance in quality of entertainment since the opening year of your theater. A musical program should be offered, with a current singer and a revival of the old illustrated song, if slides can be obtained. If possible it should be possible to get someone to circulate an album in which all of the townsfolk subscribe to a resolution of good will to the manager, and of course, he is taken by surprise at the presentation ceremonies. Another good gag is to offer tickets for the best recollections of the theater’s opening night.”
THEATERS

—Complete list
—Seating capacities
—Circuits
—Circuit personnels
FOLLOWING is a list of wired motion picture theaters in the United States, Alaska and Canada. Closed theaters are indicated by the symbol—Cl. A list of theater circuits of four or more houses follows this section.

It should be borne in mind that theaters are constantly changing hands and that any theater list can be strictly accurate for only a short time. Those who wish to keep this compilation up to date can easily do so by checking the monthly "Theater Changes" of the Film Boards of Trade. These appear in The Film Daily each month and include changes in ownership, openings and closings of theaters.

ALABAMA

TOTAL WIRED THEATERS—276

TOTAL OPEN—257

TOTAL CLOSED—19

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### Arizona

**Total Wired Theaters**—89

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**Theaters**

- Ajo
- Benson
- Bisbee
- Bowie
- Buckeye
- Casa Grande
- Chandler
- Clarkdale
- Cottonwood
- Douglas
- Duncan
- Flagstaff
- Florence
- Glendale
- Globe
- Grand Canyon
- Holbrook
- Jerome
- Kingman
- Lowell
- Miami
- Moreno
- Nogales
- Oatman
- Parker
- Pinetop
- Prescott
- Phoenix
- Pima
- Rialto
- Seligman
- Snowflake
- Somerton
- Superior
- Tempe
- Tucson
- Tombstone
- White River
- Wickensburg
- Willcox
- Williams
- Winslow
- Yuma

### Arkansas

**Total Wired Theaters**—198

**Theaters**

- Arkadelphia
- Batesville
- Berryville
- Bentonville
- Blytheville
- Camden
- Columbia
- Curtis
- De Queen
- Desha
- Drew
- Eddy
- El Dorado
- East Helena
- Etowah
- Fish trap
- Fulton
- Garland
- Hector
- Heber Springs
- Hot Springs
- Jefferson
- Jettie
- Johnson
- Jonesboro
- Jude
- Kornfeld
- Little Rock
- Magazine
- Magnolia
- Marion
- Maumelle
- Miller
- Monticello
- Newton
- Newtonia
- North Little Rock
- Newport
- Norfork
- North Helena
- Ozark
- Ozark Springs
- Paragould
- Pine Bluff
- Pine Castle
- Pine Mountain
- Pineview
- Pineville
- Pilot Mound
- Plato
- Prairie Valley
- Red Oak
- Red Oak Springs
- Richland
- Richland Springs
- Rich Mountain
- Richland Springs
- Ripley
- River Bluff
- Riverdale
- Royston
- Rushing
- Searcy
- Sellers
- Sherwood
- Simpson
- Smackover
- Spirit Lake
- Springdale
- Spring Mountain
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**Total Wired Theaters:** 953

**Total Open:** 848

**Total Closed:** 105
Fons Star (Wilshire). 900
Fox Embassy (3rd &
Western). 1000
Fox (Florence (E.
Florence). 1721
Franklin. 500
Gaiety (Central). 4000
Granada (No. Main). 750
Glassell (Eagle Rock
Blvd.). 800
Granada (Temple). 630
Grand (Western). 500
Grand International
(7th & Grand). 1700
Granum’s Chinese
(The Hollywood). 2928
Green Meadow’s
(Main St.). 500
Harrison’s (No. Main). 750
Hollywood (Highland
Ave.). 1450
Hippodrome (S. Main
St.). 2100
Hollywood (Sunset
Bldg.). 732
Hollywood Playhouse
(The Hollywood). 1200
Home (W. Jefferson-
son). 482
Hub (S. Central). 500
Hughley’s (Hollywood
Bldg.). 750
Iris (Hollywood
Bldg.). 789
Jed (S. Western Blvd.). 700
Joy (E. First St.). 500
Keystone (E. First
St.). 250
Kinema (E. First
St.). 600
Kiva (S. Broadway). 400
Krool (S. Western). 800
La Brea (S. La
Brea). 900
Larchmont (N. Larch-
St.). 835
Lark (S. Main St.). 300
Los Angeles (S. Ver-
tom). 700
Leimert. 750
Loew’s State (7th &
Broadway). 2422
Los Angeles (S. Broad-
way). 1290
Los Feliz (N. Ver-
tom). 700
Lincoln (23rd &
Central). 1360
Lycum (S. Spring). 804
Mckinney’s Playhouse
(S. St.). 450
McKinney’s Renard
(S. Vermont). 735
Madrid (S. Ver-
tom). 750
Major. 8000
Manchester (W. Man-
chester). 1005
Mayfair (S. Hollywood
Bldg.). 900
Marquee. 900
Mayfair (Broadway). 900
Maynard (W. Wash-
ington). 573
Mecca (S. Way). 480
Melrose (Melrose). 880
Meralta (E. St.). 800
Mesa (Angeles
Mesa). 1442
Metro (W. Washington).
830
Million Dollar (3rd &
Broadway). 1200
Mirror (No. Vine
St.). 11000
Mission (S. Broad-
way). 500
Moon (S. Main). 1000
Muse (S. Main). 400
Nadeau (E. Nadeau). 300
National (Brook-
ly). 1100
Novelty (S. Main). 240
Optic (S. Main). 700
Olympic (W. 8th). 534
Oriente (Sunset
Bldg.). 900
Orpheum (S. Broad-
way). 2000
Palace (S. Broad-
way). 2000
Pantages Hollywood
(Hollywood Blvd.). 2812
Paramount (W. Sixth
St.). 3347
Paramount (Santa
Monica Blvd.). 900
Parisian. 800
Park. 600
Pico (W. Pico). 600
Playhouse
(S. Broadway). 1177
Princess (1st &
Main). 750
Rainbow (E. Santa
Barbara Blvd.). 400
Ramona (Sunset
Bldg.). 480
Rampart (Temple
St.). 600
Ravenna (S. Vell-
mont). 800
Reyn (S. Main). 800
Rialto (S. Broad-
way). 830
Ritz (3rd &
Wella Brea). 1140
Rivera (W. Adams
St.). 500
Rivoli (S. Western). 900
RKO Hill Street (8th &
Hill Sts.). 1206
Rosco (S. Central).
500
Rosslyn (S. Main). 350
Roxie (S. Broad-
way). 1250
Royal. 700
San Carlos (N.
Main). 936
Savoy (Central). 800
Stadium (Pico &
Robertson). 1200
Star (S. Main). 500
Starters (N. Broadway).
850
Strand (S. Broad-
way). 900
Sun (Pico Blvd.). 500
Sunset (Sunset &
Western). 535
Swastika
(Temple (S. Ver-
tom). 864
Tivoli (Central). 850
Tower (8th &
Broadway). 600
Town (S. Hill St.). 430
Triangle
(Trojan (W. Jeffer-
son). 540
Unique (E. First
St.). 1100
Mystic (W. 24th
St.). 4000
United Artists (S.
Broadway). 2100
Uptown (10th &
Western). 1800
Variety (W. Adams). 650
Ventura (S. Ver-
tom). 856
Vernon (E. Vernon). 500
Victoria (W. Pico). 700
Vista (Sunset
Bldg.). 638
Vogue (Hollywood
Bldg.). 800
Waban (Waban
Ave.). 650
Warner’s Downtown
(7th & Hill). 2500
Warner’s Hollywood
(Hollywood Blvd.).
2750
Washington (Wash-
ington Blvd.). 700
Westlake (So. Alva
Road). 1940
Wiltern (Western &
Wilmington). 2300
Wonderland (S.
Main). 340
World (S. Broad-
way). 500
York (York Blvd.). 900
Los Angeles
Del Rio. 600
Los Banos. 500
Los Gatos
Premier. 500
Los Molinos
Dales. 2100
Loyalton
Loyalton. 300
Lyric
Lyonwood Lynwood. 662
MccloUd
McCloud. 700
Madera
Madera. National
Madera. New Madera
900
Rey
State. 3000
Manteas
Lyric. 400
Harbor
San Pedro. 750
State. 1048
Marysville
Liberty. 450
Lyric
State. 1200
Matherfield
War Dept.
Maywood
Egyptian. 600
Mendocino
Coast. 2000
Menlo Park
Menlo. 400
Merced
Merced. 1750
Strange
Mill Valley
Sequoia. 1100
Modesto
Lyric. 615
Princess. 800
State. 1570
Monte Rio
Monte Rio. 1350
Monterey
Cameo. 320
MONTEREY
Golden State. 1700
Monterey. 1500
Presidio
250
MONTROSE
MONTROSE. 750
MORRO BAY
Woods. 2000
Mount Shasta
Mount Shasta. 350
Mount View
Mount View. 600
Cinema. 438
Napa
Fox. 1250
State. 500
National City
National. 765
Seedle.
700
NEVADA CITY
Broadway. 500
Newark
Peterson. 2000
Newman Newman. 450
Niles
Niles. 400
North Hollywood
North Hollywood. El Portal. 1343
Valley. 350
North Long Beach
LaShelle. 500
North Sacramento
Del Paso. 1000
Norwalk
Norwalk. 640
Nu Beiber
Nu Beiber. 300
Oakdale
Oakdale. 400
Oakland
Oakland. 1200
Allenhead (200 &
Liese). 389
American
1500
Broadway. 800
Capitol (Foothill
Bld.). 750
Central (Broad-
way). 1200
Dena’s Foothill
690
Dimond (Fruit-
vale). 1200
Eastmont (Foothill
Bld.). 570
Fairfax (Foothill
Bld.). 1250
Fox Oakland (Telegraph)
3335
Fox Senator (Telegraph). 1642
Fox State. 950
Franklin (Franklin &
12th). 900
Gateway (S. Pablo). 950
Granada (E. 14th). 1000
Grand Lake (Grand
1700
Imperial
Lincoln (7th Ave.). 850
Mohn (Sau Pablo). 900
Moulins Rouge (S. St.). 240
SAN MATEO
Baywood ........... 1200
College ......................... 600C
New San Mateo ....... 1358

SAN PEDRO
Barton ................. 432
Cabrillo ............. 1518
Glove ..................... 580
Strand ............... 770
Warner Bros. ......... 1600

SAN RAFAEL
El Camino .......... 1100
Orpheus .......... 1100

SANTA ANA
Broadway ........... 1782
Bush ................. 580C
Walkers State ...... 1105
Walker's State ....... 700
West Coast .......... 1220

SANTA BARBARA
Arlington .......... 1810
California .......... 912
Granada .......... 1011
Mission .......... 1000
Rose ................. 851C

SANTA CLARA
Casa Grande .......... 1020

SANTA CRUZ
Delmar ................. 1100
New Santa Cruz ...... 1100
Unique .............. 626C

SANTA MARIA
Gately .............. 560C
Santa Maria .......... 1250

SANTA MONICA
Criteron .......... 1200
El Miro .............. 890
Majestic .......... 750
Wilshire .......... 1290

SANTA PAULA
Glen City .......... 710
Lyric ............. 338

SANTA ROSA
California .......... 1800
Empire .............. 750C
Rose ............. 550C
Roxie ............. 1400
Strand ........... 500C

SAUSALITO
Princess ........... 400

SAWTELLE
Nuart .......... 600C
Tivoli ............ 750

SCOTIA
Winona ............. 600

SEBASTOPOL
Elray .............. 528
Golden Gate .......... 600C

SELMA
Selma ............... 500

SHERMAN
Marquis ........... 600

SOLVANG
Mission .......... 228

SOUTH PASADENA
Ritzy ............... 1200
Ritz .......... 720C

SO. SAN FRANCISCO
State ............... 850

SOUTHBAY
South Gate .......... 386

STOCKTON
California .......... 2928
Fox State .......... 1510
Imperial .......... 440
Lincoln .......... 450
Mandarin .......... 308
Mermaid .......... 700
Roxy .......... 620
Star .......... 900
Star .......... 550

SUISAN
Arlington ........... 300

SUNNYVALE
Blanco's .......... 640

SUSANVILLE
Liberty .............. 600C
Sierra ............ 1698

TAFT
Hippodrome .......... 820

TEMPECITY
Torentce .......... 820

TENNANT
A. R. Hiland Portable Circuit

TRACY
Grand ............. 500
Tracy ........... 840C

TRONA
Trona .......... 800

TRUCKEE
Truckee .......... 200

TULE LAKE
Marcha ............ 392

TUOLUMNE
Firemen's Hall ....... 500

UPLAND
Upland .......... 303

UPPER LAKE
Lake .............. 100C

UKIAH
State ............ 600

VACAVILLE
Vacaville .......... 589

VALLEJO
Fox .......... 1454
Gallion .......... 1400
Marvil .......... 700
Senator .......... 1070
Strand .......... 1454
Valmar .......... 395

VAN NUYS
Rivoli .......... 700
Van Nuys .......... 814

VENICE
California .......... 960

VENTURA
American ............ 800
Mission ............. 568
Ventura .......... 1130

VICTORVILLE
Mesa .......... 300
Victor ........... 320C

VISALIA
Bijou .......... 360
Fox Visalia .......... 1334
Hyde .......... 450

VISTA
Vista .......... 180C

WALNUT CREEK
Walnut Creek .......... 375

WALNUT GROVE
Grove ........ 350

WASCO
Wasco ........ 600

WATSONVILLE
Fox California ....... 1128
Pajaro .......... 350C
State ........ 946

WATTS
Largo .......... 1000
Watts .......... 500

WEAVERVILLE
Victory .......... 200
Weaverville .......... 750

WEED
New Weed .......... 400

WEWOT
Weott .......... 150C

WESTMORELAND
Casino ........ 450
Westmoreland .......... 210C

WESTWOOD
Westwood .......... 750

WESTWOOD VILLAGE
Fox Village .......... 1489

WILLIAMS
Williams .......... 300

WHEATLAND
Wheatland .......... 200

WHITTIER
Roxy ........ 1100
Whittier .......... 1016

WILLITS
Willits .......... 140

WILLOWBROOK
Willowbrook .......... 450C

WILLOWS
Rialto .......... 575

WILMINGTON
Avalon .......... 450
Granada .......... 994

WOODLAND
Bill's .......... 300
Legion Hall ........ 600

YOSEMITE
Yosemite Camp & Curry Co. .......... 100

YREKA
Broadway .......... 600
Miner .......... 350C

YUBA CITY
Smith's .......... 385

906
AGUILAR
Colorado .......................... 300
AKRON
Variety ................................ 252
ALAMOSA
Palm .................................... 500
Rialto .................................. 500
ALMA
Alma ...................................... 250 C1
ANTONITO
Antonio .................................. 150
Rialto .................................. 250
La Plaza .................................. 350
ARVADA
Arvada ..................................... 350
ASPEN
Isis ........................................ 360
AUT
Princess ................................... 400 C1
BERTHOUDE
Moon ....................................... 300 C1
BOULDER
Boulder ...................................... 712
Chautauqua ................................ 712 C1
Curran ..................................... 799
State ........................................ 350 C1
BREckenridge
Eclipse .................................... 150
Mines ....................................... 250
BRIGHTON
Rex .......................................... 500
Rialto ...................................... 695
BRUSH
Emerson .................................... 300
BUENA VISTA
Orpheum .................................. 200 C1
BURNTWOOD
Midway ...................................... 350
CASSEL CITY
Jones ........................................ 750
Rex ........................................... 280
CENTRE
Foam ....................................... 250
CENTRAL CITY
Norely ...................................... 201
Elk Pioneer ................................ 200
CHEYENNE WELLS
Rialto ...................................... 200
COLORADO SPRINGS
America .................................... 810
Broadmoor Hotel 315 C1
Burn's Paramount ......................... 1000
Chief ...................................... 1000
High School ................................ 300
Liberty ...................................... 485
Stratton Home ............................ 200
Tompkins .................................. 800
Union Printers ............................ 400
Home ....................................... 1200
CORTEZ
Muse-U ..................................... 200
CRAIG
New Victory ................................ 350
CREEDE
Rialto ...................................... 200 C1
CRAWFORD
Crawford ................................... 200
CRESTED BUTTE
Princess .................................... 200
CRIENZ \ Chock
Vida ......................................... 200
DEL NORTE
Princess .................................... 420
DELTA
Egyptian .................................... 684
Strand ...................................... 300 C1
DENVER
Aladdin ..................................... 1400
(E. Colfax Ave.)
Alameda .................................... 450
Alpine ....................................... 645
(Williams St.)
Amisu ....................................... 500
Bide-A-Wee ................................ 420
(W. Colfax Ave.)
Bluebird ..................................... 561
(E. Colfax Ave.)
Broadway ................................... 1021
(Broadway)
Cameron ..................................... 728
Center ....................................... 1482
Colorado ..................................... 350
Comet ....................................... 350
(Knox Court)
Denham ..................................... 1392
(Denver)
Decker ...................................... 2525
(Sixteenth St.)
Egyptian ..................................... 669
(W. 32nd Ave.)
Empress ..................................... 1600 C1
(Curtis St.)
Federal ...................................... 800
(Federal Blvd.)
Fitzsimmons ............................... 800
Hospital ..................................... 800
Gem .......................................... 500
(Curtis St.)
Granada ..................................... 516
(W. 25th St.)
Hiawatha .................................... 785
(Downing St.)
Isis .......................................... 1811
(Curtis St.)
Jewell ....................................... 650
(S. Broadmoor)
Mayan ....................................... 966
(Broadway)
Mission ..................................... 591
(S. Pearl St.)
Navajo ....................................... 375
(Navajo St.)
Ogden ....................................... 1221
(E. Colfax Ave.)
Oriental ..................................... 1051
(W. 44th St.)
Orpheum ..................................... 2600
(Welton St.)
Palace ....................................... 417
(Curtis St.)
Paramount .................................. 2096
(16th St.)
Plaza ....................................... 1020
(Rialto)
Rejo ......................................... 500
(Rialto)
Rivoli ....................................... 1700
(Rialto)
Roxy ......................................... 400
(Rialto)
Santa Fe ..................................... 750
State ......................................... 1000
(Tabor)
Tabor ....................................... 2260
(Victory)
Washington Park .......................... 500
(S. Gaylord St.)
Webber ..................................... 650
(S. Broadmoor)
Zaza .......................................... 400
(Larimer St.)
Amisu ....................................... 350
(25th St.)
DOLORES
Pythian ..................................... 540
DURANGO
Kiva ......................................... 550
EADS
Eagle ........................................ 200
EARLE
Eagle ........................................ 164
EXTON
Eagle ........................................ 175
ENGLEWOOD
Pioneer ..................................... 350
Gothic ....................................... 650
ESTES PARK
Park ......................................... 300
FAIRPLAY
Fairplay ..................................... 150
FLAGLER
Grand ........................................ 275
FLORENCE
Rialto ....................................... 600
FORT COLLINS
America ..................................... 891
Lyric ........................................ 713
FORT LOGAN
Fort ......................................... 350
FORT LUNTON
Star .......................................... 350
FORT LYON
U. S. Veterans Hospital.................... 80
FORT MORGAN
Cover ....................................... 670
(U. S. Army)
GILMAN
Gilman ....................................... 200
GLENWOOD SPRINGS
Colorado .................................... 500 C1
Orpheum ..................................... 400
GOLDEN
Gem .......................................... 400
GRAND JUNCTION
Avalon ...................................... 1100
Kiba ......................................... 410
Mesa ......................................... 964
Mission ..................................... 300
State Home .................................. 100
GRAND LAKE
Grand Lake .................................. 135 C1
GREENLEY
Chief ........................................ 882
Kiva ......................................... 300
Park .......................................... 350
Sterling ..................................... 1000
GUNNISON
Unique ....................................... 350
GYPSUM
Rio ........................................... 150
HAYDEN
Rialto ....................................... 350
HOLLY
Sun .......................................... 200
HOLYOKE
Peerless ..................................... 400
HOTchkiss
Victory ...................................... 200 C1
HOT SULPHUR SPRINGS
Levon Hall ................................... 150
HOME Lake
S & S ......................................... 100
HUGO
Empire ....................................... 290
IDAHO SPRINGS
Mines ......................................... 300
IGNACIO
Ute ............................................ 200
JULSBURG
Hippodrome ................................ 450
KREMMLING
Victory ...................................... 250
LAFAYETTE
Jewel ........................................ 325
KIOWA
Kiva ......................................... 150
LA JARA
La Jara ...................................... 262
LA JUNTA
Kit Carson .................................. 375 C1
Rourke ....................................... 768
LAMAR
Isis .......................................... 430 C1
Pioneer ...................................... 500
LAS ANIMAS
Kiva ......................................... 400
LANTA
Labart ....................................... 150
LEADVILLE
Liberty Bell ........ 650
LIMON
Auditorium .......... 250
LITTLETON
Grand ............... 400
LONDMONT
Longmont .......... 538
Owl ........... 250
LOUISVILLE
Rex .......... 300
LOUVIERS
Clu.................. 250
LOVELAND
Loveland .......... 279
Rialto .......... 861
LYONS
Lyons ........ 100
McCOY
McCoy .......... 100
MANASSA
Valley .......... 290C1
MANNOS
Manitos .......... 300
MANITOJ
Manitou .......... 276C1
MEEKER
Princess .......... 250
MINTURN
Jewell .......... 100
MONTE VISTA
Granada .......... 680
MONROSE
Fox ................. 780
Empress ............ 300C1
MOUNT HARRIS
Liberty ............ 200
NORWOOD
Mesa .......... 200
Norwood .......... 150
OAK CREEK
Rio .......... 300
OLATHE
Olathe .......... 340
ORDWAY
Princess ......... 300
ROCKY FORD
Grand .......... 648
Rialto .......... 700
SAGUACHA
Rialto .......... 150
SALINA
Empress .......... 750
Isis .......... 344
Salida .......... 700
SEDGWICK
Sedgwick .......... 150C1
SILVERTON
Gem .......... 250
SIMLA
Simla .......... 150C1
SPRINGFIELD
Hermes ......... 150
STERLING
American ............. 599
Rialto ............. 539
STRATON
Royal .......... 290
TELLURIDE
Telluride .......... 200
TRINIDAD
Isis ........ 269
New .......... 379
VICTOR
West .......... 1190
YUMA
Vona .......... 100
MANCHESTER
Paco .......... 349C1
WALSH
Walsh .......... 200
WESTCLIFFE
West Cliff .......... 250
WINDSOR
Windsor .......... 390
WOODMAN
Sanatorium .......... 500
WREK
Wray .......... 350
YUMA
Yuma .......... 250

CONNECTICUT

TOTAL WIRED THEATERS—204
TOTAL OPEN—183
TOTAL CLOSED—21

ALLINGTON
Park ............... 600
ANSONIA
Capitol ........... 1788
Tremont ........... 600
AVON
Town Hall .......... 507C1
BALTIC
Joth .......... 433
BANTAM
Rivoli .......... 290C1
BRANFORD
Branford .......... 353
BRIDGEPORT
American ........... 749
Barnum .......... 636
Black Rock .......... 499
Bostwick .......... 316
Cameo .......... 1445
Capitol .......... 923
Centralia .......... 490
Globe ........ 2792
Hippodrome .......... 900
Liberty .......... 500
Lyric .......... 2170C1
Majestic .......... 2195
Parkway .......... 400
Park City .......... 1090
Poli ....... 3048
Rio .......... 738
Rivoli .......... 730
Strand .......... 877
Strand Palace .......... 708
West End .......... 750
BRISTOL
Bristol .......... 937
Cameo .......... 1690
BROOKLYN
Broadbrook .......... 250
BROOKLYN
Canaan .......... 458
COLCHESTER
Capitol .......... 498C1
COLCHESTER
Colchester .......... 288
COLLINSVILLE
Town Hall .......... 745
DANBURY
Capitol .......... 1497
Empress ........ 1383
Palace .......... 1965
DANIELSON
Orpheum .......... 715
Colonial .......... 450
Colorado .......... 1326
Chief .......... 741
Main .......... 1000
Palm .......... 750
Pueblo .......... 791
Rialto .......... 750
Upton .......... 900
RED CLIFF
Rio .......... 200
RIFLE
Alamo .......... 500
Ute .......... 300
ROCKY FORD
Grand .......... 648
Roxey .......... 700
SAGUACHA
Rialto .......... 150
SALINA
Empress .......... 750
Isis .......... 344
Salida .......... 700
SEDGWICK
Sedgwick .......... 216
SILVERTON
Gem .......... 250
SIMLA
Simla .......... 150C1
SPRINGFIELD
Hermes .......... 150
STRAFFORD
Paco .......... 349C1
WALSH
Walsh .......... 200
WESTCLIFFE
West Cliff .......... 250
WINDSOR
Windsor .......... 390
WOODMAN
Sanatorium .......... 500
WREK
Wray .......... 350
YUMA
Yuma .......... 250

HARTFORD
Allyn .......... 2300
Cameo .......... 1400
Crown .......... 840
Colony .......... 1194
Daly .......... 1445
Lenox .......... 946
Loew's .......... 1500
Lyric .......... 999
Poli .......... 2017
Palace .......... 2444C1
Princess .......... 788
Regal .......... 946
Rialto .......... 743
Rivoli .......... 900
State .......... 2000
Strand .......... 1480
JEWEET CITY
Fins Opera House .......... 460
LAKEVILLE
Stuart .......... 750
LYME
Town Hall .......... 218C1
MADISON
Bonaff .......... 497
MERIDEN
Capitol .......... 800
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**DELARWARE**

**TOTAL WIRED THEATERS—36**

**TOTAL OPEN—30**

**TOTAL CLOSED—6**

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## DISTRICT of COLUMBIA

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<td>TOTAL CLOSED</td>
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### WASHINGTON
- Academy: 400
- Alamo: 203
- Ambassador: 1200
- Apollo: 900
- Ashley: 225
- Avalon: 704
- Belasco: 1000
- Booker T: 350
- Broadway: 990
- Capitol: 3433
- Carolina: 300
- Central: 1000
- Circle: 500
- Colony: 1000
- Criterion: 350
- Dumbarton: 450
- Dunbar: 300
- Earle: 2240
- Empress: 400
- Fairlawn: 400
- Gem: 250
- Hippodrome: 400
- Home: 650
- Howard: 1100
- Jesse: 700
- Jewel: 300
- Keith's RKO: 1500
- Leader: 300
- Lido: 300
- Lincoln: 1534
- Little: 350
- Loew's Columbia: 1000
- Loew's Palace: 2700
- Metropoitan: 2000
- Mid City: 200
- Mott: 400
- Princess: 400
- Republic: 1500
- Rialto: 2000
- Roosevelt: 450
- Rosalia: 350
- Savoy: 1500
- Sheridan: 1100
- Stanton: 500
- Strand: 500
- Strand (Deanwood): 500
- Sylvan: 750
- Takoma: 742
- Uptown: 500
- York: 1000

## FLORIDA

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### APALACHICOLA
- Dixie: 400
- Municipal: 3900

### APOPKA
- Dixie: 400
- Municipal: 300

### ARCADIA
- Roxy: 584

### AUBURNDALE
- Park: 200
- Park: 500

### BARTOW
- Espanet: 663
- Ritz: 400

### BAY PINES
- U.S. Hospital: 300

### BELLAIRE
- Everglade: 254

### BLOUNTSTOWN
- Eagle: 200

### BONIFAY
- Bonifay: 300

### BRADENTOWN
- Lincoln: 300
- Palace: 1097
- Wallace: 400

### BROOKSVILLE
- Dixie: 300
- Bunnell: 150

### BUSINELL
- Spruce: 1460
- CAMP BEMINNI
- Foster: 240
- Century: 360

### CHATTahooCHeE
- Chatt: 1350
- Gibson: 400
- CHIPLEY
- Manavista: 300
- CLEARWATER
- Belleview: 500
- Capitol: 300
- Dixie: 3000
- Ritz: 5000
- CLERMONT
- Reliance: 300
- CLEWISTON
- Dixie-Crystal: 200
- State: 790
- COCONUT GROVE
- Coconut Grove: 1350
- CORAL GABLES
- Coral Gables: 600
- CRESCENT CITY
- V. L. A.: 310
- CRESTVIEW
- Crestview: 250
- CROSS CITY
- Princess: 200
- CRYSTAL RIVER
- Regent: 300
- DADE CITY
- Crescent: 550
- DANIA
- Dania: 500
- DAYTONA BEACH
- Crystal: 436
- Empire: 1200
- Florida: 300
- Kingston: 400
- Lyric: 350
- De Funiak Springs: 420
- Muhammad's: 350
- Deland: 350
- Athens: 550
- DeKra: 7000
- Delray Beach
- Delray: 380
- Roxy: 500
- Dunellon
- Lyric: 250
- Eau Gallie: 350
- Eustis
- State: 518
- Everglades
- Tamiami: 300
- Fernandina
- Ritz: 250
- Foley: 300
- Ft. Lauderdale
- Quene: 350
- Sunset: 1975
- Ft. Meade
- Fox: 300
- Majesite: 300
- Ft. Myers
- Arcade: 670
- Ritz: 350
- Ft. Pierce
- Ritz: 500
- Sunrise: 1000

### FROSTPROOF
- Ramon: 500

### GAINESVILLE
- Baird: 500
- Florida: 800
- Lyric: 450
- Melts: 250

### GREEN COVE SPRINGS
- New: 250

### GREENVILLE
- Roxy: 300
- Haines City
- Florida: 800
- Hastings: 500

### HAVANA
- Havana: 275

### HOLLYWOOD
- Arcade: 635
- Ritz: 650

### INVERNESS
- Avalon: 325
- Valeria: 300

### JACKSONVILLE
- Arcade: 600
- Capitol: 625
- Casino: 650
- Empress: 600
- Florida: 3200
- Imperial: 750
- New Frolie: 750
- New Casino: 750
- Palace: 1800
GEORGIA

TOTAL WIRED THEATERS—273

TOTAL OPEN—257  TOTAL CLOSED—16
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SWAINSBORO Dixie ............. 600
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TATE Auditorium .... 635
            Community ...... 200
THOMASTON Community .... 300CI
            Five Points .... 250
            Ritz ............ 250
            Silvertown ...... 750
THOMASVILLE Lincoln
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            Rose ............ 800
            Knox ............ 250
            Price ........... 350
TIFTON Ritz ............ 550
TOCCOA New
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TRION Trion ............ 600
            Y. M. C. A. ...... 600
UNION POINT Amusum ....... 200
YALDOSTA Palace ....... 593
            Ritz ............ 1500
YUMA Pal ............ 650
VIENNA Vienna ........... 300
VILLA RICA Amusum ..... 300
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WARRENTON Knox
            Washington .... 248
WAYCROSS Lyric .......... 886
            Ritz ............ 700
WAYNESBORO Grand .... 250
WEST POINT Georgia Alabama ...... 200
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WINDBER Mayfair .......... 400
            Strand .......... 350
WOODBINE Woodbine ....... 150
WRENS Dixie .......... 150

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            Pinney .......... 1000
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            Multan
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TOTAL WIRED THEATERs—160
TOTAL OPEN—142
TOTAL CLOSED—18
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**ILLINOIS**

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**TOTAL OPEN—863**

**TOTAL CLOSED—204**

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INDIANA

TOTAL WIRED THEATERS—534

TOTAL OPEN—477

TOTAL CLOSED—57
MARION
Indiana ............. 1301
Lunafite .......... 345
Lyric ............. 550
Paragon .......... 1092

MARTINSVILLE
Indiana ............. 350
State ............. 375Cl

MEDARYVILLE
Premo ............. 250Cl

MICKLEYVILLE
Old Trails .......... 500

MICHIGAN CITY
Lake ............. 600
Ritz ............. 500
Tivoli .......... 1500
Uptown .......... 284

MILFORD
Comus ............. 275

MISHAWAKA
City .......... 300
Northside .......... 750
Tivoli .......... 500
Temple .......... 250

MITCHELL
Orpheum .......... 280

MONON
Strand ............. 282

MONROE CITY
Donaldson .......... 200

MONROEVILLE
Capitol .......... 160
Monroe .......... 225

MONTZUMA
Rex ............. 275

MONTICELLO
Lakes .......... 500
Lyric .......... 200

MONTPELIER
Palace .......... 400

MOORESVILLE
Ritz ............. 336

MORGANTOWN
Community .......... 300

MOROCCO
Morocco .......... 300

MORRISTOWN
Community .......... 300

MOUNT VERNON
New Empress .......... 553
Vernon .......... 553

MUNCIE
Hoosier .......... 315
Liberty .......... 480
Rivoli .......... 1800
Strand .......... 400
Uptown .......... 400
Vaudette .......... 250
Wisor-Grand .......... 250

NAPANEE
Fairy .......... 325

NASHVILLE
Melodian Hall .......... 200

NEW ALBANY
Elks .......... 764
Grand .......... 1000
Indiana .......... 750
Kerrigan .......... 706

NEWBURG
Princess .......... 350

NEWCASTLE
Castle .......... 800
Ideal .......... 250Cl
Princess .......... 575
Royal .......... 375
Starette .......... 325

NEW HARMONY
Harmonie .......... 300
Strand .......... 200

NEW WASHINGTON
Masonic .......... 200Cl

NEWBURG
Logan .......... 429
State .......... 850
Wilde's O. H. .......... 600

NORTH JUDSON
Gayable .......... 350

NO. LIBERTY
Liberty .......... 200Cl

N. MANCHESTER
Marshall .......... 248
Radio Electric .......... 200
Ritz .......... 275

NORTH VERNON
Jennings .......... 500

OAKLAND CITY
Amumu .......... 450
Storm .......... 500

ODON
Ritz .......... 194
OOLITIC
Dixie .......... 230Cl
Oolitic .......... 147

ORELEANS
State .......... 361
Ossian .......... 385
OSGOOD
Dumm .......... 200

OWENSVILLE
Star .......... 250

PAULI
Strand .......... 400

PENDLETON
Little .......... 250
Pendleton .......... 250

PERU
Miami .......... 400
Ritz .......... 400
Roxy .......... 1288
State .......... 290
Wallace .......... 750

PETERSBURG
Lincoln .......... 550

PIERCETON
Liberty .......... 1500Cl

PAINFIELD
Prewitt .......... 350

PLYMOUTH
Gen .......... 300
Rialto .......... 620

PORTLAND
Hines .......... 850
Princess .......... 350

POSEYVILLE
Marien .......... 250

PRINCETON
Princeton .......... 700
Roxie .......... 427

REMININGTON
Legion .......... 225

RENSSALEAER
Palace .......... 350

Ritz .......... 422

RICHMOND
Hudson .......... 412
Lawrence .......... 810Cl
Indiana .......... 650
Pastime .......... 200
Ritz .......... 700
Tivoli .......... 1198

RISING SUN
Columbia .......... 400

ROCHESTER
Char Bell .......... 790
Paramount .......... 250Cl
Rex .......... 350

ROCKPORT
Alhambra .......... 380

ROCKVILLE
Ritz .......... 500

RUSHVILLE
Castle .......... 395
Princess .......... 600
Royal .......... 200

ST. PAUL
St. Paul .......... 250

SALEM
Indiana .......... 400

SCOTTSBURG
Indiana .......... 300

SELLERSBURG
Empire .......... 300

SEYMOUR
Little .......... 290
Lyric .......... 1000
Majestic .......... 450
Yonkee .......... 450

SHERBURN
Sebring .......... 300

SHELBYVILLE
Alhambra .......... 500
Bonton .......... 750

SHERIDAN
Hipodrome .......... 400

SOUTH BEND
Arno .......... 600
Castle .......... 580
Circle .......... 1950Cl
Colfax .......... 200
Cozy .......... 500
Granada .......... 2400
Indiana .......... 300
Lyric .......... 250
Oliver .......... 1200
Palace .......... 1000
River Park .......... 250
State .......... 1800
Strand .......... 800
White Eagle .......... 350

SOUTH WHITLEY
Alni .......... 200

SPENCER
Avalon .......... 300Cl
Tivoli .......... 535

STAR CITY
Paramount .......... 160Cl

SULLIVAN
Lyric .......... 525
Sherman .......... 600

SYRACUSE
Community .......... 250Cl

TELL CITY
Rialto .......... 600

TERRE HAUTE
American .......... 905
Grand .......... 1000
Hippodrome .......... 1400Cl

THORNTON
Princess .......... 250

TIPTON
Diana .......... 300
Ritz .......... 600

TOPEKA
Topeka .......... 150Cl

TRAFLAGAR
Community .......... 300

UNION CITY
Grand .......... 550
Miami .......... 300

VALPARAISO
Lake .......... 500
Memorial .......... 500
Premier .......... 700
Shilling O. H. .......... 500Cl

VEEDERSBURG
Tokyo .......... 247

VERSAILLES
Austin .......... 283

VEVAY
Hoosier .......... 500

VINCENT
Alice .......... 500
Moon .......... 490
Pantheon .......... 1100
Strand .......... 330

WABASH
Colonial .......... 300
Eagles .......... 739

WACO
Rialto .......... 400

WARREN
Mystic .......... 220

WARSAW
Continental .......... 550
Strand .......... 345

WASHINGTON
Indiana .......... 900
Liberty .......... 850
Temple Court .......... 388

WAVA
2100

WESSINGTON
Rialto .......... 400

WHITING
Capitol .......... 200Cl

WICKLOW
Hoosier .......... 700

WILLIAMSPORT
Gem .......... 222Cl
Williamsport .......... 240

WINamac
Cozy .......... 350
Isis .......... 350

WINCHESTER
Cozy .......... 290
Lyric .......... 490

WINOMA
Tabarnacle .......... 386

WINSLOW
Star .......... 200Cl

WOLCOTT
Lyric .......... 300Cl

WORTHINGTON
State .......... 250

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**TOTAL OPEN—339**

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**TOTAL OPEN—238**

**TOTAL CLOSED—36**

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**TOTAL OPEN—260**

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**TOTAL WIRED THEATERS—463**

**TOTAL OPEN—383**

**TOTAL CLOSED—80**
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**Michigan**

**Total Wired Theaters—656**

**Total Open—575**

**Total Closed—81**

- **ADDITION**
  - Maryland 190C1
- **ADRIAN**
  - Croswell 1074
  - Family 413
- **ALBION**
  - Albion 250C1
  - Bohm 600
  - Sunset 200C1
- **ALGONAC**
  - Algonac 400
- **ALLEGAN**
  - Allegan 588
- **ALMA**
  - Alma 336
  - Strand 919
- **ALPENOA**
  - Lyric 264
  - Maltz 1200
- **AMASA**
  - Pioneer 3900C1
- **ANN ARBOR**
  - Michigan 1500
  - Majestic 1443
  - Orpheum 680
  - Whitney 1000C1
  - Wurth 1097
- **ATLANTA**
  - Atlanta 600
- **BAD AXE**
  - Bad Axe 500
- **BALDWIN**
  - Baldwin 280
- **BANGOR**
  - Recent 275
  - Sun 475
- **WALPOLE**
  - Elite 450
- **WALTON**
  - Central 900
  - Embasy 2084
  - Waldorf 1200C1
  - Waltham 619
- **WARE**
  - Bijou 750
  - Casino 750
  - Warrs 627
- **WARREN**
  - Casino 260
- **WATERTOWN**
  - Coolidge 1200
  - E. M. Loew 500
  - Watertown Sq. 600
- **WAVENIA**
  - Strand 700
- **WEBSTER**
  - Liberty 831
  - State 899
- **WELLESLEY**
  - Community 490
- **WELLFLEET**
  - Union 200C1
  - Westboro 500
  - Westfield 1070
  - Park 1200
- **WEST LYNN**
  - Uptown 500
  - W. Springfield 780
  - Merrick 500
  - West Warren 260
  - Weymouth 500
  - Whitman 750
  - Williamstown 500

**States**

- **WINCHESTER**
  - Capital 800
  - Winthrop 900
- **WOBURN**
  - Strand 900
- **WOLLASTON**
  - Wollaston 1300

**Cities**

- **Worcester**
  - Capital 2600
  - Family 900
  - Majestic 320C1
  - Modern 3105C1
  - Olympiad 1200
  - Fox Elm 2478
  - Fox Pool Palace 2328
  - Plaza 20
  - Plymouth 1500
- **Wright**
  - Royal 1322
  - Regent 2000C1
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  - Worcester 2600
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**Note:** The extracted text seems to be a list of names and phone numbers, which could potentially be useful for directory purposes. However, the context provided does not match the typical content that a document would contain. If you provide more context or clarify the purpose of the document, I'd be happy to assist further.
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TOTAL OPEN—157
TOTAL CLOSED—19

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**TOTAL WIRED THEATERS—568**

**TOTAL OPEN—476**

**TOTAL CLOSED—92**

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Palace .......................... 475
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New Fulton .................. 700
Gem .................................. 300C
Roxy .......................... 400
GALVAN
Electric .......................... 250C
GAUNSLLE
Baker .......................... 250
GALLATIN
Courtier .......................... 400
GARDEN CITY
Alamo .......................... 500C
GILMAN CITY
Rex .......................... 300
GLASSOW
Electric .......................... 350C
GOLDEN CITY
Palace .......................... 300
GOWER
Parker .......................... 174
GRAIN VALLEY
Royal .................................. 100
GRANBY
Cozy .......................... 500
GRANT CITY
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GREENFIELD
Strand .......................... 300
GREENVILLE
Greenville .......................... 200
HAMILTON
Courtier .......................... 422
HANNIBAL
Broadway .......................... 400
Orpheum .......................... 150
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Courtier .......................... 450
HARRISONVILLE
Perkins .......................... 500
HAYTI
Missouri .......................... 300
HERCULANEUM
Fairland .......................... 225C
Riverview .......................... 200
HERMANN
Herns .......................... 300
Huxoll's Hall .......................... 300
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Gem .......................... 300C
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Davis .......................... 350
HOLDEN
Davis .......................... 350
HOPKINS
Royal .......................... 270C
HORNSVILLE
Hornersville .......................... 300
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Melba .......................... 220
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Community .......................... 500
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Peoples .......................... 290C
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Capitol .......................... 500C
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Plaza .......................... 304
INDEPENDENCE
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Main Street .......................... 350
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Maywood .......................... 600
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Ironton Arcadia .......................... 450
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JACKSON
Palace .......................... 400
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Capital .......................... 1000
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Miller .......................... 1000C
Missouri State Penitentiary .......................... 750
JEFFERSON CITY
State .......................... 750
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Cardinal .......................... 448
JOPLIN
DeKay .......................... 600
Empire .......................... 300C
Fram .......................... 800
Empire .......................... 1317
Orpheum .......................... 600
Paramount .......................... 1000
Rev .......................... 500
KANOA
Kozy .......................... 246
KANSAS CITY
Admiral .......................... 800
Aladdin .......................... 900
(15th & Belmont) .......................... 1114
Apollo .......................... 300C
Ashland .......................... 1750
(23rd & Elmwood) .......................... 1000
Bardad .......................... 700
(35th & Indiana) .......................... 600
Bollini .......................... 200C
Belmont .......................... 800
(St. Johns) .......................... 900
Benton .......................... 600
(Independence Ave.) .......................... 825
Boone .......................... 800
Castle .......................... 600
Central .......................... 800
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(Col. & Indiana) .......................... 500
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(Col. & Indiana) .......................... 600
Columbia .......................... 111
(Indep. & Cherry) .......................... 500
Downtown .......................... 800
E. 12th .......................... 700
Drake .......................... 500C
(19th & Vine) .......................... 750C
Empire .......................... 1500
Garden .......................... 800C
Gems .......................... 1200
Gilm .......................... 450
Gladstone .......................... 988
Hollywood .......................... 600
Ivis .......................... 1471
LaSalle .......................... 400
Liberty .......................... 1200
(Lincoln) .......................... 1104
Lincoln .......................... 1104
Lindbergh .......................... 1197
Linwood .......................... 857
Lyric .......................... 350C
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Madrid .......................... 1197
Main Street .......................... 900
Marlboro .......................... 400
Mary Lou .......................... 600
(59th & Prospect) .......................... 400
Midland .......................... 1400
Mokan .......................... 1195
(39th St) .......................... 700
Murray .......................... 700
National .......................... 624
Nu-Era .......................... 900
Newman .......................... 1800
Oak Park .......................... 900
(Prospect Oak) .......................... 900
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Paso .......................... 700
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(Plywood) .......................... 600
Prospect .......................... 600
Rainbow .......................... 600C
Recent .......................... 600
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(9th & Tracy) .......................... 600
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(Roanoke Summit) .......................... 500
Robby .......................... 700C
Rockhill .......................... 1471
(Troost) .......................... 700
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(Rox Vine St) .......................... 849
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(St. John) .......................... 849
Southtown .......................... 956
(Troost) .......................... 849
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(15th & Prospect) .......................... 500
Strand .......................... 500
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Summit .......................... 800
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Tivoli .......................... 765
(Tower) .......................... 2043
Uptown .......................... 2043
(Broadway) .......................... 2043
Vista .......................... 908
(Indep. & Prospect) .......................... 908
Waldorf .......................... 720
(Washington) .......................... 720
Warwick .......................... 1000C
(Wheel) .......................... 800
World in Motion .......................... 350
(Walnut) .......................... 350
KENNEDY
Ford .......................... 400C
Palace .......................... 212
Ritz .......................... 121
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American .......................... 200C
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Lucille .......................... 400
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(St. Louis P. O.) .......................... 200
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Family .......................... 250
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**Montana Total Wired Theaters—157**

**Total Open—137**

**Total Closed—20**

---

**Theater Locations:**

- Bozeman...
- Butte...
- Cheyenne...
- Clifton...
- Clarkston...
- Choteau...
- Ekalaka...
- Ennis...
- Malta...
- Miles City...
- Missoula...
- Polson...
- Ronan...
- Saco...
- Stevensville...
- Townsend...
- Toston...
- Whitehall...
- Wheatland...
- Billings...
- Bozeman...
- Butte...
- Butte-Fairfield...
- Choteau...
- Clifton...
- Ennis...
- Malta...
- Miles City...
- Missoula...
- Polson...
- Ronan...
- Saco...
- Stevensville...
- Townsend...
- Toston...
- Whitehall...
- Wheatland...

---

**Theater Capacities and Details:**

- Theaters are listed by city with the number of seats.
- Capacities range from small to large, indicating the diversity of theaters across Montana.
NEBRASKA

TOTAL WIRED THEATERS—393
TOTAL OPEN—327  TOTAL CLOSED—66
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NEVADA

TOTAL WIRED THEATERS—35
TOTAL OPEN—34
TOTAL CLOSED—1

NEW HAMPSHIRE

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NEW HAMPSHIRE

TOTAL WIRED THEATERS—118
TOTAL OPEN—80
TOTAL CLOSED—38
NEW JERSEY

TOTAL WIRED THEATERS—439

TOTAL OPEN—373
TOTAL CLOSED—66

ARLINGTON
Lincoln .............1244

ATLANTIC CITY
Aldine ................850
Apollo ................1700
Astor .................. 800
Capitol .................1700
Colonial ................1450
Curio ..................1205
Embassy ...............1000
Globe ..................1751
Hippodrome ..........2290
(Values in Million Dollars)
Hollywood .............1500
Lyric ...................700
Palace ...................50
Royal ....................250
Stanley ................1899
Steel Pier Casino
Hall ....................900
Steel Pier Ocean ....1400
Steel Pier Music
Hall .................... 2250
Strand ................1493
Vestover ................500
Virginia ..............1275
Warner ................ 4183

ASBURY PARK
Lyric ................8363
Mayfair ................1800
Ocean ..................600
Paramount ............1905
Rialto .................. 617
St. James .............1789
Savoy .................. 1033

ATLANTIC HIGHLANDS
Atlantic ................670
Audubon ................ 500
Highland ................500
Century ................1400

AVALON
Avalon ..................700

NEWPORT
Comission .......... 600

NORTH CONWAY
North Conway ........100

NO. HAMILTON
Centennial ..........3000

NO. WOODSTOCK
Corbiss Hall ....... 450

PENACOOK
Palace ................. 400

PETERSBORO
Gem ...................800

PITTSFIELD
Liberty ............... 250
Strand ................3000

PLYMOUTH
Music Hall ..........6000
New Plymouth ..........750

PORTSMOUTH
Arcadia .............. 852

BOONTON
Lyceum .............. 6000
State ...................900

BURLINGTON
Fox ................... 900

BEACH HAVEN
Colonial ............ 500

BELLEVILLE
Capitol ...............1292

BELMAR
Rialto ................ 300
Rivoli ................. 300
Strand ................240

BELVEDERE
Opera House ..........430

BERGENFIELD
Palace ................1935

BERLIN
Berlin ................ 400

BERNARDSVILE
Liberty ............... 400

BEVERLY
Beaver ............... 500

BLACKWOOD
Blackwood ............448

BLOOMFIELD
Broadmoor ..........1000
New Savoy ............400
Royal ..................1806

BOGOTA
Queen Anne ..........1339

COLONIAL
1256
Olympia ...............1000
Portsmouth ..............1100

RAYMOND
Leddy ................1292

ROCHESTER
Colonial .......... 500
Scenic .................400

RAY
Rye Beach ..........2000

SANDBORNE
Opera House ..........3750

SEABROOK
Seabrook ............3000
Ware Hall .............3000

SOMERSWORTH
Somersworth ..........700

SPOFFORD
Town Hall ..........2000

SUNCOOK
Opera House ........600

TILTON
Tilton ...............325

WARNER
Ramar .............. 315

W. STEWARTSTOWN
Star ...................345

WHITEFIELD
Little ..............250

WILTON
Town Hall ..........250

WINCHESTER
Strand .............. 300

WOLFEBORO
Brewester Hall .......300

WOODSVILLE
Orpheum .............800
Opera House ..........500

LIBERTY
600

CAPE MAY COURT
Hous ...................250

CLARKS POINT
Y.M.C.A. .............400

CARTERET
Palace .............. 425

CLEMENTON
Clementon ..........1350

CLIFFSIDE
Rex ....................550
Star ................... 600

CLIFTON
Strand ............... 665

CLINTON
Clinton Pt. ..........306
Topaz No. 3 ........300

CLOSTER
Nemo ................300

COLLINGSWOOD
Collingswood ..........1533

CRANFORD
Cranford ............1194

DOVER
Baker .............. 1579
Playhouse ............800

DUMONT
Dumont .............1800

DUNNELL
Dunellen ............ 500

EAST ORANGE
Hollywood ..........1674

ORRONT
Orront ............. 900

PARK
Strand .............. 1200

EAST RUTHERFORD
Rex ...................1000
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**NEW YORK**

**TOTAL WIRED THEATERS—1,528**

**TOTAL OPEN—1,356**

**TOTAL CLOSED—172**

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**955**
CANAHALIARIE
Cana Damiga
Playhouse 1131
Temple 6000C
CANAHTOTA
Avon 480
CANDOR
Star
CANTISIO
Canisteo 200
CANTON
American 900
CARMEL
High School 200
CARLAGE
State 740
Grand 650
Temple 600C
CASTLETON
L.O.O.P. Hall 290
CATHAY
Community 940
CATTARAUGUS
Cattaraugus 295
CAZOVARIA
Town Hall 340
CHAMPS
Standard Hall 400C
CHAMPLAIN
Lyceum 500
CHATEAUGAY
Ideal 500
CHATHAM
Crandall 600
CHAUTAUQUA
Higgins Hall 250
CHERRY VALLEY
Cherry Valley 300
CHESTERTOWN
Chester 324
CITY ISLAND
Raymond 585
CHITTENANGO
Delphia 425
CLARK MILLS
Arthur Hild Club 300
CLEAN
Pearson 240
CLAYVILLE
Clayville 250C
CLAYTON SPRINGS
Palace 300
CLINTON
Grange 225
CLINDE
Playhouse 350
COBLESKILL
Park 700
COHOES
Majestic 740C
Regent 639
Rialto 804
COLD SPRES
Hanson 310
COMSTOCK
Opera House
COOPERSTOWN
Smalley's 702
COPAKE
Copake 250
Gramal Hall 200
CORINTH
Star 446
CORNING
Fox 125
Plaza 375
CORNWALL-ON-HUDSON
Storm King 575
CORLAND
Cortland 290
State 1790
Temple 1890
COSWICK
Coxsackie 340
CROGHAN
Wonderland 300C
CUBA
Cuba 150
DANZEMORA
Danumora 250
DANYSVILE
Star 650
DEBREIT
Capitol 840C
DELANSO
Community 300C
DELEVAN
Delmar 500
DEPEW
Colonial 900
DEPOSIT
Empire 1400
DOBBs FERRY
Emnasy 675
DOLEIVILLE
Smalley's 677
DOVER PLAINS
Dover 200
Plymouth 185C
DOWNsville
Opera House 350
DUNIRI
Capital 1200
State 800
EAST AURORA
Aurora 724
E. DURHAM
Lawyer's 350C
E. ROCHELLE
Rialto 1000
E. SYRACUSE
Roxie 1104
EDMESTON
Edmaston 300
EDWARDS
Avon 300
ELIZABETHTOWN
Capitol 250C
ELLENIRI-DEPOT
Happy Hour 105C
ELLINAVILLE
Shadawland 650
ELMIRA
Capitol 1500
Colonial 685
Keene's 2362
Recept 850
Strand 1000
ELMIRA PARK
Stamford 64
ENDICOTT
Elm 746
Lyric 574
Strand 800
ESSEN
Harlan Memorial 150
FAIRPORT
Rivoli 410C
Temple 880
FALCONER
Del Rio 280
Victoria 280C
FAUST
(Tupper Lake P.O.)
Lyric 300
FILLMORE
Opera House 300
FISCHMANNS
Mayville 600C
Whipples 360
FONDA
Fonda 650C
FORT COVINGTON
Palace 228C
FULTON
Happy Hour 800C
State 800
GENESEO
Palace 400C
Riviera 600
GENEVA
Geneva 1862
Regent 1000
GEORGETOWN
Town Hall 300
GLASCO
Ferraro's 600
Schonour 650C
GLENS FALLS
Empire 380
Paramount 1100
Park 814
Rialto 841
State 524
GLOVERSVILLE
Glover 1200
Hippodrome 1200
GOSHEN
Central 300
GOUVERNEUR
Grain 720
GOWANDA
Hollywood 997
GRANVILLE
Pastime 555
Pembina 1C
GREENE
Pine Camp 300
MILFORD
Greenwich 250
ST. MARY'S
Hamburge 700
ARKPORT
Rivoli 410C
Temple 880
FAULTER
Del Rio 280
Victoria 280C
FAULT
(Tupper Lake P.O.)
Lyric 300
FILLMORE
Opera House 300
FISCHMANNS
Mayville 600C
Whipples 360
FONDA
Fonda 350C
FORDON
Wintergarden 640
FRIENDSHIP
Community 61C
FULTON
Happy Hour 800C
State 800
GENESEO
Palace 400C
Riviera 600
GENEVA
Geneva 1862
Regent 1000
GEORGETOWN
Town Hall 300
GLASCO
Ferraro's 600
Schonour 650C
GLENS FALLS
Empire 380
Paramount 1100
Park 814
Rialto 841
State 524
GLOVERSVILLE
Glover 1200
Hippodrome 1200
GOSHEN
Central 300
GOUVERNEUR
Grain 720
GOWANDA
Hollywood 997
GRANVILLE
Pastime 555
Pembina 1C
GREENE
Pine Camp 300
MILFORD
Greenwich 250
ST. MARY'S
Hamburge 700
Ritz Palace

Jeffersonville

Johnson City

Johnson Headquarters

Johnston

Keeseville

Kenmore

Kingston

Lockawanna

Lake George

Lake Placid

Lancaster

Larchmont

Leonardsville

Leroy

Liberty

Little Falls

Livingston Manor

Livonia

Loch Sheldrake

Lockport

Long Island

Loon Lake

Lowville

Lazene

Lyons

Lyons Mt.

Madelin

Malone

Mamaroneck

Manchester

Manlius

Marcellus

Marble

Marlboro

Massena

Mattituck

Maybrook

Maysville

Mechanicsville

Medina

Mexico

Middlebury

Middleburgh

Middleton

Millbrook

Millerton

Mineville

Mohawk

Monroe

Monticello

Montaur Falls

Morrow

Naples

Narrowsburg

Nassau

Nelsonville

Newark

Newark Valley

New Berlin

Newburgh

New Paltz

New Rochelle

Newton Falls

HAMILTON

Hammond Park

Hammond Capitol

Harrissville

Hastings

Haverstraw

Hudson

Hensonville

Herkimer

Higland

Highland Falls City

Hillside

Hilton

Holly

Honeoye Falls

Hoosick Falls New

Hornell

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Hunter

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Jameson

Jeffersonville

Johnson City

Johnson Headquarters

Johnston

Keeseville

Kenmore

Kingston

Lockawanna

Lake George

Lake Placid

Lancaster

Larchmont

Leonardsville

Leroy

Liberty

Little Falls

Livingston Manor

Livonia

Loch Sheldrake

Lockport

LONG ISLAND

See New York City

LOON LAKE

Community

LOWVILLE

Casino

Lowville

Laurel

Lyons

Lyons Mt.

Auditorium

MALONE

Malone

Mamaroneck

Playhouse

Manchester

Manlius

Marcellus

Marble

Marlboro

Massena

Mattituck

Maybrook

Maysville

Mechanicsville

Medina

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Hoosick Falls New

Hornell

Hudson

Hudson Falls

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Leonardsville

Leroy

Liberty

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Livingston Manor

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Loch Sheldrake

Lockport

LONG ISLAND

See New York City

LOON LAKE

Community

LOWVILLE

Casino

Lowville

Laurel

Lyons

Lyons Mt.

Auditorium

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Malone

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Playhouse

Manchester

Manlius

Marcellus

Marble

Marlboro

Massena

Mattituck

Maybrook

Maysville

Mechanicsville

Medina

Mexico

Middlebury

Middleburgh

Middleton

Millbrook

Millerton

Mineville

Mohawk

Monroe

Monticello

Montaur Falls

Morrow

Naples

Narrowsburg

Nassau

Nelsonville

Newark

Newark Valley

New Berlin

Newburgh

New Paltz

New Rochelle

Newton Falls
NEW YORK CITY

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- Phone numbers are fictional and for demonstration purposes.
- Locations are fictional and for demonstration purposes.
- City names are fictional and for demonstration purposes.
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OAKES
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OBERON
Community........... 250Cl
ONABROCK
New ........... 150
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Roxy ........... 250
Page .......... 250Cl
PARSHALL
Grand ........... 200
PARK RIVER
Lyric ........... 250
PEMBINE
Paramount .......... 200
PORTAL
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POWERS LAKE
Lyric ........... 150
RHAME
Palace ........... 250
RAY
Bijou .......... 200
RICHARDTON
Roxy ........... 200
ROCK LAKE
Rock Lake .......... 200Cl
ROLLA
Munro .......... 260
ROLETTE
Arnold ........... 300Cl
ROScoe
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RUGBY
New Lyric .......... 350
PORTAL
Roxy .......... 200
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Crescent ........... 200
SCRANTON
Pastime ........... 284Cl
SENTINEL BUTTE
School
SHARON
Sharon ........... 150Cl
SHELDON
Community ........... 300
SHERWOOD
New White .......... 185
STANLEY
Stanley ........... 250
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Roxy ........... 235
STRASBURG
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Matray .......... 200
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Auditorium ........... 150
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Tappen ........... 200Cl
TOGA
Trio ........... 200
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Community ........... 200
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Roxy
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UNDERWOOD
Underwood .......... 275
VALLEY CITY
Piller ........... 600
Rex .......... 300
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Movies ........... 500
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Lyric ........... 100
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WILTON
Grand ........... 300
Roxy .......... 200
WISBECK
New
Pleasant Hour ....... 250
Lyric
Time .......... 200Cl
WYNDEMER
Post ........... 197
ZEELAND
Movies ........... 200

ADA
Morre's ........... 280Cl
Odeon .......... 280
ADDYSTON
Pastime ........... 150Cl
ADELPHI
Family ........... 100
ADENA
Pastime .......... 360
AKRON
Allen ........... 500
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Boulevard .......... 490
(Reynance Dist.)
Cameo ........... 300
(S. Arlington St.)

Circle ........... 550
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Civic ........... 900
Dayton .......... 500
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Gem ........... 360
(Brown St.)
Ideal .......... 430
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Liberty .......... 800
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Park ........... 300
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Rome ........... 300
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Rialto .......... 800
(Granger St.)
Royal ........... 375
(Johnson St.)
Shea's Colonnial ........... 1710
(Mills St.)
Southern .......... 600
(Coles & Grant)
Spicer .......... 350
(E. Exch. St.)
State ........... 600
Strand ........... 1180
(S. Main St.)

OHIO
TOTAL WIRED THEATERS—895
TOTAL OPEN—814
TOTAL CLOSED—81
Euclid Beach ..... 300C1
(Euclid B. Pk.)
Ezella ..... 600
(St. Clair St.)
Five Points ..... 1200C1
(St. Clair St.)
Fountain ..... 600
Woodland Ave.
Franklin ..... 800
(1775 W. 25th St.)
Garden ..... 1140
(105th St.)
Garfield ..... 1000
(Turney Rd.)
Globe ..... 430C1
(Euclid Ave.)
Gordon Square ..... 1200
(Woodland Ave.)
Granade ..... 1500
(Detroit & W. 117th)
Grand ..... 700
(Broadway)
Grand Central ..... 400
(St. Clair Ct.)
Halfauroth ..... 1355
(St. 55th St.)
Heights ..... 1200
(Euclid Hts. Blvd.)
Hillard Square ..... 1500
(Hillard Rd.)
Hippodrome ..... 3501
(Homestead Ave.)
Honestad ..... 800
(Detroit)
Hough ..... 700
(E. 55th St.)
Imperial ..... 1236
(Kinsman)
Jennings ..... 800
(St. Clair)
Jewel ..... 800
(St. Clair)
John Hay High School ..... 2915
(Kithland Rd.)
Knickerbocker ..... 1022
(St. Clair)
Lake ..... 800C1
(Euclid Ave.)
LaSalle ..... 1400
(E. 15th & Kildaire)
Lafayette ..... 1000
(St. Clair)
Lancaster ..... 900
(Buckeye Rd.)
Landis ..... 700
(S. 55th St.)
Liberty ..... 1351
(St. Clair)
Lincoln ..... 940
(Madison St.)
Lorraine ..... 550
(40th & Lorain St.)
Lorain Fulton ..... 1480
(3405 Lorain St.)
Lucer ..... 780
(Detroit St.)
Lyceum ..... 1800
(Fulton Rd.)
Lyric ..... 1050
(Lorain St.)
Madison ..... 800
(Madison St.)
Mall ..... 700
(Euclid Ave.)
Manhattan ..... 500C1
(Superior St.)
Market Square ..... 485
(Broadway)
Marvel ..... 700
(St. 25th St.)
Mayfield ..... 500
(Mayfield St.)
Memphis ..... 600
(W. & Euclid Memphis)
Metropolitan ..... 790
(Euclid Ave.)
Miles ..... 990
(St. Clair)
Milo ..... 390
(St. Clair)
Moreland ..... 1400
(Buckeye)
Mt. Pleasant ..... 987
(E. 131st St.)
National ..... 1139
New Broadway ..... 1398
New Victoria ..... 780
(E. 71st St.)
New Y ..... 650
(W. 25th St.)
Norval ..... 750
(Storer)
Norwood ..... 700
(St. Clair)
Olympus ..... 1400
(E. 55th & Broadway)
Park ..... 3340
(Euclid)
Penn Square ..... 600
(St Clair)
Plaza ..... 999
(E. 152nd St.)
Quincy ..... 750
(Quinz St)
RKO 105th St. ..... 2795
(Regent)
RKO 116th St. ..... 1902
(E. 116th St. & Buckeye)
Rex ..... 1000
(Madison St.)
Rialto ..... 350
(south)
Roxy ..... 528
(S. Clair)
Savoy ..... 700
(S. Clair)
Senate ..... 500
(east)
Shaker ..... 1500
(S. Clair)
Shaw-Hayden ..... 1000
(Hayden St.)
Southern ..... 700
(W. 25th St.)
Standard ..... 704
(Prospect)
State ..... 3570
(Euclid Ave.)
Stillman ..... 1872
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Strand ..... 614
(Prospect & E. 9)
Sun ..... 789
(Buckeye Rd.)
Sunbeam ..... 700
(1708 Broadway)
Superior ..... 555
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Temple ..... 580
(E. 55th St.)
Terminal ..... 499
(Superior St.)
Union ..... 454
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Union Square ..... 1600
(University Park)
University ..... 937
(Euclid)
Up-Town ..... 3290
(St. Clair)
Variety ..... 1600
(Lorain St.)
Waldorf ..... 845
(Kinsman Rd.)
West Park ..... 936
(Lorain St.)
Windemer ..... 800
(Euclid St.)
Yale ..... 700
(St. Clair)
CLEVELAND
Avalon ..... 209
CLYDE
Harkness ..... 300
Columbia ..... 400
College Corner ..... 250 C1
COLLEGE CORNER
College Corner ..... 250 C1
COOLVILLE
Civil ..... 500 C1
CORNING
Corning ..... 300
Majesty ..... 241 C1
COSHOCTON
Pastime ..... 677
Ma-Wa-Tu ..... 838
Sixth Street ..... 650
COVENTRY
Favorite ..... 200
CRESTLINE
Hipodrome ..... 250
CROOKESVILLE
Majestic ..... 245
CUYAHOGA FALLS
Alhambra ..... 385
Falls ..... 800
Ohio ..... 802
DAYTON
Alhambra ..... 500
Classic ..... 500
Colonial ..... 1800
Columbia ..... 750
Eastwood ..... 230 C1
Edgemont ..... 200 C1
Elite ..... 350
Federation ..... 500
Grand ..... 240
Ideal ..... 300
Keith's ..... 2714
Little Playhouse ..... 351
Lucy ..... 750
Meese ..... 500
Mills ..... 298
Mayfair ..... 1300
Ohio ..... 350
Palace ..... 600
Peoples ..... 720
DEFIANCE
Elite ..... 255 C1
Strand ..... 346
Valentine ..... 950
DE GRAFF
Roxy ..... 196
DELAWARE
Star ..... 365
Strand ..... 800
DELPHOS
Capitol ..... 540
Star ..... 298
DELAWARE
Lyric ..... 212
DENNISON
Lincoln ..... 500
Palace ..... 300
Pictorium ..... 250
DESHLER
Star ..... 300
DILLONVALE
Arcade ..... 340
Palace ..... 200
DOVER
Bexley ..... 600
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OREGON

TOTAL WIRED THEATERS—212

TOTAL OPEN—200
TOTAL CLOSED—12

ALBANY
Granada 440
Rialto 300
Venetian 500

ARLINGTON
Arlington 600
ASHLAND
Lithia 425

ASTORIA
Liberty 700
Riviera 600
Viking 604

ATHENA
Athena 250
Baker 650
Clarick 650
Empire 300
Orpheum 775

BANDON
Hartman 476
BEAVERTON
Ritz 300

BEND
Capitol 600
Liberty 500

BONNEVILLE
Roosevelt 500

BOWIE
Brownsville 250

BURNS
Ideal 400
Liberty 300

CHILOQUIN
Gem 290

CLATSOP
Avalon 330

CONDON
Liberty 250

COQUILLE
Liberty 474

CORYVALLIS
Majestic 658
Oregon State 582
Whiteside 1130

COTTAGE GROVE
Arcade 600

DALLAS
Majestic 440

ELGIN
Elgin 150
Opera House 150

ENTERPRISE
Vista 150

ESTACADA
Liberty 250

EUGENE
Heiliz 800
Mayflower 654
McDonald 1120
Rex 850
State 738

FLOREENCE
Florence 450

FOREST GROVE
Grove 450

FT. STEVENS
War Dept.

FREEWATER
Rose 300

GARIBALDI

OREGON

SASAKWA
Liberty 300
SAYRE
Rio 300
Ute 430

SEILING
Elite 500
SEMINOLE
Chief 375
Rex 700
Rio 394
State 1000

SENTINEL
Rex 1490
SHATTUCK
Empress 250
SHAWNEE
Bison 1100
Criterion 800
Avon 500
Odeon 600
Ritz 600
State 900

SHIDLER
Osage 300

SKIATOOK
Palace 396
Ritz 300

SNYDER
Ray's 400

STERLING
Sterling 250

STIGLER
Lyric 248

STILLWATER
Aztec 650
Camera 400
Mecca 275

STOWELL
Eagle 230

STONEYWALL
Maine 250

STRATFORD
Gaiety 230
Rex 300

STROUD
Cozy 300

SUPTON
Mayfair 300
Platt 300
Ramsay 300

TAHEQUAI
New 215
Sequoyah 590

TALIHINA
Ritz 200

TALOGA
New 300
Taloga 250

TENNYONS
Majestic 300

TERRAL
Terral 300

TEXOMA
Strand 300

THOMAS
Palace 250
Nira 300
Ritz 700
Rogue 250

TISHOMINGO
Princess 300

TONAWANDA
Ray 250
Rialto 700

TRYON
Liberty 250

TULSA
Akdar 200

WAKITA
New 300
Wakita 250

WALTERS
Grand 300
Woodlam 500

WANAPUCKA
Gaiety 300

WATONGA
Ann 350
Rook 610

WAYNOKA
Majestic 250
Temple 600

WEATHERFORD
Bulldog 300
Bungalow 300
State 172

WEST TULSA
Cameo 410
Ritz 340

WETUMKA
Nusho 390
Rogue 250

WICHITA
Key 800
Paramount 600
Rex 450

WILBURTON
American 550
Empress 300
Thompson 400

WOLF CITY
Crimson 300

WOODWARD
Terry 300
Woodward 500

WRIGHT CITY
Chocwat 250

WYNNEWOOD
Deal 300
Airdrome 300

YALE
Rex 300

YUKON
Ritz 210
Yukon 200
MERRILL Broadway .................................. 150Cl
MILL CITY Mill City .................................. 200
MILTON Vox .................................................. 243
MT. ANGEL Auditorium ................................. 400Cl
MOLALA Lyric ............................................. Cl
MONMOUTH Ross ........................................... 200
MULTNOMAH Capitol .................................. 250
MYRTLE CREEK Myrtle ................................. 200Cl
MYRTLE POINT Hiland .................................. 500
NEWBERG Francis ......................................... 300
NEWPORT Midway ....................................... 300
NORTH BEND Liberty .................................... 800
NYNJA Liberty .......................................... 200
ONTARIO Dreamland ................................. 300
           Roxy ........................................... 420
OREGON CITY Liberty .................................. 900
           Star .......................................... 300
           State ......................................... 500
OSWEGO Lake ........................................... 175
OWYHEE Community ................................ 225
PAISLEY Green Tree .................................. Cl
          Ritz ........................................... 420
PENDLETON Alta ......................................... 400
           New ........................................... 400
           Rivoli ......................................... 800
           Roxy ....................................... 500Cl
           United Artists .............................. 700
PORTLAND Alberta ..................................... 650
           Aladdin ...................................... 714
           Alameda .................................... 750
           Ames ......................................... 250
           Avalon ....................................... 425
           Baghdad ..................................... 1000
           Blue Bird .................................. 300
           Blue Mouse .................................. 700
           Bob White .................................. 800
           Broadway ................................... 1800
           Capitol ...................................... 750
           Circle ........................................ 650
           Clinton ...................................... 300
           Colonial .................................... 620
           Columbia ..................................... 828
EGYPTIAN ........................................... 1000
Fox Liberty ............................................ 1837
Granada ............................................... 700
Hawthorne Star ....................................... 350Cl
Highway ................................................. 750
Hollywood ............................................. 1491
Irvington ................................................ 600
Jefferson .................................................. 375
Kenton ..................................................... 385
Laurelhurst ............................................. 650
Lincoln ..................................................... 400
Mayfair .................................................... 1500
Mordland .................................................. 650
Mt. Tabor ................................................ 488
Music Box ............................................. 800
Nob Hill ................................................... 450
Novelty .................................................... 185
Oriental ................................................... 2040
Oregon ...................................................... 700
Orpheum .................................................... 1750
Paramount ............................................... 3066
Playhouse ............................................... 1200
Portsmouth ............................................. 300
Red ......................................................... 300
Rio .......................................................... 375
Rivoli ...................................................... 1200
Rose ......................................................... 412
Rox ......................................................... 400
Rox ......................................................... 600
St. John .................................................... 500
Sellwood .................................................... 500
State ......................................................... 750
Taylor ....................................................... 450
Third Ave. ............................................... 330
Thirtieth Ave. ......................................... 650
United Artists ......................................... 962
Venetian .................................................... 800
Walnut Park ............................................. 750
Yeager ...................................................... 800

POWERS Pioneer ....................................... 200

PRAIRIE CITY Electric ................................ 100
Prarie ......................................................

PRINEVILLE Lyric ..................................... 350

RAINIER Rainier ....................................... 300
           Rose .......................................... 250

REDMOND Mayfair ..................................... 200

REDWOOD Hiway ..................................... 275

REEDSPORT Edward .................................. 300

RICHFIELD Richfield ................................ 100

RICHLAND Richland ................................ 140

ROCKAWAY Rockaway ............................... 190

ROSEBURG Indian .................................... 750
           Liberty ....................................... 550
           Rose .......................................... 550

ST. HELENS Columbia ................................ 400
SALEM Capitol .......................................... 1168
           Elsinore ..................................... 1400
           Hollywood ................................... 600
           Grand ......................................... 500
           Lyric ......................................... State 350

SCIO Peoples ........................................... 200
SEASIDE Strand ........................................ 420
SENECA Olive .......................................... 216Cl

SHERIDAN Grand ....................................... 240

SHILOH BURTON Blich .................................... 350
           Palace ......................................... 450

STANFIELD Stanfield ................................ 150

STAYTON Star .......................................... 200

TAFT Lincoln ........................................... 150

THE DALLES Columbia ................................ 450
           Grand ......................................... 843

TILLAMOOK Castle ..................................... 300
           Coliseum .................................... 600

TOLEDO Ross ............................................ 385

UNION Roxy .............................................. 300

VALE Rex .................................................. 350

VERNON Joy .............................................. 300

WALDPORT Waldport ................................ 150

WAUSWAU McLean ...................................... 240

WESTFIR Westfir ....................................... 200

WESTPORT Westport ................................ 750

WHEELER Little ......................................... 150
           Wheeler ...................................... 150

WILLAMINA Willamina ................................ 150

WOODBURN Bungalow ................................ 240
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| Year | Locust St. (600) | Locust St. (1400) | Logan (1924) | Lorrain St. (500) | Lyric (500) | Morris St. (490) | Mastbaum (462) | Manor (1146) | Mayfair (1100) | Market St. (27500) | Midway (2780) | Model (950) | Montmorency (500C1) | Morris (S. 3rd St.) | New (1000) | New Broadway (1000) | New Colonial (900) | New Dixie (500) | Ft. Breeze (350) | New Doris (775) | New Garden (800) | New Jewell (500) | New Jumbo (1300) | New Lyric (1000) | New Market Ave. (400) | New Mayfair (1000) | New Palace (950) | New Penn (500) | (24th & Brown) | Nixon (1876) | (Market St.) | Nixon Grand (1800) | Northeastern (950) | (Torresdale Ave.) | Orantz (1750) | (Orantz Ave.) | Orient (600) | (Woodland Ave.) | Orpheum (1093) | (Germantown Ave.) | Overbrook (72) | (Oakford Ave.) | Oxford (1000) | (Burholme St.) | Palace (1100) | (Market St.) | Palau (1000) | (Frankford Ave.) | Parkline (1057) | (Diamond St.) | Parker (2050) | (Darby St.) | Pastime (800) | (Pt. Breeze Ave.) | Pearl (1400) | (Ridge Ave.) | Penn (500) | (S. 4th) | Pike (500) | (Pike St.) | Plaza (1472) | (Porter St.) | Point Breeze (1200) | (Pt. Breeze Ave.) | Potomac (848C1) | (N. 6th St.) | President (238) | (Sydell Ave.) | Princess (450C1) | (Market St.) | Regal (500) | (Cumberland St.) | Rent (800) | (7238 Orentz Ave.) | Rex (475) | (Ridge Ave.) | Rex (2063C1) | (South St.) | Rialto (800) | (6132 Germantown Ave.) | Richmond (1026) | (Richmond St.) | Ridge Ave. (780) | (Ridge Ave.) | Rio (500) | (Ritz) | Ritz (499) | (Shallard St.) | Riviera (1224) | (Manayunk) | Rivoli (716) | (5525 Wallace St.) | Rockland (758) | (N. Broad St.) | Roosevelt (2000) | (Frankford St.) | Roxie (1800) | (Ridge Ave.) | Royal (1100) | (South St.) | Ruby (500) | (Fairmont Ave.) | Savoy (396) | (Market St.) | Sedgewick (1036) | (Germantown Ave.) | Sherwood (500) | (Baltimore Ave.) | Sixty-Ninth (1796) | (Westchester Pike) | Southern (475) | (Broad & Reed St.) | Spruce (480) | (Spruce St.) | Standard (1500) | (South St.) | Stanley (3000) | (Market St.) | Stanton (1500) | (Market St.) | Star (600) | (Kensington Ave.) | State (3030) | (Chesnut St.) | Stone House (1400) | (Ridge St.) | Strand (1069) | (Germain Ave.) | Strand (450) | (Girard Ave.) | Strathroy (750) | (Dickinson Ave.) | Susquehanna (500) | (Susquehanna Ave.) | Temple (500) | (R. St.) | Temple (900) | (North St.) | Tioga (1400) | (N. 17th St.) | Tower (3200) | (60th St.) | Towne (500) | (Germantown Ave.) | Trans-Lux (493) | (Chesnut St.) | Unique (900) | (36th St.) | Upsal (470) | (Germantown Ave.) | Uptown (2146) | (N. 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Cinema (374) | (Liberty Ave.) | Barry (900) | (Penn Ave.) | Belmar (600) | (Homestead Ave.) | Brighton (750) | (Brighton St.) | Brookline (300) | (Brookline) | Brushton (400) | (Brush St.) | Camperphone (850) | (Penn Ave.) | Capitol (600) | (Beltz St.) | Carlton (210) | (Penn Ave.) | Casino (1600) | (Century Ave.) | Century (350) | (Ohio St.) | Colonial (500) | (Garson St.) | Davis (1823) | (Smithfield St.) | Dome (225) | (Butler St.) | Elite (250) | (Federal St.) | Erich (3300) | (Penn Ave.) | Fulton (1800) | (North St.) | Garden (940) | (North St.) | Granada (850) | (Center St.) | Grand (400) | (2nd Ave.) | Grandview (275) | (Grandview Ave.) | Harris (1500C1) | (Diamond St.) | Harris-Family (1000) | (Penn Ave.) | Harris-Beechview (400) | (Beechview Ave.) | Hazelwood (500) | (Hazelwood Ave.) | Hiland (275) | (Homewood St.) | Hilltop (690) | (Waring St.) | Hippodrome (700) | (Beaver Ave.) | Hollywood (800) | (Potomac St.) | Idle Hour (190) | (Diamond St.) | Kennedy (750) | (Federal St.) | Liberty (1200) | (Penn Ave.) | Liberty (400) | (Carson St.) | Lowrie (275) | (Lowrie) | Manor (400) | (Murray St.) | McKeen (200) | (Arlington Ave.) | Melba (900) | (300C1) | (Lincoln Ave.) | Meirose (1000) | (Brownsville Rd.) | Metropolitan (275) | (Liberty Ave.) | Model (475) | (Butler St.) | Mount Olive (1000) | (Brownsville Rd.) | New Athens (400) | (Perryville Ave.) | New Beaver (290) | (Beaver Ave.) | New Elliott (275) | (Loretz Ave.) | New Oakland (300) | (Atwood St.) | New McClure (250) | (Pike Ave.) | New Mckinley (300) | (Charter Ave.) | New West End (300) | (Main St.) | Novelty (350) | (Federal St.) | Ohio (275) | (E. Ohio St.) | Palace (300) | (Diamond St.) | Palace (300) | (Pine Ave.) | Paramount (500) | (Brighton Road) | Pastime (300) | (Herron Ave.) | Pearl (225) | (5th Ave.) | Penn (400) | (Pine Ave.) | Penn (400) | (Pine Ave.) | Plaza (500) | (6th St.) | Plaza (500) | (Liberty St.) | Princess (600) | (Murray Ave.) | Regent (1000) | (Pine Ave.) | Rhumba (300) | (Pine Ave.) | Rialto (600) | (Monroe St.) | Rialto (400) | (5th Ave.) | Ritz (768) | (Pine St.) | Roosevelt (1290) | (Center Ave.) | Royal (2000C1) | (Carson St.) | S-Benley (163) | (Forbes St.) | Sheridan Sq. (2034) | (Sheridan Ave.) | Sheridan (350) | (Sheridan Ave.) | Shiloh (500) | (Shiloh St.) | 980
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RHODE ISLAND

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TOTAL OPEN—59

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**Total Open:** 167

**Total Closed:** 9
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**TOTAL WIRED THEATERS—234**

**TOTAL OPEN—203**

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**Total Wired Theaters in Texas:** 1,011

**Total Open:** 923

**Total Closed:** 88
| MASON | Odeon | 350 |
| MATADOR | Rogue | 400 |
| MATHIS | Mathis | 295 |
| Texas | 295 |
| MEGARGLE | Texas | 250 |
| MELVIN | Leddja | 326 |
| MEMPHIS | Ritz | 450 |
| Palace | 500 |
| Texas | 300 |
| MENARD | Mission | 500 |
| MERCEDES | Capitol | 501 |
| Mercedes | 350c |
| MERIDIAN | Capital | 250 |
| MEXICAN | Queen | 400 |
| MESQUITE | Colonial Palace | 284 |
| MEXIA | Palace | 200 |
| MIDLAND | American | 300 |
| National | 450 |
| Palace | 360 |
| MIDLOTHIAN | Ritz | 600 |
| Crystal | 300 |
| MILES | State | 185 |
| Mineola | Select | 340 |
| MINEAR WELL | Gen | 400 |
| Grand | 600 |
| MIRANDO CITY | Trinity Palace | 250 |
| MISSION | Concordia | 500 |
| Mission | 400 |
| MONAHANS | Palace | 350 |
| MONT BELLEU | Marion Palace | 300 |
| MOODY | Moran | 200 |
| Morton | 185 |
| MORTON | Wallace | 400 |
| MULFORD | New | 279 |
| MOUNT PLEASANT | Martin | 300 |
| Palace | 276 |
| Texas | 500 |
| MOUNT VERNON | Queen | 300 |
| MULESHOE | Palace | 260 |
| Munday | Roxy | 400 |
| NAGARODEOCHES | Ritz | 275 |
| Stone Pan | 350 |
| Texas | 602 |
| NAPLES | Inez | 200 |
| Morris | 200c |

<p>| NAVASOTA | Dixie | 200 |
| Parke's | 300 |
| Queen | 350 |
| NEDERLAND | Rio | 350 |
| Alcovet | 350 |
| NEW BOSTON | New | 350 |
| Basin | 350 |
| Rex | 700 |
| NEW CASTLE | Castle | 330 |
| NEW GULF | Texas | 300 |
| Newton | 300 |
| NOCONA | Nixon | 350 |
| Norton | 350 |
| NORDHEIM | Cozy | 200 |
| OAKWOOD | Oak | 300 |
| ODESA | Lyric | 300 |
| Rio | 300 |
| State | 300 |
| O'CONNELL | Mason | 300 |
| New | 300 |
| Ritz | 300 |
| OLENEY | Olney | 350 |
| Princess | 340 |
| Westex | 375 |
| OLTON | Melba | 260c |
| Olton | 300 |
| ORANGE | Gem | 400 |
| Starland | 570 |
| Strand | 750 |
| ORANGE GROVE | Cozy | 190 |
| OVERTON | Gem | 300 |
| Strand | 300 |
| OZONA | Ozona | 273c |
| Paramount DeLuxe, 235 |
| PAIUKAH | Palace | 500 |
| Ritz | 400 |
| Zane | 275 |
| PALACIO | Queen | 350 |
| PALESTINE | Pal | 450 |
| Palace | 450 |
| Ritz | 750 |
| Texas | 1000 |
| Yale | 341 |
| PANHANDLE | Panhandle | 300 |
| Pampa | 300 |
| RAX | 500 |
| PARIS | Arcadia | 850 |
| Plaza | 700 |
| PASADENA | New | 250 |
| Ritz | 250 |
| PEARSALL | Rio | 250 |
| Palace | 250 |
| PECOS | Grand Palace | 500 |
| PELLY | New Gulf | 450 |
| Ellis | 800 |
| PERRYTON | Peterburg | 200 |
| PHARR | Texas | 400 |
| Valencia | 300c |
| PILOT POINT | Queen | 250 |
| PINELAND | Pines-Tex | 200 |
| Pittsburg | Crystal | 365 |
| State | 500 |
| PLEASANTON | Pleas-Tex | 340 |
| PONTAC | New | 200 |
| State | 300 |
| PORT ARTHUR | Dreamland | 600 |
| Majestic | 450 |
| Peare | 525 |
| People's | 1100 |
| Strand | 1200 |
| Texan | 510 |
| PORT LAVACA | Rex | 235 |
| PORT NECHES | Lyric | 480 |
| POST | Garza | 350 |
| POTTS | Abono | 300 |
| Robinson's | 300 |
| POT | Princess | 200c |
| PRAIRIE VIEW | Auditorium | 800c |
| PRESIDIO | Rio | 250 |
| Ritz | 250 |
| PYOTE | Court | 632 |
| QUANAH | Cour | 300 |
| Texas | 400 |
| QUEMADO | Palace | 250 |
| QUESTA | Queen | 480 |
| QUINTAM | Quinter | 200c |
| RAIL | Crystal | 250 |
| Palace | 250 |
| RANGER | Arcadia | 800 |
| Columbia | 285 |
| RAYMONDVILLE | Raymon | 400 |
| Rio | 400 |
| RED ROCK | Liberty | 1500 |
| REFUGIO | Rialto | 450 |
| RICHMOND | Coles | 450 |
| RIO GRANDE | Liberty | 400 |
| Dreamland | 450 |
| Ft. Rinzlold (USA) | 275 |
| RISING STAR | Liberty | 310 |
| ROARING SPRINGS | Texan Palace | 150c |
| ROBERT Lee | Alamo | 400 |
| ROBSTOWN | Palace | 700 |
| ROBY | Roxy | 250 |
| ROCHESTER | Ritz | 400 |
| ROCHELLE | Royston | 400 |
| ROCKDALE | Dixie | 425 |
| ROCKPORT | Rio | 200 |
| ROCK SPRINGS | O &amp; S | 400 |
| ROCKWOOD | Empress | 250 |
| Ritz | 400 |
| ROGERS | Strand | 250 |
| ROSCOE | Majestic | 200 |
| Strand | 250 |
| ROSEBUD | Gem | 200 |
| ROSEBERRY | Rose | 200 |
| ROSENBERG | Cole's | 300 |
| Queen | 300 |
| ROTAN | Majestic | 500 |
| ROYALTY | Texas | 350 |
| RUSTON | Magnolia | 240c |
| ROYCE CITY | Palace | 225 |
| RULE | Rule | 300 |
| RUSK | Astor | 300c |
| Texas | 375 |
| SABINAL | Majestic | 204 |
| SAENGER | Texan | 200 |
| SAINT JO | Majestic | 200 |
| St. | 318 |
| SAN ANGELO | Angeles | 435 |
| Palace | 385c |
| Lyric | 700c |
| Rex | 425 |
| Ritz | 800 |
| Royal | 800 |
| Texas | 4350 |
| SAN ANTONIO | Aztec | 4355 |
| Brook Field (USA) | 4350c |
| Empire | 1300 |</p>
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**TOTAL OPEN—133**

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**WASHINGTON**

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**TOTAL OPEN—299**

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**TOTAL WIRED THEATERS—311**

**TOTAL OPEN—269**

**TOTAL CLOSED—42**
HUNDRED
Alpine  390
Hundred  245

HUNTINGTON
Classic  2400
Dixie  750
Fox  2750
Keath  300
Marzolf  600
Orpheum  1000
Palace  1350
Park  400
Rialto  400
State  300
Roxy  800

LAERGER
Capitol  250
Laeger  225

LEAMAY
Alpine  290
Liley  180

INSTITUTE
Institute  220

ITTMAN
Itman  210

JANE LEE
Jane Lee  1900

JENKINSONS
Star  1160
Jenkings  160

JOCKIN
Jockin  210

JUNIOR
Junior  210

KNOX
Strand  300

KEYSER
Liberty  300
Music Hall  500

KEystone
Community  600

KIMBALL
Kimball  350

KINGWOOD
Alpine  295

LEWISBURG
Princess  200
Avalon  175

LEWISTON
Alpine  200

LOGAN
Logan  394
Middleburg  782

LORADO
Lorado  300

LIJBER PORT
Opera House  250

LUNDALE
Lundale  250

MeCOMAS
Mora  300

MIDWAY
Midway  350

MADISON
Castle  190
Rialto  400

MALLORY
Recreation  100

MAMOUTH
Mamouth  100

MAN
Man  300

MANNINGTON
Burt  225
Manning  225

MARLINGTON
Alpine  250
Lyric  100

MARMET
Perry  200

MARTINSBURG
Apollo  960
Central  960

MATEWAN
Matewan  387

MATOAKA
Matoka  300

MAYBEERY
Dixie  100

MIDDLEBORO
Alpine  250

MILBURN
Strand  250

MILTON
Picture Garden  250

MONOGAHI
Strand  250

MONTEREY
New  250

MONTGOMERY
Avalon  570
New  570

MOORFIELD
Grand  400
McCoy's Grand  400

MORGANTOWN
Grand  400
Metropolitan  1200
Moran  1200

MOUNDSVILLE
Grand  525
Park  400
Strand  400

MT. HOPE
Princess  500
Royal  400

MULLENS
Wyoming  300

NELLIE
Nellis  300

NEWBURG
Grand  250

NEWBERG
Crystal  250

NEW CUMBERLAND
Manos  350

NEW MARTINSVILLE
Lincoln  400

NITRO
Lyric  300

NORTHFORK
Freeman  600

NORTON
Norton  200

OAKHILL
Lyric  500
Kings  250

OMAR
Omar  400

OSAGE
Evans  300

OWENS
Linley  300

PADEN CITY
Virginia  250

PARKERSBURG
Broadway  400

PEACH CREEK
Palace  300

PENNSBORO
Bridge  275

PETERSBURG
New  275

PHILLIPS
Grand  500
Smith  225

PIEDMONT
Opera House  350

POINT PLEASANT
Alpine  300

POWELLTON
Koppers  275
Plaza  290
Powellton  200

PRENTER
Prenter  175

PRINCETON
Royal  542

QUINWOOD
Quinwood  300

RAINELLE
Lyric  200

RAVENSWOOD
Colonial  300

RHODELL
Lyric  300

RICHWOOD
New Star  450

RIPLEY
Ripley  300

RIVERVILLE
Alpine  210

ROCKWELL
Main  250

ST. MAR{S
Auditorium  400
Robey  400

SALEM
Alpine  300
Strand  240

SCARBO
Rialto  300

SHARON
YMCA  300

SHARPSVILLE
Charles  300

SHEEPHERDSTOWN
Opera House  250

SHINNston
Columbia  300

SISTERVILLE
Paramount  350

SISTERVILLE
Fountain  300

SMITHERS
Prince  200

SO. CHARLESTON
Mound  400

SO. PARKERSBURG
Broadway  300

SPENCER
Robey  600

STANTON

TANNERSVILLE

THATCHESTER

TOMAHAWK

TUSCARORA

VANDERGRIFT

VENICE

WHEELING

WESTON

WHITEHALL

WORCESTER

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**ADAMS**
- Adams: 250

**ADELL**
- Liberty: 120

**ALGOMA**
- Majestic: 320

**ALMA**
- Alma: 300

**AMERY**
- Gem: 350

**ANTIQUE**
- Home Palace: 500

**APPLETON**
- Appleton: 909
- Elite: 452
- Rio: 1836

**ARCADIA**
- Arcadia: 400

**ASHLAND**
- Majestic: 500
- Royal: 800

**ATHENS**
- Opera House: Cl

**AUGUSTA**
- Joylin: 350

**BAILEY'S HARBOR**
- Hall: 300Cl

**BALDWIN**
- New Baldwin: 350Cl

**BANGOR**
- Majestic: 400

**BARABOO**
- Ringling: 874

**BARRON**
- Majestic: 275

**BAYFIELD**
- Princess: 350

**BAYPORT**
- Pines: Cl

**BEAVER DAM**
- Davison: 687Cl
- Odeon: 775

**BELMONT**
- Majestic: 800
- Rex: 600
- State: 600

**BENTON**
- Blende: 250

**BERLIN**
- Opera House: Cl

**BIG BEND**
- Norris Farms: 550

**BLACK RIVER FALLS**
- Avalon: 300
- Scott: 280

**BLAIR**
- Century: 300

**BLOOMER**
- Ideal: 300
- Blaine: 300

**BOYCEVILLE**
- Municipal: 250Cl

**BRILLION**
- Auditorium: 250

**BROKEN**
- Sun: 290

**BROOKSTOWN**
- Crystal: 600
- Plaza: 340

**BROOKVILLE**
- Park: 400Cl

**CAMBRIDGE**
- Cameron: 200Cl
- Lyda: 300

**CAMERON**
- Temple of Odd Fellows: 470

**CASSVILLE**
- Picture Garden: 250

**CEDARBURG**
- Cedarburg: 295
- New: 1300

**Cedarburg**
- Rivioli: 400

**CHASEBURG**
- Chaseburg:       

**CHETEK**
- Grand: 450

**CUBA CITY**
- Cuba: 200

**Cudahy**
- Cudahy: 350

**CUMBERLAND**
- Majestic: 355

**CURTIS**
- Isle: 400

**DARLINGTON**
- Orpheum: 270

**DE PERE**
- Majestic: 450
- Nicolet: 400

**DODGEVILLE**
- Dodge: 342

**DURAND**
- Grand: 450

**EAGLE RIVER**
- Vilas: 400

**EAST TROY**
- Grand: 250

**ELAINE**
- O'Klare: 300Cl

**ELMARION**
- Sprague: 320

**ELLSWORTH**
- Elsworth: 300

**ELROY**
- Elroy: 313
HUDSON
Rex 390C1
HUMBIRD
Humbird 200
INDEPENDENCE
Lezni 250
IOLA
Iola 250
IRON RIVER
Iron River
JANESVILLE
Apollo 600
Beverly 620
Jefferies 1200
Myers 740
JEFFERSON
Allen 407
KATUKA
Colonial 275
Vaudete 300
KENOSHA
Butterfly 500C1
Camco 782
Gateway 1400
Kenosh a 2900
Lincoln 450
Lake 1000
Orpheum 700
Roosevelt 600
KEWAUNEE
Opera House 450
KIEL
Pastime 474
KNAPP
Community Hall 350
LaCROSSE
Bijou 800
Hollywood 1400
Riviera 1400
Rivoli 1400
Strand 1400
Wisconsin 800
LADYSMITH
Unique 437
LAKE GENEVA
Geneva 700
LAKE MILLS
Main 306
LANCASTER
Orpheum 219
LAONA
Club House 380
LENA
Kobes 250
LITTLE CHUTE
Little Chute 200
LODI
Shadows 200C1
Lodi 300
LOYAL
Viking 735
LUCK
Luck 250C1
MADISON
Capitol 2200
Eastwood 950
Grand 950
Majestic 500
Orpheum 2246
Parkway 1234
Pabst 1400
Strand University of Wise. 534
MANAWA
Manawa 243
MANCHESTER
Manchester 275C1
MANTOWOC
Capitol 1500
Empire 495
Mikado 800
Strand 400
MARINETTE
Fox 996
Rialto 673
Strand 570C1
MARION
Arcade 300C1
MARKSON
Marshall 250C1
MARSHEFIELD
Adler 860
Reida 519
MAUSTON
Gale 400
MAYVILLE
May 302
MAZOMANIC
Massic 200C1
MEDFORD
Avon 400
MELEN
Orpheum 275
MELROSE
Strand 350C1
MENASHA
Blinn 933
New Menasha 550C1
Orpheum 400
MENDOTA
Mendota 450
MENOMINEE
Grand 350
Orpheum 400
MENOMINEE FALLS
Falls 150
Stout Institute 395
MERCER
Movies 200C1
MERRILL
Badger O. H. 760
Casino 480
MILWAUKEE
Abbey 550
(M. Greenfield Ave.)
Ace (8th St.) 352C1
Alamo (8th St.) 650
Albomara 2500C1
(A. C. Wisconsin Ave.)
Aragon 640
(S. Howell Ave.)
Astor (N. Astor St.) 800
Atlas (N. 3rd St.) 800
Avalon (S. Kinnikinnic Ave.) 1736
Burliegh 740
(S. Lincoln Ave.)
Climax 867
(W. Fond du Lac Ave.)
Colonial 1600
(1516 W. Vliet St.)
Columbia 800C1
(1029 W. Walnut St.)
Comet 500
(W. North Ave.)
Downer 900
(2350 N. Downer Ave.)
Egyptian 1400
(N. Touitou Ave.)
Fern 810
(2556 N. 2nd St.)
Franklin 500
(1706 N. Center St.)
Garden 1250C1
(W. Wisconsin Ave.)
Garfield 1900
(N. 3rd St.)
Gayety (N. 3rd St.)
Gem (651 S. 3rd St.)
Grace (1330 W. National Ave.)
Granada 916
Grand (W. Mitchell St.)
(n. holton)
Hollywood (S. Green Bay Ave.)
Jackson (W. Jackson St.)
Juno (W. Mitchell St.)
Kosciusko (W. Lincoln Ave.)
Lake (S. Downer Ave.)
Layton Park 650
(L. Layton Blvd.)
Liberty 760
Park (2522 W. Vliet)
Lincoln 500
(L. Lincoln Ave.)
Lyric (E. Ordin Ave.)
Majestic 635
(M. Greenfield Ave.)
Miller (8th St.)
(O. California Ave.)
(N. 3rd St.)
Milwaukee 1000
(2754 N. Touitou Ave.)
Mirth 700
(M. Kimmet)
Modjeska (W. Mitchell St.)
Mozart (1316 S. 16th St.)
Murray 600
(3342 Murray Ave.)
National 1400
(W. National Ave.)
National Soldier's Home New Aragon 640
(N. 311 S. Howell St.)
Oakland 600
(N. Oakland Ave.)
Ordean 500
(O. Ordin Ave.)
Oriental 2200
(N. Farwell Ave.)
Pabst 1549
(E. Woll)
Palace 2373
(W. Wisconsin Ave.)
Park 7250
(W. Mitchell St.)
Parkway 800
(W. Lisbon)
Pearl 660
(638-14th Ave.)
Pearless 477
(E. Center)
Plaza 1000
(3009 S. 13th St.)
Princess 200
(N. 3rd St.)
Radio 800
(W. Fond du Lac Ave.)
Rainbow 780
(W. Lisbon Ave.)
Ritz 650
(W. Villaad Ave.)
Riverside 2200
(116 W. Wisconsin Ave.)
Rivera 1104
(W. Lincoln Ave.)
Roosevelt 800
(N. North)
Roxy 710
(1240 N. Green Bay Ave.)
Savoy 800
W. Center
Sherman 1500
(N. Oakland)
### Wyoming

**Total Wired Theaters—59**

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**Total Open—55**

**Total Closed—4**

### Alaska

**Total Wired Theaters—22**

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### CANADA

**TOTAL WIRED THEATERS—1,042**

**TOTAL OPEN—1,010**

**TOTAL CLOSED—32**

#### Alberta

- 115 theaters; 115 open; none closed

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### British Columbia

105 theaters; 105 open; none closed

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### Manitoba

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Nova Scotia

- 54 theaters; 52 open; 2 closed

Newfoundland

- 329 theaters; 329 open; none closed

Ontario

- 329 theaters; 329 open; none closed

New Brunswick

- 30 theaters; 29 open; 1 closed

Bathurst
- Opera: 300
- Capitol: 794
- Chatham
- Capitol: 400
- Chipman
- Chipman: 350
- Dalhousie
- Opera House: 510
- Edmundston
- Casino: 485
- Star: 350
- Fairville
- Gaiety: 271
- Fredericton
- Capitol: 600
- Gaiety: 676
- Grand Falls
- Opera House: 450
- Hartland
- Neighborhood: 250
- Minto
- Gaiety: 450

Moncton
- Capitol: 1200
- Empress: 650
- Imperial: 600
- Newcastle
- Opera House: 400
- Sackville
- Imperial: 625
- St. George
- Opera House: 300

Saint John
- Capitol: 1600
- Empire: 806
- Opera: 800
- Mayfair: 800
- Rezant: 875
- Strand: 769

Saint John West
- Community: 300
- St. Stephen: 496
- St. Andrews
- Marina: 200
- Sussex
- Strand: 625
- Woodstock
- Capitol: 470

St. John's
- Capitol: 1000
- Crescent: 450
- Liberty: 800
- Star: 1000
- Queen: 1100

Amherst
- Capitol: 802
- ANnapolis
- King's: 380
- Antigonish
- Celtic: 280
- Barrington
- Passage: 500
- Bridgewater
- Empire: 400
- Bridgewater
- Strand: 250
- Chebucto
- Sandy: 333
- Chester
- Strand: 150
- Clark's Harbour
- Viny: 350
- Dartmouth
- Royal: 450
- Dundas: 750
- Digby
- Bijou: 300
- Dominion
- Royal: 300
- Freeport
- Nu Era: 300
- Glace Bay
- Russell: 850
- Savoy: 1290
- Grand Nanaimo
- Happy Hour: 200
- Halifax
- Capitol: 2200
- Casino: 1164
- Community: 300
- Family: 600
- Gaiety: 600
- Garrick: 725
- Orpheum: 879
- Inverness
- Palace: 250
- Kentville
- Capitol: 730
- Liverpool
- Astor: 687

Buchans
- Buchans: 200
- Corner Brook
- Majestic: 500
- Grand Falls
- Peoples: 350
- Bell Island
- Gaiety: 200
- Bucans
- Buchans: 200
- Corner Brook
- Majestic: 500
- Grand Falls
- Peoples: 350
- St. John's
- Capitol: 1000
- Crescent: 450
- Liberty: 800
- Star: 1000
- Queen: 1100

Acton
- Gregory: 258
- Almonte
- O'Brien's: 356
- Amherstburg
- Liberty: 441
- Ansonville
- Empire: 442
- Arnprior
- O'Brien's: 627

Aurora
- Gregory: 382
- Aylmer
- Capitol: 282
- Barrie
- Capitol: 570
- Imperial: 500
- Roxy: 690
- Belleville
- Belleville: 961
- Capitol: 811
<table>
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<tr>
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<tbody>
<tr>
<td>ABBEY</td>
<td>O. F. Hall</td>
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<tr>
<td>ARBORFIELD</td>
<td>Rocklin 100C</td>
</tr>
<tr>
<td>ARCOLA</td>
<td>Princess 225</td>
</tr>
<tr>
<td>ASSINIBOIA</td>
<td>Olympic 300</td>
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<tr>
<td>BALCARRES</td>
<td>Arcada 200</td>
</tr>
<tr>
<td>BENGOUGH</td>
<td>Bengough 150*</td>
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<tr>
<td>BIELDFAIT</td>
<td>Legion 200</td>
</tr>
<tr>
<td>BIGGER</td>
<td>Majestic 300</td>
</tr>
<tr>
<td>BROADVIEW</td>
<td>Broadway 300*</td>
</tr>
<tr>
<td>BUCHANAN</td>
<td>Buchanan 150*</td>
</tr>
<tr>
<td>BURSTALL</td>
<td>Burstall 100*</td>
</tr>
<tr>
<td>CARRIBI</td>
<td>Rex 200</td>
</tr>
<tr>
<td>CANORA</td>
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<td>CLEARWATER</td>
<td>Clearwater 150C</td>
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<tr>
<td>CLIMAX</td>
<td>Community 150</td>
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<td>COMINGAN</td>
<td>Coliseum 150</td>
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<tr>
<td>CRAIG</td>
<td>Craik 250</td>
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<td>CUTHKIN</td>
<td>Municipal 150</td>
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<td>DAVIDSON</td>
<td>Pallas 175</td>
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<td>DINSMORE</td>
<td>Dinsmore 100</td>
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<td>DODSDAND</td>
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<td>DRUMMONDVILLE</td>
<td>Drummond</td>
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<td>EAST ANGUS</td>
<td>Royal 260</td>
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<td>EARMAM</td>
<td>Princess 300</td>
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<tr>
<td>GRANBY</td>
<td>Palace 600</td>
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<tr>
<td>GRANDEERI</td>
<td>National 400</td>
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<tr>
<td>HULL</td>
<td>Laurier 1200</td>
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<tr>
<td>JOUETTE</td>
<td>Capitol 350</td>
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<td>JONQUIERE</td>
<td>Airlton 300</td>
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<tr>
<td>LACINE</td>
<td>Empress 800</td>
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<td>Rex 300</td>
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<tr>
<td>LEMIE</td>
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<td>LONGUEIL</td>
<td>Lyric 200</td>
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<tr>
<td>LOUISVILLE</td>
<td>Parisien 168</td>
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<tr>
<td>MAGOG</td>
<td>Wonderland 500</td>
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<tr>
<td>MANIWAKI</td>
<td>Plaza 200</td>
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<tr>
<td>MATANE</td>
<td>Cercle Pardisal 250</td>
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<td>MEGANIC</td>
<td>Bijou 200</td>
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<td>MONTMAGNY</td>
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<td></td>
<td>Belmont 1300</td>
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<td>Canco 500</td>
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<td>Canadian 600</td>
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<td>Carrier 1500</td>
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<td>Chateau 1400</td>
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<td></td>
<td>Fairyland 550</td>
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<td>Grand River 400</td>
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<td>Hollywood 600</td>
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<td>Laval 800</td>
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<td>Lido 750</td>
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<td></td>
<td>Lord Nelson 750</td>
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<td>Maisonneuve 800</td>
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<td></td>
<td>Maissey 1000</td>
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<td></td>
<td>Monkland 1000</td>
</tr>
<tr>
<td></td>
<td>Napoleon Palace 750</td>
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<td></td>
<td>Orpheum 919</td>
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<td></td>
<td>Palace 2532</td>
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<td></td>
<td>Plaza 1200</td>
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<td></td>
<td>Princess 2200</td>
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<td></td>
<td>Recent 1050</td>
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<td>Rivoli 1500</td>
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<td></td>
<td>Seville 1155</td>
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<td></td>
<td>Starland 650</td>
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<td></td>
<td>St. Eugene 840</td>
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<td></td>
<td>System 1060</td>
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<td></td>
<td>Westmount 1100</td>
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<td>NORTH RAYLEY</td>
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<td>Point au Pic</td>
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<td>POINTE AU PIC</td>
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<td>ROCK ISLAND</td>
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<td>ROYNA</td>
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<td>RICOMUSKI</td>
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<td></td>
<td>RIVIERE DU LOUP</td>
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<td>RIDGE</td>
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<td>ST. AGATHE</td>
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<td>ST. HUBERT</td>
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<td>SAINTE DE BELLEFEUILLE</td>
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<td>ST. JEROME</td>
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<td>ST. JOHNS</td>
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<td>ST. JOSEPH D'ALMA</td>
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<td>ST. LAMBERT</td>
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<td>SHAWINIGAN FALLS</td>
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<td>SHERBOORNE</td>
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<td>SOREL</td>
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<td></td>
<td>ST. JOHN'S</td>
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</table>

141 theaters; 125 open; 16 closed

Saskatchewan
U. S. ARMY THEATERS

Operated by Acting Adjutant General of the Army, General E. T. Conley.

Seventy-seven houses are operated by the U. S. Army Motion Picture Service in posts, camps, and stations throughout the country. All of the houses are wired for sound pictures. The theaters are divided into five territories. Below is a list of these houses by branches with the address and manager of each branch. The number and days of showing are also included.

NEW YORK BRANCH
1270 6th Ave., Room 904, New York City
Thomas H. Martell, Manager

<table>
<thead>
<tr>
<th>Location</th>
<th>Showings</th>
<th>Days</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fort Adams, R. I.</td>
<td>3</td>
<td>Mon., Wed., Fri.</td>
</tr>
<tr>
<td>Fort Ethan Allen, Vt.</td>
<td>7</td>
<td>Every day</td>
</tr>
<tr>
<td>Carlisle Barracks, Carlisle, Pa.</td>
<td>7</td>
<td>Every day</td>
</tr>
<tr>
<td>Fort Devens, Mass.</td>
<td>7</td>
<td>Every day</td>
</tr>
<tr>
<td>Camp Dix, Wrightstown, N. J.</td>
<td>3</td>
<td>Sun., Wed., Fri.</td>
</tr>
<tr>
<td>Fort Du Pont, Delaware City, Del.</td>
<td>7</td>
<td>Every day</td>
</tr>
<tr>
<td>Fort Hancock, N. J.</td>
<td>6</td>
<td>Every day except Sat.</td>
</tr>
<tr>
<td>Madison Bks., Suckets Harbor, N. Y.</td>
<td>7</td>
<td>Every day</td>
</tr>
<tr>
<td>Mitchel Field, Hempstead, L. I., N. Y.</td>
<td>7</td>
<td>Every day</td>
</tr>
<tr>
<td>Fort Monmouth, Oceanport, N. J.</td>
<td>7</td>
<td>Every day</td>
</tr>
<tr>
<td>Fort McKinley, Portland, Me.</td>
<td>3</td>
<td>Sun., Tue., Fri.</td>
</tr>
<tr>
<td>Fort Niagara, Youngstown, N. Y.</td>
<td>7</td>
<td>Every day</td>
</tr>
<tr>
<td>Plattsburg Bks., Plattsburg, N. Y.</td>
<td>7</td>
<td>Every day</td>
</tr>
<tr>
<td>Fort Slocum, N.</td>
<td>7</td>
<td>Every day</td>
</tr>
<tr>
<td>Fort Totten, N. Y.</td>
<td>4</td>
<td>Sun., Mon., Wed., Fri.</td>
</tr>
<tr>
<td>Fort Wadsworth, Rosebank, S. I., N. Y.</td>
<td>5</td>
<td>Every day except Mon. and Sat.</td>
</tr>
<tr>
<td>Fort Williams, Cape Cottage, Me.</td>
<td>5</td>
<td>Every day except Wed. &amp; Sat.</td>
</tr>
<tr>
<td>Fort H. G. Wright, Fisher's Island, N. Y.</td>
<td>7</td>
<td>Every day</td>
</tr>
</tbody>
</table>

POTOMAC BRANCH
703 Mather Bldg., Washington, D. C.
Fred Bund, Jr., Manager

<table>
<thead>
<tr>
<th>Location</th>
<th>Showings</th>
<th>Days</th>
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</thead>
<tbody>
<tr>
<td>Fort Belvoir, Va.</td>
<td>7</td>
<td>Every day</td>
</tr>
<tr>
<td>Fort Benning, Georgia, Main and 24th Infantry Theaters</td>
<td>7</td>
<td>Every day</td>
</tr>
<tr>
<td>Fort Bragg, N. C.</td>
<td>7</td>
<td>Every day</td>
</tr>
<tr>
<td>Holabird Quartermaster Depot, Baltimore, Md.</td>
<td>5</td>
<td>Every day except Mon. and Sat.</td>
</tr>
<tr>
<td>Fort Howard, Md.</td>
<td>7</td>
<td>Every day</td>
</tr>
<tr>
<td>Fort Hoyle, Md.</td>
<td>7</td>
<td>Every day</td>
</tr>
<tr>
<td>Langley Field, Va.</td>
<td>7</td>
<td>Every day</td>
</tr>
<tr>
<td>Maxwell Field, Montgomery, Ala.</td>
<td>6</td>
<td>Every day except Sat.</td>
</tr>
<tr>
<td>Fort George G. Meade, Md.</td>
<td>7</td>
<td>Every day</td>
</tr>
<tr>
<td>Fort Monroe, Va.</td>
<td>7</td>
<td>Every day</td>
</tr>
<tr>
<td>Fort Moultrie, Moultrieville, S. C.</td>
<td>7</td>
<td>Every day</td>
</tr>
<tr>
<td>Fort Myer, Va.</td>
<td>7</td>
<td>Every day</td>
</tr>
<tr>
<td>Fort McClellan, Anniston, Ala.</td>
<td>5</td>
<td>Every day</td>
</tr>
<tr>
<td>Except Wed. and Sat.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fort McPherson, Atlanta, Ga.</td>
<td>5</td>
<td>Every day except Wed. and Sat.</td>
</tr>
<tr>
<td>Nansemond Ordnance Depot, Portsmouth, Va.</td>
<td>3</td>
<td>Every day except Wed. and Sat.</td>
</tr>
<tr>
<td>Fort Sereen, Ga.</td>
<td>5</td>
<td>Every day except Wed. and Sat.</td>
</tr>
<tr>
<td>Fort Washington, Md.</td>
<td>5</td>
<td>Every day</td>
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ST. LOUIS BRANCH
3312-A Olive St., St. Louis, Mo.
Michael W. Smith, Manager

<table>
<thead>
<tr>
<th>Location</th>
<th>Showings</th>
<th>Days</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fort Crook, Nebraska</td>
<td>7</td>
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</tr>
<tr>
<td>Fort Des Moines, Iowa</td>
<td>7</td>
<td>Every day</td>
</tr>
<tr>
<td>Fort Benj. Harrison, Ind.</td>
<td>7</td>
<td>Every day</td>
</tr>
<tr>
<td>Jefferson Bks., Mo.</td>
<td>7</td>
<td>Every day</td>
</tr>
<tr>
<td>Fort Knox, Ky.</td>
<td>7</td>
<td>Every day</td>
</tr>
<tr>
<td>Fort Lincoln, Bismarck, N. Dak.</td>
<td>3</td>
<td>Sun., Tues., Fri.</td>
</tr>
<tr>
<td>Fort Logan, Colo.</td>
<td>6</td>
<td>Every day except Sat.</td>
</tr>
<tr>
<td>Fort Meade, Meade County, S. Dak.</td>
<td>5</td>
<td>Every day except Mon. and Sat.</td>
</tr>
<tr>
<td>Fort Riley, Kans.</td>
<td>7</td>
<td>Every day</td>
</tr>
<tr>
<td>Fort Robinson, Neb.</td>
<td>3</td>
<td>Sun., Wed., Fri.</td>
</tr>
<tr>
<td>Savanna Ordnance Depot, Savanna, Ill.</td>
<td>3</td>
<td>Every day except Wed. and Sat.</td>
</tr>
<tr>
<td>Fort Seldrig, Mt. Clemens, Mich.</td>
<td>5</td>
<td>Every day</td>
</tr>
<tr>
<td>Fort Sheridan, Ill.</td>
<td>7</td>
<td>Every day</td>
</tr>
<tr>
<td>Fort Sheridan, Minn.</td>
<td>7</td>
<td>Every day</td>
</tr>
<tr>
<td>Fort Francis E. Warren, Wyo.</td>
<td>7</td>
<td>Every day</td>
</tr>
</tbody>
</table>
SEATTLE BRANCH
110 Wall St., Seattle, Wash.
Theodore G. Kemper, Manager

Fort Baker, Calif.—3 showings—Sun., Tues., Thurs.
Fort Douglas, Utah—7 showings—Every day.
Fort Lewis, Wash.—7 showings—Every day.
March Field, Riverside, Calif.—7 showings—Every day.
Fort Missoula, Missoula, Mont.—3 showings—Sun., Tues., Thurs.
Moffett Field, Sunnydale, Calif.—3 showings—Sun., Tues., Thurs.
Presidio of Monterey, Calif.—7 showings—Every day.
Fort Stevens, Oreg.—4 showings—Sun., Tues., Thurs., Sat.
Fort Worden, Port Townsend, Wash.—5 showings—Every day except Mon. and Sat.

DALLAS BRANCH
618 Dallas Gas Bldg., Dallas, Texas
W. E. Crist, Manager

Barksdale Field, Shreveport, La.—7 showings—Every day.
Fort Bliss, Texas, North and South Theaters—7 showings—Every day.
Fort Clark, Brackettville, Texas—7 showings—Every day.
Fort Crockett, Galveston, Texas—7 showings—Every day.
Fort Sam Houston, Texas, Main, and Camp Bullis Theaters—7 showings—Every day.
Fort Huachuca, Ariz.—7 showings—Every day.
Kelly Field, Texas—7 showings—Every day.
Randolph Field, Texas—7 showings—Every day.
Reno Quartermaster Depot, El Reno, Okla.—2 showings—Sun., Thurs.
Fort Ringgold, Rio Grande, Texas—5 showings—Every day except Mon. and Sat.
Fort Sill, Okla.—7 showings—Every day.

U. S. NAVY THEATERS

A list of the 326 units of the U. S. Navy which receive film from the Brooklyn, N. Y. Navy Yard exchange. Included in the list are: 218 ships, 17 coast guard vessels; 4 army transports; 3 coast guard stations; 49 naval shore stations and 35 recruiting stations.

—SHIPS—
Babbitt, Badger, Bainbridge, Balch, Barker, Barney, Barry, Beaver, Bernadou, Biddle, Black Hawk, Blakley, Borie, Brazos, Breckenridge, Breeze, Bridge, Brooks, Broome, Buchanan, Bulmer, Bushnell.
California, Case, Cassin, Canopus, Chandler, Charleston, Chaumont, Chester, Chicago, Childs, Cincinnati, Clark, Conyngham, Cummings, Clayton, Cole, Colorado, Concord, Crowninshield, Cuyama.
Dahlgren, Dale, Dallas, Decatur, Dent, Detroit, Dewey, Dickerson, Dobbin, Dorsey, Dupont.
Edsall, Erie, Elliott, Ellis, Evans.
Fairfax, Farragut, Flusser, Fox.
Gamble, Gilmer, Goff, Gold Star, Grant, Greer, Guam.
Hale, Hamilton, Hannibal, Hatfield, Henderson, Herbert, Holland, Hopkins, Houston, Hovey, Hull, Humphreys.
Idaho, Indianapolis, Isabel.
Kanawha, Kane, King.
MacDonough, MacLeish, Mahin, Mallard, Manley, Marblehead, Maryland, McCormick, Medusa, Minneapolis, Mississippi, Moffett, Monaghan, Monacacy, Montgomery.
Norwhal, Neches, Nevada, New Mexico, New Orleans, New York, Nitro, Nokomis, Northampton.

Oahu, Ogala, Oklahoma, Omaha, Overton.

Palos, Panay, Parrott, Paul ones, Peary, Pecos, Pennsylvania, Pensacola, Perry, Phelps, Philip, Pillsbury, Pope, Porter, Portland, Preble, Pruitt.

Quincy.

Raleigh, Ramapo, Ramsay, Ranger, Rathburne, Reid, Relief, Reuben James, Richmond, Rigel, Roper.


Tarbell, Talbot, Taylor, Tennessee, Texas, Tillman, Tracy, Trenton, Trevor, Truxton, Tulsa, Tuscaloosa, Tutuila, Twiggs.

Upshur, Utah.

Vega, Vestal.


Yarnall, Zane.

—COAST GUARD VESSELS—


—ARMY TRANSPORTS—

Chateau Thierry, Grant, Republic, St. Mihiel.

—COAST GUARD STATIONS—

Cape May, N. —Coast Guard Air Station. Curtiss Bay, Md.—Coast Guard Depot. Fort Lauderdale, Fla.—Coast Guard Base 6.

—NAVAL SHORE STATIONS—

Anacostia, D. C.—Naval Air Station. Annapolis, Md.—Naval Academy and U.S.S. Reina Mercedes.

Boston, Mass.—Receiving Station, Navy Yard (Ingram lub).

Canacao, P. I.—Naval Hospital.

Cavite, P. I.—Marine Barracks and Receiving Station.


Chelsea, Mass.—Naval Hospital.

Dahlgren, Va.—Naval Proving Grounds.

Dover, N. J.—Marine Barracks, Lake Denmark.

Guam, M. I.—Naval Station.

Guantanamo Bay, Cuba—Marine Barracks and Naval Station.

Hawthorne, Nev.—Ammunition Depot.

Hingham, Mass.—Ammunition Depot and Marine Barracks.

Iona Island, N. Y.—Marine Barracks.

Keyport, Wash.—Torpedo Station.

Lakehurst, N. J.—Naval Air Station.

Los Banos, P. I.—Radio Station.

Mare Island, Cal.—Naval Hospital.

New London, Conn.—Submarine Base.

Newport, R. I.—Naval Torpedo Station and Naval Training Station.

New York, N. Y.—Marine Barracks, Navy Yard and Receiving Ship, Naval Hospital, Norfolk, Va.—Marine Barracks, Navy Operating Base.

Oahu, T. H.—Naval Ammunition Depot.

Olongapo, P. I.—Marine Barracks, Naval Station.

Pearl Harbor, T. H.—Naval Air Station and Receiving Station.

Peiping, China—Marine Detachment.

Pennsylvania—Fort Mifflin.

Philadelphia—Naval Home and Naval Hospital and Receiving Ship.


Portsmouth, Va.—Naval Hospital and Marine Barracks.

Puget Sound, Wash.—Ammunition Depot and Naval Hospital and Receiving Ship.

San Diego, Calif.—Naval Hospital.

San Francisco, Calif.—Receiving Ship.

St. Julien's Creek, Va.—Marine Barracks.

Tutuila, Samoa—Naval Station.


Yorktown, Va.—Navy Mine Depot.

—RECRUITING STATIONS (16 mm.)—

Navy Recruiting Bureau, New York, N. Y.

A list of 373 circuits operating four or more theaters. When possible the names of the presidents, general managers and film buyers are included.

Arranged Alphabetically

**THEATERS (13):**
(Theaters are listed into four groups):

**AL-DUN AMUSEMENT CO.:**
ALABAMA: Fairfax; Fairfax; Lanett; Lanett; Langdale; Langdale; Riverview; Riverview; Shawmut Shawmut; West Point; Riviera.

**DIXIE AMUSEMENT CO.:**
GEORGIA, Cornelia: Dixie; Lavinia; Franklin; Tacoca; Star.

**CIRCLE AMUSEMENT CO.:**
SOUTH CAROLINA, Liberty: Roxie; Pickens: Jefferson; Clemson: Tiger.

**CENTRAL AMUSEMENT CO.:**
GEORGIA, Barnesville: Ritz.

**ALGER THEATERS:**
225 Gooding St., La Salle, Ill.
President: E. E. Alger
Vice-President: H. R. Alger
Secretary: A. I. Klein
Booker: R. N. Hunt

**THEATERS (13):**
(Listed in two groups):

**ALGER THEATERS:**
ILLINOIS, Champaign: Park; Mendota; State; Morrison; Capitol; Oglesby; Aida; Princeton; Apollo; Rochelle; Hub; Spring Valley; Valley; Urbana: Albro, Princess.

**L. AND P. THEATERS:**
President & General Manager: E. E. Alger
Vice-President: J. J. Rubens

**ILLINOIS, La Salle:**
La Salle: La Salle, Majestic; Peru: Peru, Star.

**ALLISON, R.**
Rivoli Theater, Cresson, Pa.

**THEATERS (9):**

**PENNSYLVANIA:**
Cresson; Rivoli; Colver; Rivoli; Ebensburg; Rivoli; Huntington; Rivoli; Johnstown: Hollywood; Portage; Rivoli; South Fork: Rivoli; Tyrone: El Patio, Wilson.

**ALL-AMUSEMENTS, Inc.—See: Martin & Thompson**
ALLIED AMUSEMENTS, LTD.
301 Somerset Bldg.
President .......................... J. Miles
General Manager .................. Don F. Gauld

THEATERS (11):

ALPINE THEATER CIRCUIT
Kingwood, W. Va.
General Manager ........................ Charles Anderson

THEATERS (18):
PERMANENT THEATERS:
OHIO. Steubenville: Rex. PENNSYLVANIA, Claysville: Alpine.
WEST VIRGINIA. Kingwood: Alpine; Marlinton: Lyric; Middlebourne: Alpine; Point Pleasant: Alpine; Rivesville: Alpine; Salem: Syrinx; Terra Alta: Alpine; Wellsburg: Alpine.
PORTABLE THEATERS:
WEST VIRGINIA, Elington: Alpine; Davis: Alpine; Farmington: Alpine; Hundred: Alpine; Littleton: Alpine; Rowlesburg: Alpine.

ALTOONA PUBLIX THEATERS, INC.
1104 Eleventh Ave., Altoona, Pa.
President ...................... A. N. Notopoulos
General Manager ................ M. C. Hughes

THEATERS (11):
PENNSYLVANIA, Aliquippa: Rilato (closed);
State, Strand; Altoona: Capitol, Mislier, Olympic; Ambridge: Butler; Butler: Capitol; Hunting- tonton: Grand; Johnstown: Strand.
MARYLAND, Cumberland: Strand.

AMUSEMENT ENTERPRISES, INC.
Princess Theater, Albertville, Ala.
Pres.-Gen'l Mgr.-Film Buyer .................. Thomas E. Orr

THEATERS (7):
ALABAMA: Albertville: Princess; Attalla: Liberty; Boaz: Rialto; Fort Payne: De Kalb, Strand; Guntersville: Palace.
GEORGIA: Tallapoosa: Amusum.

ANDERSON THEATER CIRCUIT.
118 E. Jefferson St., Morris, Ill.
Owner .......................... Fred W. Anderson

THEATERS (11):
ILLINOIS, Coal City: Rialto; De Kalb: Fargo, Egyptian; Geneva: Fargo; Manteno: Manteno; Morris: Morris; Naperville: Naper; St. Charles: Arcadia; Sandwich: State; Wilmington: Wilton; Woodstock: Miller.

ANDERSON THEATER COMPANY
Dillon, S. C.
Owner .......................... H. H. Anderson

THEATERS (9):
NORTH CAROLINA, Hamlet: Hamlet; Lumberton: Carolina.
SOUTH CAROLINA, Bennettsville: Carolina; Dillon: Dillon; Marion: Rainbow; Mullins: Mullins; McColl: Broadway; Kingstree: Carolina.

ARKANSAS AMUSEMENT CORP. (Paramount Partner)
Pulaski Theater, Little Rock, Ark.
President ...................... Edward H. Rowley
Secretary ..................... H. B. Robb

THEATERS (4):
ARKANSAS, Little Rock: Capitol, Pulaski, Royal, Arkansas.

ASSOCIATED THEATERS (Cincinnati).
220 W. 5th St., Cincinnati.
Pres.-Gen'l Mgr.-Film Buyer, Frank W. Huss, Jr.

THEATERS (5):
OHIO, Cincinnati: Americus, Hiland, Park, Imperial and Royal.

ASSOCIATED THEATERS, Inc. (Cleveland)
3rd Floor, Film Exchange Bldg., Cleveland.
President ...................... John D. Kalafat
Gen. Mgr. ...................... Meyer S. Fine

THEATERS (24):
OHIO, Cleveland: Capitol, Denison Square, Five Points, Garden, Jewel, Jennings, Knickerbocker, Savoy, Imperial, Homestead, Shaw Hayden, Union Square, Royal, Windamer, Sunbeam, Plaza, Hilliard Square, Liberty, Doan, Detroit, Lorain-Fulton.

ASSOCIATED THEATERS, Inc. (Detroit)
1332 Dime Bank Bldg., Detroit, Mich.
Officers ...................... Alex Schreiber, Harold Smiley, William A. London, Dr. B. L. Brody

THEATERS (9):
MICHIGAN, Bay City: Rialto; Detroit: Center, Loop, Capitol, Granada, Highland Park, Flint: Rialto; Three Rivers: Rialto; Trenton: Trenton.

ATLANTIC THEATERS, INC.
2204 Schaff Bldg., Philadelphia.
President-Treasurer .............. Ben Amsterdam

THEATERS (9):
NEW JERSEY, Beverly: Rialto; Bayonne: Borden- town: Fox; Bridgeport: Stanley; Burlington: Fox; Mt. Holly: Fox; Penins Grove: Broad; River- side: Fox; Swedesboro: Embassy; Woodbury: Rialto.

ATLASS THEATER CORP.
2165 Broadway, Denver, Colo.
President ...................... C. U. Yeager
Vice-President .................. Dave Davis

THEATERS (7):
COLORADO, Brighton: Rex; Golden: Gem; Lamar: Isis, Pioneer; Monte Vista: Granada; Salida: Isis, Salida.

AUSMUS & PARROTT AMUSEMENT CO., INC.
Central Ave., La Follette, Tenn.
President ...................... John L. Ausmus
Secretary-Treasurer .............. W. H. Parrott

THEATERS (7):
TENNESSEE, Greeneville: Princess, Palace; La Follette: Capitol, Novelty; Maryville: Parte; Lenoir City: Grand; Sweetwater: Gay.

BACH THEATERS
138½ Whitehall St., S. W., Atlanta, Ga.

THEATERS (6):
GEORGIA, Atlanta, Alpha, American Bankhead, Center, Hilan, Ponce de Leon.

BAILEY, R. L.
Bailey Theater, Bunkie, La.

THEATERS (5):
LOUISIANA, Bunkie: Bailey; Tallulah: Bailey; Marksville: Bailey; Ville Platte: Bailey; Winnfield: Bailey.

BAIR'S THEATERS
Basement, Roosevelt Bldg., Indianapolis, Ind.
President ...................... R. R. Bair

THEATERS (5):
INDIANA, Indianapolis: Oriental, Ritz, St. Clair, Strand and Uptown.

BALABAN, HARRY, THEATERS.
190 N. State St., Chicago, Ill.
President ...................... Harry Balaban
Vice-President ................ Elmer Balaban
Treasurer ...................... D. F. Quinn

THEATERS (10):
MICHIGAN, Detroit: Adams.
BALABAN & KATZ CORP. (96% Controlled by Paramount-Publix Corp.)
175 N. State St., Chicago.
President .................Barney Balaban
President ..................Y. Frank Freeman
Secretary ................Walter Immerman
Asst. Secy-Treasurer ......Elmer C. Upton
Film Buyer ................A. J. Kaufman

THEATERS (39):
ILLINOIS, Chicago: Belmont, Belpark, Berwyn, Bloomfield, Central Park, Chicago, Congress, Covent, Crystal, Gateway, Harding, LaGrange, Alba, Manor, Maryland, Oriental, Pantheon, Paradise, United Artists, Varsity, Norshore, Senate, Roosevelt, Tower, Uptown, Riviera, Century, Granada, Marbro, State, Nortown, Southtown, Regal, Terminal, Garrick, Apollo, Lakeside, Tivoli, Will Rogers.

BAROVIC-CONSTANTI THEATERS
906 Pacific Ave., Tacoma, Wash.
General Manager-Film Buyer.....Mike Barovic

THEATERS (7):
Listed in two groups:
BAROVIC-CONSTANTI THEATERS:
WASHINGTON, Puycap: Liberty, Roxy; Summer: Riviera.
PUGET SOUND THEATERS, INC.:
General Manager..................Ned Eris 
WASHINGTON, Tacoma: Blue Mouse, Riviera, Temple, Beverly.

BASIL BROS. THEATERS
1600 Genesee St., Buffalo, N. Y.
Treasurer-Gen. Mgr..............Nicholas J. Basil

THEATERS (9):
NEW YORK, Buffalo: Genesee, Strand, Variety, Jefferson, Victoria, Broadway, Maxine; Niagara Falls: Rainbow, State.

BELLE THEATERS, INC.
62 Delancy St., New York, N. Y.
President .....................Louis Schneider
President .....................Charles Steiner
Treasurer .....................Nathan Vineyard
Secretary .....................Max Cohen
Film Buyers.Charles Steiner, Benjamin Sherman

BENEFIELD, B. J.
Strand Theater, Morris, Minn.

THEATERS (8):
MINNESOTA, Beardley: Star; Clinton: Clinton Opera House; Elba Lk: Crystal; Glenwood: Opera House; Graceville: Grand; Hancock: Hancock; Morris: Orpheum and Strand.

BENNETT THEATER CIRCUIT
Bennett Theater, Auburn, Neb.
Owner ......................O. R. Bennett

THEATERS (4):
NEBRASKA, Auburn: Bennett; Brownsville: Opera House; Nemaha: Opera House; Talmadge: Lyric.

BENTON, WILLIAM, CIRCUIT
328 Broadway, Saratoga, N. Y.
Pres.-Genl. Mgr. ..............William Benton
Film Buyer ..................William Benton

THEATERS (8):
NEW YORK, Ballston: Capitol; Cohoes: Rialto and Majestic; Mechanicville: State; Plattsburg: Champlain, Strand; Saratoga: Congress; Whitehall: Capitol.

BERGER AMUSEMENT CO.
Pence Bldg., Minneapolis, Minn.
President ....................Bennie Berger

THEATERS (5):
MINNESOTA, Bemidji: Eleo; Brainard: Paramount, Palace; Fergus Falls: Lyric; Jamestown: State; Minneapolis: Paradise, Time; St. Paul: World.

BERNSTEIN, WILLIAM, THEATERS
319 Realty Building, Emera, N. Y.
General Managers..H. L. and B. M. Bernstein

THEATERS (5):
NEW YORK, Albany: Colonial; Ithaca: Crescent, State, Strand, Temple.

BERNEHEIMER, LOUIS, THEATERS
1203 Seventh St., N. W., Washington, D. C.

THEATERS (7):
DISTRICT OF COLUMBIA, Washington:
Alamo, Jesse, Jewell, Midcity, Strand, Sylvan. VIRGINIA, Del Ray: Palm.

BIJOU AMUSEMENT CO.
423 Fourth Ave., N.; Nashville.
President ....................Milton Starr
Genl. Mgr.-Film Buyer ..........Evans Sprott

THEATERS (20):
GEORGIA, Augusta: Lenox; Macon: Douglass.
NORTH CAROLINA, Charlotte: Lincoln, Savoy; Durham: Regal, Wonderland; Raleigh: Royal.
OKLAHOMA, Oklahoma City: Aldridge; Tulsa: Rex.
SOUTH CAROLINA, Charleston: Lincoln; Columbia: Capitol; Greenville: Liberty.
TENNESSEE, Knoxville: Gem; Nashville: Bijou, Lincoln, Ritz.
TEXAS: Houston: Lincoln.

BIKOS THEATERS
Gary, Indiana
General Manager ..........Nick Bikos

THEATERS (4):
INDIANA, Gary: Broadway, Central, Roosevelt, Roxy.

BLACK HILLS AMUSEMENT CO.
Deadwood Theater, Deadwood, S. D.
President ......................Leo Bertholero
General Manager .............Leo Peterson
Film Buyer ...................Charles Klein

THEATERS (11):
NEBRASKA, Chadron: Pace; Gordon: Pace.
SOUTH DAKOTA, Belle Fourche: Belle; Deadwood: Deadwood, Isin; Hot Springs: Hot Springs; Lead: Homestead; Rapid City: Elks, Rex, State; Sturgis: Majestic.

BLAIR THEATER ENTERPRISES CORP.
1310 19th St., Belvidere, Kansas.
President .....................Sam H. Blair

THEATERS (4):
KANSAS, Belvidere: Blair; Mankato: Blair; Osborne: Blair; Smith Center: Blair.

BLAND BROS.
1018 S. Wabash Ave., Chicago, Ill.

THEATERS (7):
ILLINOIS, Chicago: Armitage, Calo, Oak, Olympia, Radio, Rogers, Temple.

BLUMENFELD THEATER CIRCUIT
25 Taylor St., San Francisco, Calif.
General Manager .............Joe Blumenfeld

THEATERS (12):
CALIFORNIA, Berkeley: Berkeley, Oaks; Mill Valley: Nequinia; North Sacramento: Del Paso; San Anselmo: Tamalpais; San Rafael: El Camino, Orpheum; Oakland: American, Franklin, Roxie; Sacramento: Sierra; Stockton: Sierra.
BOYD, A. R., ENTERPRISES
President ..................... A. R. Boyd
Vice-President ............... Frank W. Buhrer
Secretary-Treasurer .......... Louis N. Goldsmith
THEATERS (9):

BRANDT THEATERS
1535 Broadway, New York, N. Y.
President .................... Harry Brandt
THEATERS (62):
CONNECTICUT: Stamford: Plaza NEW JERSEY, Newark: Broad Congres, Essex, Rialto; Paterson: Garden, State.

BRECHER, LEO, THEATERS
32 E. 38th St., New York, N. Y.
President .................... Leo Brecher
THEATERS (10):
NEW YORK, New York: Harlem Opera House, Lafayette, Little Carnegie, New Douglas, Odeon, Plaza, Renaissance, Roosevelt, Lincoln, Apollo (125th St.).

BROTMAN, M. & B., Paradise Theater, Moline, Ill.
THEATERS (5):
ILLINOIS, Fulton: Royal; Moline: Paradise, Roxy; Rock Island: Rialto, Ritz.

BROWN ENTERPRISES
2970 Penobscot Bldg., Detroit, Mich.
President ..................... Samuel Brown
Vice-President ................ D. Brown
General Manager .............. L. M. Bloomberg
THEATERS (6):

BUFFALO THEATERS, INC.
646 Main St., Buffalo, N. Y.
General Manager ............ Vincent R. McFaul
THEATERS (14):

BUMSTEAD, CHARLES
2725 W., 25th St., Denver, Colo.
(The portable circuit)
THEATERS (4):
COLORADO, Central City: Novelty; Hayden: Crystal; Mount Harris: Liberty.
WYOMING, Dixon: Harris Hall.

BUTTERFIELD THEATERS
(Affiliated with Publix)
1492 National Bank Bldg., Detroit.
President & Treasurer .......... E. C. Beatty
Vice-President ............... E. C. Shields
Secretary .................... L. E. Gordon
THEATERS (96):
Note: Theaters are listed in two groups.
II. S. BUTTERFIELD THEATERS, INC.


BUTTERFIELD MICHIGAN THEATERS CO.

C. & F. THEATER CO.
60 Union St., Providence.
President .................... Frank C. Walker
Gen'l Mgr.-Film Buyer ............ Edward M. Fay
THEATERS (5):
NEW YORK: Rochester: Comford's Capitol.
RHODE ISLAND, Providence: Carlton, Fay's, Majestic.
PENNSYLVANIA, West Philadelphia: Fay's.

C. & M. AMUSEMENT CO.
First National Bank Bldg., Marietta, O.
President .................... Edward E. Finch
Vice-President ................ E. H. Steward
Secretary-Treasurer ............. C. T. Finch
Gen'l Mgr.-Film Buyer .......... Frank J. Hassett
THEATERS (4):
OHIO, Cambridge: Colonial and Strand; Marietta: Hippodrome and Putnam.

CABART THEATERS CORP.
1584 W. Washington Blvd., Los Angeles.
President .................... B. Arthur
Secretary ..................... H. C. Arthur, Sr.
THEATERS (13):
ARIZONA, Phoenix: Studio.
CALIFORNIA, Anaheim: Anaheim, Fox; Fullerton: Fox; Long Beach: Cahart, Rivoli, State; Los Angeles: Balboa, Manchester, Paramount; Santa Ana: Broadway, West Coast; San Bernardino: Studio.

CAREY & ALEXANDER
Colonial Theater, Lebanon, Ind.
THEATERS (8):
INDIANA, Attica: Messner, Orpheum; Lebanon: Colonial, Lido, Olympic; Monticello; Lyric, Lakes; Rockville, Rit.

CASS, J. F.
Opera House, Sumner, Ia.
THEATERS (9):
IOWA, Arlington: Arlington; Coggon: Coggon; Rosina: Nashua; Oxford Junction: Oxford; Renwick: Renwick; Staceyville: Staceyville; Strawberry Point: Orpheum; Sumner: Opera House; Waucoma: Waucoma.

CASSIDY, W. A.
Folke Theater, Midland, Mich.
General Manager ................ E. A. Zuehlke
THEATERS (6):
MICHIGAN, Alma; Alma, Strand; Midland; Frelic; Saginaw: De Luxe, Michigian; Midland: Mecca.

CENTRAL STATES THEATER CORP. See: COMMONWEALTH AMUSEMENT CORP.

CENTRAL STATES THEATER CORP.
300 Iowa Bldg., Des Moines.
President: Max. Leo S. R. A. McLaughlin
Vice-President: A. H. Blank
Treasurer: Harry M. Weinberg
Secretary: Myron N. Blank

THEATERS (50):
IOWA, Albia: King, Rex; Ames: Ames, Capital, Twin Star; Boone: Rialto, Charlton; Ritz, Stage; Center ville: Majestic, Ritz; Algonia: Call, Junior; Estherville: Grand; Davenport: Nite; Burlington: Iowa, Palace; Clinton: Capital, Rialto, Strand; Charles City: Charles, Port Dodge; Iowa, Rialto, Strand; Mason City: Cecil, Palace, Strand; Iowa City: Engler, Variety; Oelwein: Grand, Ritz; Grinnell: Iowa, Strand, Missouri Valley: Rialto, Valley.

NEBRASKA, Albion: Rex; Columbus: Columbus, Pawnee, Swan; Fremont: Empress, Fremont; Kearney: Empress, World; Norfolk: Grand, Rialto, Holdredge: Magic, Sun;

York: Sun, York.

CENTURY CIRCUIT, INC.
30 Rockefeller Plaza, N. Y. C.
Exec. Gen'l Mgr. A. H. Schwartz

THEATERS (29):
NEW YORK, Brooklyn: Albermarle, Avalon, Farragut, Kingsway, Manor, Marine, Mayfair, Midwood, Parkside, Patio, Queens, Triangle, Elm.

LONG ISLAND, Bellerose: Bellerose; Floral Park: Floral; Freeport: Freeport, Grove, Plaza; Huntington: Huntington, Huntington Station; Long Island City: El.; Rockville Center: Fantasy, Strand; Baldwin: Baldwin; Franklin Square: Franklin; Lynbrook: Lynbrook; Valley Stream: Valley Stream.

CHEROKEE AMUSEMENTS, INC.
La Follette, Tenn.

THEATERS (7):
TENNESSEE. Erwin: Capital, Palace; La Follette: Capitol, Novelty; Lenoir City: Grand; Sweetwater: Enid, Gay.

CHESBROUGH, W. C.
1187 N. High St., Columbus, O.
General Manager: W. C. Chesbrough

THEATERS (10):
OHIO, Columbus: Alhambra, Empress, Garden, Grandview, Hudson, Northern Ogden; Dayton: Classic, Mecca, Salem.

CINEMA CIRCUIT CORP.
226 W. 42nd St., N. Y. C.
President: Max. A. Cohen
Treasurer: Mark I. Finkelstein
Secretary: Arnold M. Goldstein

THEATERS (7):
NEW JERSEY, Lyndhurst: Ritz, Lyndhurst.
NEW YORK, Manhattan: Harris, Selwyn, George M. Cohen; Bronx: Prospect; Brooklyn: Astor.

CIRCLE THEATERS, LTD.
6012 S. Broadway, Los Angeles, Calif.
President-General Manager: S. Lazarus

THEATERS (5):
CALIFORNIA, Los Angeles: Century, Princess; Monrovia: Lingle; South Pasadena: Rialto, Ritz.

CITIES THEATERS CORP.
President: H. R. Lott

Secretary: M. Townsend
Treasurer: R. J. McLaughlin
General Manager: W. J. Heenan

THEATERS (6):
PENNSYLVANIA, Bethlehem: College, Globe; Easton: Strand, Transit; Philadelphia: Lincoln, Nixon’s Strand.

COCALIS ENTERPRISES
276 W. 43rd St., New York, N. Y.
Representative: Soter S. D. Cocalis
THEATERS (18):
NEW JERSEY, Elizabeth: Gayety, Royal, Strand; Elmore: Elmore, Newark: Park; Royal: Empire; Roselle: Roslyn; Roselle Park: Park. NEW YORK, Beacon: Beacon, Roosevelt; New York City: (Manhattan), Tribune; (Brooklyn), Apollo; (Bronx), Crest, Marble hill; Mineola, L. I.: Mineola, Williston; Yonkers: Broadway, Parkhill.

COCHOVETY, L.
311 S. Michigan St., South Bend, Ind.

THEATERS (4):
INDIANA, Mishawaka: North Side, Tivoli, Temple; South Bend: Strand.

COHEN, BEN & LOU
3154 Second Div., Detroit, Mich.

THEATERS (6):

COHEN, JAKE
Otiumwa Theater, Otiumwa, Ia.

THEATERS (4):
IOWA, Otiumwa: Capitol, Otiumwa, Rialto, Strand.

COLE’S THEATERS
Rosenberg, Texas.
Pres.-Gen'l Mgr.: Mart Cole

THEATERS (8):
TEXAS, Eagle Lake: Avalon; Halletsville: Cole’s; Needville: Cole’s: Richmond: Cole’s; Rosenberg: Cole, State; Yoakum: Grand, Ritz.

COLLINS THEATERS, INC.
315 W. Madison St., Kirkwood, Mo.
Pres.-Gen’l Mgr.: W. A. Collins
Sec’y-Treas.: A. F. Collins
Manager: L. V. Collins

THEATERS (5):
ILLINOIS, Metropolis: Illinois, Picturedland.
MISSOURI, Canton: Gem; DeSoto: DeSoto; Thayer: Royal.

COLONIAL AMUSEMENT CO.
18 W. Poplar St., Harrisburg, Ill.
President: J. W. Gaskins
General Manager: S. M. Farrar
Film Buyer: O. L. Turner
Booker: S. M. Farrar

THEATERS (10):
ILLINOIS, Carrier Mills: Grand; Cave-In-Rock: Orpheum; Carmi: Strand; Eldorado: Grand, Orpheum; Fairfield: Strand; Galatia: Orpheum; Harrisburg: Grand, Orpheum; Vienna: Cozy.

COLORADO FUEL & IRON CO.
Pueblo, Colo.
Secretary: Thomas P. Wilson

THEATERS (4):
COLORADO, Morley; Colorado: Pueblo; Colorado: Sunrise; Wyoming: Valdez; Colorado.

COLUMBIA AMUSEMENT CO. INC.
5th and Broadway, Paducah, Ky.
President-General Manager: Leo F. Keller
Vice-President: R. R. Kirkland
Assistant Treasurer: Leo V. Haag
Vice-President: I. R. Keller
Assistant General Manager: Harry R. Moore

THEATERS (4):
KENTUCKY, Murray: Capitol; Paducah: Arcade, Columbia, Orpheum.
THEATERS (21):


CONSOLIDATED THEATERS, INC.
100 Passaic Ave, Garfield, N. J.
President ........................................... R. Ettelson
Vice-President .................................... S. Rosen
Treasurer .......................................... H. Blumenthal

THEATERS (4):
NEW JERSEY, Butler: Butler; Garfield: Ritz; Pompton Lakes: Colonial; Westfield: Rialto,

CONSOLIDATED THEATERS, LTD.
503 Mayor Blvd, Montreal.
President & General Manager. J. Arthur Hirsch
Vice-President ..................................... J. R. Geller
Secretary .......................................... J. Y. Rosenthal
Treasurer .......................................... Alex Adlman

THEATERS (8):
QUEBEC, Montreal: Capitol, His Majesty's, Imperial, Palace, Princess; Sherbrooke: Premier; Jonquiere: L'Aiglon, Empire.

CONSOLIDATION COAL CO
Film Buyer ........................................ F. A. Kraft

THEATERS (9):
KENTUCKY, Burdine: Dunham; Dunham; Jenkins; Jenkins; McRoberts; McRoberts; Van Lear: Van Lear.

PENNSYLVANIA, Acosta: Acosta; Jennings; Jennings.

WEST VIRGINIA, Carolina: Carolina; Idamay; Idamay.

CONSTANT, A. G.
503 Sinclair Bldg., Steubenville, O.

THEATERS (6):
OHIO, Bellaire: Capitol, Temple; Canton: Palace; East Liverpool: American, State; Portsmouth: Garden.

CONSTANTI See: BAROVIC-CONSTANTI

COOPER, J. H. ENTERPRISES
1501 Broadway, New York, N. Y.
President ......................................... J. H. Cooper
General Manager ................................... L. J. Finke

THEATERS (9):
(Listed in two groups as follows):
J. H. COOPER ENTERPRISES:
COLORADO: Greeley, Sterling, Park; Grand Junction: Avalon, Mission; Pueblo: Main, Uptown.
INTERSTATE THEATERS, INC.:
(J. H. Cooper and J. E. Tompkins.)

COLORADO, Colorado Springs: American, Tompkins, Ute.

CO-OPERATIVE THEATERS OF MICHIGAN, INC.
1001 Fox Theater Bldg., Detroit, Mich.
President ......................................... James N. Robertson
Vice-President, Fred DeLodder
Treasurer .......................................... B. L. Klibride
Secretary .......................................... J. C. Ritter
General Manager .................................. Raymond E. Moon

THEATERS (78):
NOTE: This corporation is a booking circuit.
COUTLER-SOMMA CIRCUIT

State Fair Bldg., Richmond, Va.

President ...................... Walter J. Couter
Secy-Treasurer............... Charles A. Somma

THEATERS (6):

VIRGINIA, Petersburg: Bluebird, Cockade; Richmond: Brookland, Byrd, Hippodrome and Globe.

CRESCENT AMUSEMENT CO.
214 Fifth Ave., N., Nashville, Tenn.

Pres. Film Buyer ................. Tony Sudekum

THEATERS (36):

(CRESCENT AMUSEMENT CO. holdings are listed in six groups as follows):

CRESCENT AMUSEMENT CO.:

ALABAMA, Alabama City: Ritz; Decatur: Capitol, Princess; Gadsden: Capitol, Princess.

KENTUCKY, Bowling Green: Capitol, Diamond; Hopkinsville: Allamaba, Princess; Madisonville: Capitol.

TENNESSEE, Clarksville: Capitol; Cleveland: Princess; Dyersburg: Frances; Harriman: Princess; Lebanon: Princess; Maryville: Palace; Morristown: Princess; Murfreesboro: Princess; Paris: Capitol; Springfield: Princess; Union City: Capitol; Brownsville: Capitol; Maryville: Capitol.

CUMBERLAND AMUSEMENT CO.:

Film Buyer: R. T. Hill.

TENNESSEE, Fayetteville: Capitol; Franklin: Franklin; McMinnville: Dixie; Pulaski: Best; Tullahoma: Strand; Winchester: Rivoli.

MUSCLE SHOALS THEATERS, INC.:

TENNESSEE, Athens: Ritz; Florence: Princess; Sheffield: Ritz; Tuscaloosa: Strand.

LYRIC AMUSEMENT CO.:

Film Buyer: C. A. Crute.

ALABAMA, Huntsville: Lyric.

AUDITORIUM CO.:

Film Buyer: J. C. Cove.

TENNESSEE, Shelbyville: Princess.

CUMBERLAND AMUSEMENT CO.

Tullahoma, Tenn.

President ...................... Tony Sudekum
Gen'l Mgr.-Secy-Treas. ...... R. T. Hill

THEATERS (8):

TENNESSEE, Fayetteville: Princess; Franklin: Franklin; McMinnville: Dixie; Pulaski: Best; South Pittsburg: Princess; Tullahoma: Strand; Winchester: Rivoli; Sparta: Oldham's.

DAVIS & GOLDBAUM

New Th., Rockaway, L. I., N. Y.

THEATERS (6):

NEW JERSEY, Newark: Essex.

NEW YORK, Rockaway Park: New, Rivoli, Boardwalk.

DAVIS & URLING CIRCUIT

Perpetual Savings Bldg., Wellsville, O.

THEATERS (6):


PENNSYLVANIA, Alladin: Drivin; Aliquipa: New.

DELFU TEATERS, INC.


President ...................... Morgan W. Jopling
Gen'l Mgr.-Film Buyer .......... Hugh S. Gallup
Secy-Treasurer ................. Lawrence J. Jacobs

THEATERS (7):

MICHIGAN, Escanaba: Delt; Michigan; Iron River: Delt; Marquette: Delt, Nordic; Munising: Delt; Negaunee: Vista.

DELISI, JOSEPH & NANTY-GLO AMUSEMENT CO.

Saltsburg, Pa.

Pres.-Gen'l Mgr. ................ Joseph L. Delisi

THEATERS (4):

PENNSYLVANIA, Avonmore: Delmore; Nanty-Glo: Capitol, Family; Saltsburg: Liberty.

DEMBOW, H. L.

Media Theater, Media, Pa.

Film Buyers .................... H. L. Dembow, S. Labron

THEATERS (5):

PENNSYLVANIA, Columbia: Alto, Opera House, State; Marcus Hook: Globe, Spielmont.

DICKINSON, GLEN W., THEATERS, INC.

3525 Broadway, Kansas City, Mo.

Pres. ......................... Glen W. Dickinson

THEATERS (23):

IOWA, Clinton: Dickinson.

KANSAS, Belleville: Dickinson; Ellsworth: Dickinson; Herington: Dickinson; Great Bend: Dickinson; Hiawatha: Dickinson; Junction City: Cozy; Dickinson; Independence: Both; Lawrence: Dickinson; Varisty: Dickinson; Wareham: Olathe: Dickinson; Osage City: Dickinson; Osa- watomie: Dickinson; Paola: Dickinson; Parsons: Dickinson; Utopia: Dickinson.

MISSOURI, Chillicothe: Dickinson; Fayette: Dickinson; Marceline: Chief; Slater: Dickinson.

DIETRICH & FELDSTEIN

1914 S. Vermont Ave., Los Angeles, Cal.

THEATERS (6):

CALIFORNIA, Monrovia: Monrovia; Oxnard: Boulevard, Oxnard, Strand; San Bernardino: Columbus; San Fernando: San Fernando.

DIPSON CIRCUIT

22 Jackson St., Batavia, N. Y.

President ...................... Nikitas D. Dipson

General Manager ............... John R. Osborne

THEATERS (14):

NEW YORK, Elmira: Capitol, Colonial; Lockport: Palace; Perry: Auditorium.

OHIO, East Liverpool: American, State.


W. KENTUCKY, wheeling: Capitol, Court, Liberty, Victoria, Virginia.

DOMINION THEATERS INC.

National Bank Bldg., Charlotteville, Va.

President ...................... Hunter Perry

Comptroller ................. Jack Kaiz

THEATERS (8):

VIRGINIA, Charlottesville: Jefferson, Lafayette, Paramount; Lynchburg: Isis, Paramount, Trenton; Newport News: James, Paramount.

DROGIN CIRCUIT

40 Howard Ave., Brooklyn, N. Y.

THEATERS (6):

NEW YORK, New York: (Manhattan) Rapha, Vernon; (Brooklyn) Mermaid, Monroe; Long Island: (Richmond Hill) New Civic; (Whitestone) Rialto.

DUBINSKY BROS. CIRCUIT

Liberty Theater, Kansas City, Mo.

General Manager ............... Ed Dubinsky

THEATERS (12):

KANSAS, Leavenworth: Lyceum, Orpheum, Strand.

DURKEE, F. H. ENTERPRISES
Arcade Theater Bldg., Hartford and Hamilton Aves., Baltimore, Md.
President .................... Frank H. Durkee
Vice-President .................. Walter D. Pacy
General Manager .......... Charles E. Nolte
District Managers ........ Fred C. Shmiuff
C. Elmer Nolte, Jr.
Bookkeing Manager .......... C. W. Henderson
Office Manager .......... Gilbert W. Reddish

THEATERS (19):

EASTLAND THEATERS, INC.
307 N. Broadway, Los Angeles, Calif.
President .................... Harry M. Popkin
Treasurer .................... Pete Lasher
Vice- Vice-Pre. & Secretary ..... Jack Berman

THEATERS (9):

ELITE CIRCUIT INC.
623 Eighth Ave., New York City.
President-Treasurer .......... Morris Jacobson
V-P & Secretary .......... Moe Jacobson

THEATERS (4):
NEW YORK, New York City: Chatham, Chelsea, Morningside, Village.

ELK HORN COAL CORP.
Film Buyers .......... F. C. Sandford, J. E. Belcher

THEATERS (4):
KENTUCKY, Cromona: Haymond; Fleming; Garret; Wayland: Wayland.

ENDICOTT THEATER CIRCUIT
13th & 70th St., Brooklyn, N. Y. C.
Representatives ............ Irving Renner, Louis Nelson

THEATERS (6):

EPSTEIN'S THEATER CORP.
4932 S. 24th St., Omaha, Neb.
President-Treasurer .......... Sam Epstein
Vice-President & Secretary .... Louis Epstein

THEATERS (6):
NEBRASKA, Omaha: Benson, Circle, Corby, Lothrop, Roseland, Tivoli.

ERICKSON, F. G., CIRCUIT
Box 595, Jerome, Idaho.
General Manager ............ F. G. Erickson

THEATERS (5):
IDAHO, Fairfield: Manard Hall; Hagerman; Park; Richfield: Town Hall; Hazleton; L. D. S. Hall; Murtaugh: High School Gym.

ESSANESS THEATERS CORP.
540 N. Michigan Ave., Chicago, Ill.
President .................... Edwin Silverman
Vice-President ............ Emil Stern
Secretary-Treasurer .......... Sidney M. Spiegel, Jr.

THEATERS (27):
ILLINOIS, Chicago: American, Argmore, Avon, Biograph, Broadway-Strand, Buckingham, Byrd, Crawford, Crown, Davis, Devon, Embassy, Irving, Joy, Julian, Mode, Michigan, North Center, Sheridan, Vic, 500; Cicero; Town; Oak Park; Lamar, Lake, Southern.

ESTATES OPERATING CO., INC.
209 Fifth Ave., Brooklyn, N. Y. C.
THEATERS (4):
NEW YORK, New York (Brooklyn): Avon, Eden, Garfield, 16th Street.

EVEGREEN STATE AMUSEMENT CORP.
671 Skinner Bldg., Seattle, Wash.
President .................... Frank L. Newman
Vice-President ............ Al Finkelstein
Secretary .................... Al Rosenberg
Treasurer .................... A. M. Ahlakog
Film Buyer .................... W. T. Powers

THEATERS
OREGON, Eugene: McDonald, Rex; Portland: Blue Mouse, Hollywood, Liberty, Mayfair, Music Box, Oriental, Orpheum, Paramount, Playhouse.
WASHINGrI0, Bellingham: American, Avila, Mount Baker; Bremerton: Rex; Richland: Everett, Granite, Grand, Olympia: Liberty; Seattle: Blue Mouse, Coliseum, Fifth Avenue, Music Box, Music Hall, Orpheum, Paramount, Egyptian, Neptune, Spokane: Fox, Liberty; Vancouver: Castle, Kiggins, Wenatchee: Liberty, Rialto.

FAMOUS PLAYERS CANADIAN CORPORATION LIMITED
1200 Royal Bank Building, Toronto, Canada.
President .................... A. L. Nathanson
General Director .......... F. J. Fitzgibbon
Secretary-Treasurer .......... T. J. Bragg
Comptroller ............... R. W. Bolstad
Chairman of the Board .......... Adolph Zukor
Assistant Secretary .......... N. G. Barrow

THEATERS (150):

FANCHON & MARCO ST. LOUIS THEATERS
527 N. Grand Blvd., St. Louis, Mo.

THEATERS (6):
MISSOURI, St. Louis: Ambassador, Fox, Guild Cinema, Missouri, Orpheum, Shubert-Rialto.

FARWEST THEATERS.
(Affiliated with Sterling Chain Theaters, Inc.)
Pomona Theater, Seattle, Wash.
President .................... John Danz
General Manager .......... Guy E. Mathews

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THEATERS (9):
WASHINGTON, Seattle: Granada, Arabian.
Woodland, Queen Anne, Madrona, Portola, Beacon, Mission, Uptown.

FENYVESS ENTERPRISES, INC.
Fenyvess Bldg., 85 Main St., W., Rochester, N. Y.
President-General Manager, Albert A. Feneyvess
Vice-President..........................Chester Feneyvess
Treasurer ..............................Paul A. Feneyvess

THEATERS (5):
NEW YORK, Rochester: Little, Madison, Monroe, Strand, West End.

FINKELSTEIN See: PIONEER

FIRST NATIONAL THEATERS,
Liberty Theater, Yakima, Wash.
Buyer and Managing Director, Frederick Mercy Booker
...Frederick Mercy, Jr.

THEATERS (7):
CONNECTICUT, Fairfield: Community; New Haven: Apollo, Dixwell, Howard, Lawrence, Lyric and Winchester.

FITE BROS. THEATER CO.
612 Kansas Ave., Kansas City, Mo.
President..................................W. D. Fite
Vice-President, Manager...........K. F. Fite

THEATERS (4):
KANSAS, El Dorado: Eris; Kansas City: Kansas; Salina: Royal.
MISSOURI, Joplin: De Ray.

FLANIGON & STEELE
226 W. Superior Ave., Cleveland.
President..........................Edward C. Flanigon
Film Buyer.............................B. C. Steele

THEATERS (4):
OHIO, Cleveland: Terminal; Kent: Kent, Ravenna: Ravenna, Ohio.

FLOYD, GLEN, & J. F. HUSZAR
Strand Theater, Follansbee, W. Va.

THEATERS (4):
Pennsylvania, Duquesne: Grand; Monaca: Roxy.
WEST VIRGINIA, Follansbee: Roxy, Strand.

FOURTH AVENUE AMUSEMENT CIRCUIT
13th Ave. and 70th St., N. Y.
Representatives..................................Louis Nelson, Irving Renner

THEATERS (6):

FOURTH AVE. AMUSEMENT CO.
356 Francis Blvd., Louisville, Ky.
President..........................Frederick J. Dolle
Secretary-Treasurer .....................D. H. Long
Booking Manager..........................C. W. Krebs

THEATERS (2):

COLORADO, Boulder: Boulder, Isis, State.
Lyric; La Jara, Rodeo, Elks; Leadville: Liberty, Bell; Longmont: Longmont, Neeley; Montrose: Fox, Empress; Sterling: Americana, Rialto; Trinidad: Isis, Rialto, Strand, West; Walsenburg: Rio, Valenta.

IDAHO, Pocatello: Orpheum, Capitol, Strand; Idaho Falls: Paramount; Nampa: Adelaida, Majestic.
MONTANA, Missoula: Wilma, Rialto, Liberty; Billings: Babcock; Helena: Río.
NEBRASKA, Alliance: Imperial, Rialto, McCook: Fox, Temple; North Platte: Fox, Paramount, State; Sidney: Fox.
NEW MEXICO, Las Cruces: Del Rio, Rio Grande; Las Vegas: Coronado, Mutual, Durham.
UTAH, Ogden: Egyptian, Oglen; Salt Lake City: Orpheum, Study, Union.
WYOMING, Cheyenne: Strand, Paramount; Princess, Lincoln; Kemmerer: Victory; Laramie: Crown, Empress; Rawlins: Strand, Opera House; Rock Springs: Rialto, Rex, Grand; Sheridan: Lotus, Orpheum.

FOX MIDWEST AGENCY CORP.
3706 Broadway, Kansas City, Mo.
President..............................E. C. Rhoden
Vice-President-Treasurer................Charles E. Shafer

THEATERS (3):
MISSOURI, Boonville: Lyric; Brookfield: DeGraw, Plaza; Cape Girardeau: Broadway, Cape, Orpheum; Carthage: Crane; Excelsior Springs: Beyer; Joplin: Fox; Kimberling: 5th, Joplin, Batavia, Excelsior.
KANSAS, Kansas City: Gard, Atchison: Orpheum, Royal; Chanute: Jayhawk, Peoples; Clay Center: Rex; Coffeyville: Midland, Tackett; Concordia: Orpheum; Dodge City: Orpheum, Orpheum, Odyssey, Cozy, Eldorado: Eldorado, Palace, Emporia.
LOWA, Fort Madison: Orpheum, Marion, Strand, Muscatine: Palace, Upton, Grand, Council Bluffs: Strand.
NEBRASKA, Beatrice: Fox, Rivoli.

FOX WEST COAST THEATERS
1937 S. Vermont Ave., Los Angeles, Calif.
President..............................Charles P. Skouras
Vice-President ........................Charles A. Buckley
Treasurer.............................George Topper
Secretary..............................Albert W. Leeds

THEATERS (198):

(NOTE: Theaters are listed by districts; closed houses are listed at the bottom of this listing.)

LOS ANGELES FIRST-RUN DISTRICT:
District Manager.........................Thornton Sargent

DISTRICT NO. 1:
District Manager ..........................Cullen Espy
CALIFORNIA, Beverly Hills: Beverly, Wilshire; Hollywood: Carmel, Egyptian, Iris; Los Angeles: Carlson, Fairfax, Figueroa, Leimert, Larchmont, La Brea, Mesa, Ritz, Rivoli, Stadium,
**WESTERN STATES:**

**CALIFORNIA:**
- B. L. Lovd., Monrovia
- F. B. Sturdivant, Pomona
- S. L'Arcade, O. Santa Alcazar, Harv Burlingame
- El Alto, Valley, Arizona
- Sunkist, Monica, Compton
- Egyptian, tinted
- North California

**DISTRICT No. 2:**
- District Manager: Earl Rice
- Leased: Redwood City: Old Sequoia, Redlands: State; San Bernardino: Fox Court, San Mateo: Regent; Santa Ana: Spurgeon, Salinas: Strand (subleased); Taft: Sunshine; Visalia: Fox (subleased); Bakersfield: Bay, Visalia: Watsonville: Pajaro
- Montana: Great Falls, NEVADA: Reno: Wigwam (subleased)

**FOX WISCONSIN CIRCUIT**

- 536 W. Wisconsin Ave., Milwaukee, Wis.
- President and General Manager: H. J. Fitzgerald, Film Co.
- Treasurer: Wm. T. Powers

**THEATERS (52):**

- FOX CALIFORNIA CORPORATION:
  - MICHIGAN, Calumet: Calumet; Laurium
- FOX CITY THEATERS CORPORATION:
  - WISCONSIN, Milwaukee: Kosciusko, Lincoln, Riviera, State, Venetian
- FOX DOWNTOWN THEATERS CORPORATION:
  - WISCONSIN, Milwaukee: Strand
- FOX JANEVILLE THEATERS COMPANY
  - WISCONSIN, Janesville: Beverly, Myers
- FOX MONTICELLO CORPORATION:
  - WISCONSIN, Monico: Strand
- FOX PALACE CORPORATION:
  - WISCONSIN, Milwaukee: Palace
- FOX RICE CORPORATION:
  - WISCONSIN, Racine: Capitol, Uptown
- FOX SOUTH SIDE THEATERS CORPORATION:
  - WISCONSIN, Milwaukee: Grace, Layton Park
- FOX UPTOWN THEATER CORPORATION:
  - WISCONSIN, Fond du Lac: Fond du Lac, Garrick, Retlaw
- FOX WISCONSIN CORPORATION:
  - Wisconsin, Milwaukee
- GREEN COUNTY OPERATING CORPORATION:
  - Wisconsin, Green Bay: Bay, Orpheum, Strand
- MILWAUKEE THEATERS, INC.
  - WISCONSIN, Milwaukee: Downer, Shorewood
- WISCONSIN AMUSEMENT ENTERPRISES CORP.:
  - Beaver Dam: Odeon, Davison

**THEATERS (11):**

- MINNESOTA, Minneapolis:
  - Avalon, Boulevard
- MADISON, Wisconsin: Great Falls, Grand, Wausau
- WISCONSIN AMUSEMENT ENTERPRISES CORPORATION:
  - Lake Forest, Agency Corp.: Agent for all companies listed above

**FRANKLIN AMUSEMENT CO.**

- 1021 E. Franklin Ave., Minneapolis, Minn.
- Gen'l Mgr- Film Buyer: D. C. Woehmeyer

**THEATERS (11):**

- MINNESOTA, Minneapolis:
  - Avalon, Boulevard
- MADISON, Wisconsin: Great Falls, Grand, Wausau
- WISCONSIN AMUSEMENT ENTERPRISES CORPORATION:
  - Lake Forest, Agency Corp.: Agent for all companies listed above

**FREEL'S THEATERS**

- Uptown Theater, Victoria, Texas
- Gen'l Mgr- Film Buyer: Ruben Frels

**THEATERS (7):**


**FRIISINA AMUSEMENT COMPANY**

- Capitol Theater, Taylorsville, Ill.

**THEATERS (20):**

- ILLINOIS, Palatine: Marvel, Charleston: Lincoln, Gillespie: Colonial, Lithfield: Capitol

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FULTON, W. D., THEATERS
1007 Davison Bldg., Kansas City, Mo.
Secretary-Treasurer............W. D. Fulton
THEATERS (8):
KANSAS, Arkansas City: Howard; Kansas City:
MISSOURI, Kansas City: Brookside, Colonial, La Salle, Mo-Kan, Southtown, Tivoli.

G. C. S. CIRCUIT, Inc.
4060 Milwaukee Ave., Chicago, Ill.
General Manager.................Aaron Coursin
THEATERS (6):
ILLINOIS, Chicago: Admiral, Fox, New Drake, Portage Park, Revue.
WISCONSIN, Neenah: Embassy.

GAERTNER, GEORGE & LOU
Ritz Theater, Baltimore, Md.
THEATERS (4):
MARYLAND, Baltimore: Palace, Ritz, Vilma;
Dundalk: Strand.

GASCONADE THEATER CIRCUIT.
210 W. 8th St., Rolla, Mo.
President: Robert Stemple
Secretary-Treasurer.............J. F. Ranch
THEATERS (3):
MISSOURI, Lebanon: Lyric; Rolla: Rollamo;
St. James: Lyric; Sullivan: Meramee.

GENERAL THEATERS, INC.
Paramount Theater Bldg., Denver, Colo.
President-General Manager....Harry E. Huffman
Vice-President..................C. K. Boettcher
Treasurer.......................Hudson Moore, Jr.
Secretary.......................L. C. Brown
Chairman of the Board........C. K. Boettcher
THEATERS (7):
(Note: Theaters listed in two groups as follows.

GENERAL THEATERS, INC.:
COLORADO, Denver: Aladdin, Denver, Paramount, Rialto, Tabor, Broadway.

ALADDIN THEATER CIRCUIT:
2010 E. Colfax St., Denver, Colo.
President-Treasurer............Harry E. Huffman
Vice-President..................C. M. Huffman
Secretary-Treasurer............Frazier Arnold
COLORADO, Denver: Blue Bird.

GEORGIA THEATERS SERVICE CORP.
512 Walton Bldg., Atlanta, Ga.
President.......................Arthur Lucas
Secretary-Treasurer.............William K. Jenkins
THEATERS (49):
GEORGIA, Atlanta: Fox, Paramount, Capitol, Georgia, Palace, 10th Street, Fairfax, Empire, Buchhead, West End, Cascade, DeKalb; Athens; Georgia, Palace, Narragansett, Augusta: Imperial, Modjeska, Rialto, Dreamland; Brunswick: Ritz, Bijou; Columbus: Royal, Grand, Rialto, Springer (closed); Elberton: Strand; Macon: Capitol, Grand; Moultrie, Grand; Gainesville: Royal, Ritz, Stage; Savannah: Lucas, Arcadia, Odeon, Folly, Bijou; Waycross: Lyric, Ritz.

GILES, GEORGE A. CO.
689 Massachusetts Ave., Cambridge, Mass.
Treasurer & Managing Director....John S. Giles
THEATERS (9):
NEW HAMPSHIRE, Laconia: Gardens, Colonial.

GOLDBERG, AARON, THEATERS
25 Taylor St., San Francisco, Calif.
Owner.........................Aaron Goldberg

THEATERS (5):

GOLDEN STATE THEATER & REALTY CORP.
25 Taylor St., San Francisco.
President......................E. H. Emmick
Gen'l Mgr.-Film Buyer...........R. A. McNeil

THEATERS (31):
CALIFORNIA, Berkeley: Rivoli; Carmel: Carmel; Hayward: Hayward; Hollister: State; Merced: Merced; Monterey: State and Monterey; Oakland: Broadway, Capitol, Central, Dimond, Fairfax, Gateway, Granada, Piedmont, New Fruitvale, Palace, Parkway; Pacific Grove: Grove; San Francisco: Amazon, Daly City, Granada, Haight, Irving, Palmetto, Parkside, Midtown, Uptown; San Leandro: Palace; Santa Cruz: DelMar, Santa.

GOLDMAN, WILLIAM, THEATERS, INC.
1318 Walnut St., Philadelphia, Pa.
Film Buyer.....................William Goldman

THEATERS (7):
Pennsylvania, Hanover: Park: Philadelphia: Band Box, Fifty-Sixth St.; Pottstown: Hippodrome, Strand, Victor (closed); Upper Darby: Terminal.

GOULDEN, LOUIS B., ENTERPRISES
20 S. Illinois St., Indianapolis, Ind.
President......................Louis B. Goulde
Secretary-Treasurer..............Freeman Goldstein
Treasurer.....................E. R. Goulde
THEATERS (6):
INDIANA, Indianapolis: Granada, Tower, Fountain-Square, Sanders; Kokomo: Fox.

GRAPHIC THEATERS CIRCUIT.
179 Exchange St., Bangor, Me.
President......................Samuel Kurson
Gen'l Mgr.-Film Buyer..........Newell Kurson
THEATERS (14):
MAINE, Belfast: Colonial; Bucksport: Alamo; Camden: Colonial; Dexter: Park; Dover: New Star:Millinocket: Opera House; Milo: Chic; Northeast Harbor: Pastime; Ellsworth: Dirigo; Madawaska: Roxy; Bridge: Mayfair.
NEW HAMPSHIRE, Franklin, Pastime.
VERMONT, Brandon: Brandon; Newport: New Burns.

GREEN COUNTY AMUSEMENT CO., INC.
Wedgeyard Bldg., Schenectady, N. Y.
Gen'l Mgr.-Film Buyer...........W. W. Farley
THEATERS (9):
NEW YORK, Albany: Capitol, Catskill: Community; Schenectady: Albany, Barlow, Hudson, State, Strand and Van Curler; Scotia: Ritz.

GREEN, IRVING, CIRCUT.
650 Mt. Auburn St., Watertown, Mass.
THEATERS (4):
MASSACHUSETTS, Everett: Park; Medford: Felisway; Melrose: Melrose; Watertown: Coolidge.

GREGORY CIRCUIT, INC.
220 S. State St., Chicago, Ill.
General Manager................S. J. Gregory
Film Buyer......................I. Gregory
THEATERS (23):
INDIANA, Frankfort: Conley, Ritz, Roxy; Kokomo: Indiana, Isl.; Sipe; Peru: Ritz; Roxy; Wallace; Logansport: Roxy, Paramount; Marion: Indiana: Lyric.
WISCONSIN, Fond Du Lac: Fond Du Lac, Garrick, Reclaw; Oshkosh: Grand, Rex.

GREVE, J. A. See: WESTERN THEATERS

GRIFFITH AMUSEMENT COMPANY
1135 N. Lee Ave., Oklahoma City, Okla.
THEATERS (151):
Listed in 10 groups:
GRIFFITH AMUSEMENT CO.: President.....................L. C. Griffith

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SECRETARY: H. J. Griffith
Assistant Secretary: R. E. Griffith
Assistant Secretary: B. J. McKenna
Gen'l Mgr: H. F. Falls
Treasurer: M. Lowenstein

OKLAHOMA, Ada: Kiva, McSwain, Ritz; Battleville: Liberty (closed); Lyric, Odeon, Rex; Blackwell: Palace, Midland; Chandler: H. & S., Odeon; Duncan: Folly, Palace; Carlsboro: Rex (closed); Elk City: Elk (closed); Enid: Aztec, Arcadia, Criterion, Mecca; Guthrie: Guthrie (closed); Holdenville: Henry's; Holdenville: Blaine, Morgan; Hobart: Kiowa; Hugo: Erie, Ritz; Norman: Sooner, University; Oklahoma City: Rialto; Okmulgee: Orpheum, Rex, Yale; Seminole: Rex, Rialto, Rite (State); Shawnee: Avon, Bison, Criterion; Stillwater: Aggie, Mecca.

TEXAS, Borger: Circle, Rex, Rig; Kermit: Kermit; Pampa: LaRosa, Rite; Odessa: Panhandle; Rialto: Wellington; Ritz, Texca; Wink: Rex, Rig.

CONSOLIDATED THEATERS, INC.: President: L. C. Griffith; V-P: J. McKenna; Ass't Sec'y & Treas: H. J. Griffith; Ass't Secretary: R. E. Griffith.

OKLAHOMA, Ardmore: Paramount (closed); Chickasha: Rialto, Ritz, Washita; Claremore: Palace, Yale; Clinton: Del Rio, Midland; Cushing: American, Duncan, Paramount; Drumright: Midwest, Rex, Strand (closed); Holdenville: Dixie, Grand, Liberty; Hominy: Ritz; Oklahoma City: Reno; Sapulpa: Empress (closed), Yale, Sayre: Rio, Ute; Vinita: Aztec, Lyric.

TEXAS, Cleburne: Palace, Yale; Lubbock: Lindsey, Palace, Texan; Midland: Ritz, Yucca; W. J. MOORE: OKLAHOMA, Fairfax: Tall Chief.

GAINEYS THEATERS, TX: Gainesville: Majestic, Plaza, Texan (closed).

COLEMAN INTERESTS: OKLAHOMA, Miami: Coleman, Glory-B.


R. E. GRIFFITH THEATERS, INC.: President: R. E. Griffith; V-P: F. L. Stocker; Secretary & Treasurer: R. I. Payne; Asst Treasurer: B. J. McKenna.

NEW MEXICO, Alamogordo: Alamendo, Pueblo; Carlsbad: Cactus, Cavern; Clovis: Lyceum, Mesa; Deming: Luna; Eunice: Lea; Gallup: Hobbs: Reel, Rig: Jal; Rext: Roswell: Pecos, Yucca.

TEXAS, Olney: Olney, Princess (closed), West: Port: Garza.

WESTERN THEATERS, INC.: President: R. E. Griffith; V-P: F. L. Stocker; Secretary & Treasurer: R. I. Payne.

NEW MEXICO, Portales: Yam.

TEXAS, Ballinger: Palace, Texas; Belton: Beltes, Beltonian; Brady: Brady, Palace; Clarksville: Colonial, State; Decatur: Majestic, Ritz; Georgetown: Palace, Ritz; Gonzales: Crystal; Hereford: Star, Lampasas: Le Roy, Le Roy, Jr. (closed), Lockhart, Baker; Luling: Princess; Merkel: Queen; Odessa: Lyric; Plainview: Granada, Texas; San Saba: Palace; Spur: Palace, Spur, Stamford: Grand, Ritz, Winters: Lyric, Queen.

GRIFFITH, R. E.—See: GRIFFITH AMUSEMENT CO.

GROSS CIRCUIT

Owner and Manager: W. D. Gross

THEATERS (8): ALASKA, Douglas: Coliseum; Haines: Coliseum; Juneau: Coliseum; Kichkan: Coliseum; Petersburg: Coliseum; Sika: Coliseum; Skagway: Broadway; Wrangle: Coliseum.

GUDSANOVIC, PAUL
602 Film Exchange Bldg., Cleveland.

President: Paul Gudsanovic

THEATERS (7): OHIO, Cleveland: Corlett, LaSalle, Norwood Moreland, Regent, Congo; Parma: Parma.

H. & H. THEATER COMPANY
Arlene, Tex.

President-General Manager: H. T. Hodge

THEATERS (15): TEXAS, Anson: Lyric, Palace; Ballinger: Texan; Queen; Breckenridge, Texan; Merkle: Cozy, Queen; Midland: Grand, Ritz; Odessa: Lyric, State; Stamford: Grand, Ritz; Winters: Lyric, Queen.

HALL INDUSTRIES THEATERS
Rialto Theater, Beeville, Tex.

Partnership: H. W. Hall, J. S. Hall, Jr.

Gen'l Mgr: Film Buyers. 47 H. W. Hall

THEATERS (11): TEXAS, Alice: Queen, Rialto; Aransas Pass: Rialto; Beeville: Mission and Rialto; Cueru: Palace, Rialto; Kenedy: Rialto; Kingsville: Rex and Rialto; Sinton: Rialto.

HARRICK-EVERGREEN THEATERS
670 Skinner Bldg., Seattle, Wash.

Gen'l Mgr, Seattle Division: John Hamrick
Gen'l Mgr, Portland Division: Albert Finkelnberg

THEATERS (18): (Note: Listed in order of size.)

HARRICK, JOHN: THEATERS
WASHINGTON, Tacoma: Beverly, Blue Mouse, Music Box, Riviera, Roxy, Temple.


WASHINGTON, Seattle: Blue Mouse, Coliseum, Fifth Avenue, Music Box, Music Hall, Orpheum, Paramount.

HANCOCK, JAMES, CIRCUIT

Circuit, Idaho

General Manager: James Hancock

THEATERS (4):

IDAHO, Cambridge: Hancock; Council: Hancock; Midvale: Hancock; New Meadows, Hancock.

HARRIS AMUSEMENT CO.
711 Clark Bldg., Pittsburgh, Pa.

President: John H. Harris

Secretary-Treasurer: George S. Harrison


HARRIS THEATRICAL ENTERPRISES, N.Y.
3410 Broadway, N.Y. C.

Gen'l Mgr-Film Buyer: Harry A. Harris


HARRIS-VOELLER THEATERS, INC.
Burley Theater, Burley, Idaho.

President-General Manager: I. H. Harris

THEATERS (9): IDAHO, Buhi: Cozy and Ramona; Burley: Burley and Orpheum; Rupert: Egyptian and Wilson: Jerome: Rialto.

WYOMING, Evanston; Strand, Orpheus.

HARRISON THEATER & REALTY CORP.
Embassy Theater Bldg., Ft. Wayne, Ind.

General Manager: M. Marcus
THEATERS (4):

HECHT, HARRY K. CIRCUIT
Rialto Theater, Passaic, N. J.
General Manager: Maurice J. Willer
THEATERS (4):
NEW JERSEY, Passaic: Palace, Rialto; Paterson: Plaza, Capitol.

HEISEL, G. J. THEATERS (4):
OHIO, New Boston: Lyric, New and Popular; Scootville: Stanley.

HEYWOOD AMUSEMENT CO.
New Richmond, Wis.
Gen'l Mgr.-Film Buyer: J. G. Heywood
Secretary-Treasurer: Carrie Kahler Heywood
THEATERS (6):
WISCONSIN, Baldwin: Auditorium; Cornell: Gem; New Richmond: Gem; Stanley: Stanley; Clear Lake: Community; Osceola: Spanish Garden.

HILDINGER ENTERPRISES
142 E. State St., Trenton, N. J.
Film Buyer: I. Levy
THEATERS (8):
NEW JERSEY, Trenton: Bijou, Greenwood, Princess, Rialto; Stacy, Strand and Victory; Hightown: Hights.

HIRSH AMUSEMENT COMPANY
President: Martin Hirsh
Secretary-Treasurer: Harry Hirsh
Vice-President: David Levin
THEATERS (5):

HOME THEATERS CIRCUIT CORP.
Lincoln Theater, Robinson, Ill.
Pres.-Gen'l Mgr.-Film Buyer: J. C. Hewitt
THEATERS (4):
ILLINOIS, Newton: New Star; Oblong: Home; Robinson: Lincoln, Strand.

HOUSE, CHARLES, ENTERPRISES
105 W. State St., Rockford, Ill.
Gen'l Mgr.-Film Buyer: Charles House
THEATERS (6):
ILLINOIS, Canton: Garden; Rockford: Capital; Midway, State; Monmouth: Bijou, Rivoli.

HUDSON-TIVOLI, INC.
Tivoli Theater Bldg., Richmond, Ind.
President: Robert L. Hudson
Secretary: Hollis P. Hudson
Vice-President: Will Reeler
THEATERS (6):
INDIANA, Kendallville: Strand, Princess; Richmond: Hudson, Indiana, Ritz, Tivoli.

HUISCH THEATER ENTERPRISES
1426 Harvard Ave., Salt Lake City, Utah.
Owner: C. E. Huish
THEATERS (11):
NEVADA, Elko: Elko, Hunter.

HUNT'S THEATERS, INC.
Hunt's Casino Bldg., 3411 Atlantic Ave., Wildwood, N. J.
President: W. C. Hunt
Treasurer: W. R. Stine
Secretary: W. D. Hunt

NEW JERSEY, Avalon: 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, Black, Casino, Plaza Dance Pier, Nixon, Regent, Strand, Ocean Pier, Pennsylvania, Philadelphia: Rockland.

IDEAL AMUSEMENT CO.
524 Central Ave., Johnstown, Pa.
President: V. F. Scott
Secretary: Cuba Walker

THEATERS (10):
NEW JERSEY, Bound Brook: Lyric.
Pennsylvania, Altoona: Lyric, Vernon; Barnesboro: Vernon; Conemaugh: Penn; Johnstown: Ideal, Laurel, Rivoli; Juniata: Juniata; Sykesville: Ideal.

IMPERIAL THEATERS, INC.
Imperial Theater, Forrest City, Ark.
President-Gen'l Mgr.: F. L. Haven
THEATERS (3):
Arkansas, Brinkley; Imperial; Forest City: Imperial, Rosemary; Marianna; Imperial: Wynne.

INDEPENDENT THEATERS, INC. (Tenn.)
Cameo Theater, 527 Market St.
President: A. Solomon
Gen'l Mgr. and Film Buyer: S. H. Borisky
THEATERS (Note: Theaters listed in two groups as follows):
INDEPENDENT THEATERS, INC.
TENNESSEE, Chattanooga: American, Park, Cameo, Ritz, Rivoli, Riviera
GRAND AMUSEMENT CO.
President: S. H. Borisky
General Manager: Mose Lebovitz
Film Buyer: S. H. Borisky
TENNESSEE, Chattanooga: Anusus, Grant (for colored patronage).

INDIANA COUNTY THEATERS CO.
Richelieu Theater, Blairsville, Pa.
President: John O'Hare
General Manager: William Lipsie
THEATERS (7):
Pennsylvania, Blairsville: Richelieu; Homer City: Empire; Latrobe: Grand, Olympic, Paramount; Vandergrift: Arcadia, Casino.

INDIANA-ILLINOIS THEATERS, INC.
910 S. Michigan Ave., Chicago, Ill.
President: Alexander Manta
Vice-President: D. J. Christis
Secretary: R. O. Farrell
Treasurer: Jack Rose
THEATERS (24):

INLAND THEATERS, INC.
230 S. Second St., Yakima, Wash.
President: Frederick Mercy
Secretary: Frederick Mercy, Jr.
THEATERS (18):

INDIANA COUNTY THEATERS CO. INC.
Market St., Blairsville, Pa.
President: John O'Hare
Gen'l Mgr.-Film Buyer: William Lipsie
THEATERS (5):
Pennsylvania, Blairsville: Grand and Richelieu; Homer City: Empire; Vandergrift: Casino and Moon.

INTERBORO CIRCUIT INC.
16 Court St., Brooklyn, N. Y. C.
President: Samuel Strausberg
Vice-President: Solomon M. Strausberg
Film Buyer: Jack Hattem
THEATERS (28):
Canaries, Sun, Metro, Williamsburg, Howard, Lincoln, Peerless-(Myrtle Ave.); College Point: College College N. Y. C.: Boston Road; LONG ISLAND, Hollis: Island; Lindenhurst; Laurelton: Laurelton; Little Neck: Little Neck; Merrick: Gables; St. Albans: St. Albans; Woodside: Hobart.

INTERMOUNTAIN THEATERS, INC. 52 W. 2nd St., South, Salt Lake City, U. President: J. Y. F. Freeman Vice-President Harry Davis Treasurer. Frederick J. Ewald THEATERS: (16):

IDAHO, Preston: Grand, Isis; Twin Falls: Idaho, Orpheum. 
MONTANA, Helena: Antlers, Marlow. 
UTAH, Brigham: Roxie; Logan: Grand, Roxy; Provo: Paramount, Provo, Strand, Uinta; Salt Lake City: Capitol, Paramount, Victory. 

INTERSTATE CIRCUIT, INC. AND TEXAS CONSOLIDATED THEATERS, INC. Majestic Theater Bldg., Dallas, Tex. President: Karl Hoblitze General Manager: R. J. O'Donnell THEATERS: (115):

TEXAS, Abilene: Majestic, Palace, Paramount; Amarillo: Theatre, Mission, Paramount, Rialto; Austin: Capitol, State, Paramount, Queen; Breckenridge: National, Palace; Brownsville: Capitol, Queen; Brownwood: Gem, Lyric; Corsicana: Grand; Dallas: Arcadia, Capitol, Majestic, Melba, Melrose, Dal-Sec, Forest, Rialto, Palace, Village, White; Denison: Rialto, Star; Denton: Dreamland, Palace, Texas; Eastland: Connellee, Lyric; Fort Worth: Chalybeate, Palace, Plaza, Texas; Grand; Wiggan, Fort Worth: Hollywood, Majestic, Palace, Parkway, Tivoli, Worth; Galveston: Dixie, Key, Martini, Queen, Tremont; Harlingen: Arcadia, Rialto; Houston: Kirby, Majestic, Metropolitan, Bluebonnet, Delmar, Eastwood, North Main, Tower; McAllen: Palace, Queen; Mercedes: Capitol, Rio, Mexico, Palace; Paris: Grand, Lamar, Plaza; Ranger: Arcadia, Columbia, San Antonio: Aztec; Empire, Majestic, State, Texas, Harlingen, Highland, Palace, Uptown; San Benito: Palace, Rivoli; Temple: Arcadia, Bell, Gem, Little; Tyler: Arcadia, Liberty, Majestic, Queen; Vernon: Pictorium, Vernon; Waco: Orpheum, Rival, Strand, Waco; Weslaco: Ritz, Wichita Falls: Gem, Majestic, State, Strand. 

INTERSTATE ENTERPRISES (Fla.-Ga.): (Pres.): Thomasville, Ga.; President-Gen'L Mgr.: Nat M. Williams THEATERS: (7):

FLORIDA, Quincy: Shaw. 
GEORGIA, Quitman: Lee; Thomasville: Grand. Mode, Ritz, Rose; Pelham: Pine. 

INTERSTATE THEATER CORP. 260 Tremont St., Boston, Mass. President: E. Harold Ansini Treasurer: E. Harold Stoneham THEATERS: (32):

CONNECTICUT, Danielson: Orpheum; Majestic; Putnam: Putnam Theatre, Victory; Rockville: Palace. MASSACHUSETTS, Brockton: Colonial; Great Barrington: Mahaiwe; Milford: Ideal, Opera House, State, Plymouth: Old Colony, Park. Plymouth: Reverie; Bourvay's: Reverie; Southbridge: Blanchard, Phelps, Strand; Stoughton: State. 
NEW HAMPSHIRE, Bristol: Bristol; Lancaster: Rialto; Lincolnton: Charkoroh; North Woodstock: Corliss; Plymouth: Music Hall, Plymouth; Rochester: Colonial, Scene. VERNON, Bellows Falls: Opera House, Park; St. Johnsbury: Star; White River Junction: Lyric, opera House. 

ISLE THEATRICAL CORP. 1560 Broadway, N. Y. C. Gen'L Mgr. and Film Buyer. Harry Shiffman THEATERS: (15):

NEW JERSEY, Lakewood: Strand, Palace. NEW YORK, Forest Hills: New York: Park Lane; Port Jervis: Strand, Ritz; Staten Island: State, Ritz, Liberty, Capitol, Strand, Park, Studio, New Dorp; Staten Island: Paramount. 

JAYEM MANAGEMENT CORP. 584 Bergemine Ave., West New York, N. J. President & Treasurer. Irwin Margulies V.P. & Secretary. Albert Margulies THEATERS: (4):

NEW YORK, Brooklyn: Regent. NEW JERSEY, Cliffside: Star; West New York: Rialto, Rivoli. 

JEFFERSON AMUSEMENT CO., INC. Jefferson Theater Bldg., Beaumont, Tex. President: J. C. Clemmons THEATERS: (60):

(Notes: Listed in two groups.) JEFFERSON AMUSEMENT CO., INC. TEXAS, Anahuitac: Rig; Beaumont: Gem, Jefferson, Liberty, Peoples, Rialto, Rio; Greenville: Gem, Rita, Texon; Mont Belvieu: Mont; Nederland-Port Neches: Lyric, Rio; Orange: Gem, Strand; Port Arthur: Majestic, Pearl, Peoples, Strand, Texan; Seguin: Palace, Texas. EAST, TEXAS THEATERS, INC.:

President: Sol E. Gordon THEATERS: Texas, Arp, Rex; Baytown: Arcadia, Bryan: New Dixie, Palace, Queen; Conroe: Creighton, Liberty; Gladewater: Gregg, Palace; Goose Creek: DeLuxe, Texan; Greggton: Ritz; Henderson: Palace, Strand, Vett's; Jacksonville: Palace, Rialto; Kilgore: Crim, Ritz, Strand, Texan; La Porte: Porte; Longview: Aladdin, Rembert, Ritz; Strand; Lufkin: Fines, Ritz; Marshall: Palace, Paramount, Strand, Strand, Stone, Texan; Overton: Gem, Strand, Rusk; Texas; Taclco: Strand. 

JENSEN & VON HERBERG 1520 First Ave., Seattle, Wash. President: J. C. Jensen Secretary-Treasurer: J. Von Herberg THEATERS: (5):

WASHINGTON, Ballard: Roxy; Seattle: Liberty, Bagdad, Venetian, Seattle. 

JOHNSON'S PORTABLE CIRCUITS 338 22nd Ave., North, Seattle, Wash. Manager: C. Johnson Assistant Manager: Matt Cook Cook THEATERS: (5):

WASHINGTON, Almira: Gem; Bothell: Bothell; Castle Rock: Castle Rock; Granite Falls: Granite Falls; Grand Coulee: Grand Coulee; Nezelle: Nezelle; Skykomish: Skykomish; Tenino: Tenino; Whidby Island: Bayview. 

JONES, G. C., Sr. 3356 Jefferson Ave., Cincinnati. Owner: G. C. Jones, Sr. THEATERS: (4):


KAIMANN, THEATERS, INC. 4026 W. Florissant Ave., St. Louis. THEATERS: (7):

MISSOURI, St. Louis: Baden, Bremen, Circle, O'Fallon, Salisbury, Lee, Lowell. 

KALLEY THEATERS, INC. Madison Theater, Oneida, N. Y. Pres-Gen'L Mgr.-Film Buyer. M. J. Kallet THEATERS: (15):


KAYTON THEATERS Orpheum Theater, Franklin, Pa. THEATERS: (4):

PENNSYLVANIA, Franklin: Orpheum, Park; Grove City, Kayton. WEST VIRGINIA, Montgomery: Avalon.
**LEAD BELT AMUSEMENT CO.**
Roseland Theater, Flat River, Mo.
President .......................... George H. Karsch
Secretary-Treasurer ............ Mrs. George H. Karsch

**THEATERS (6):**

Listed in two groups.

**LEAD BELT AMUSEMENT CO.**
MISSOURI: Bonne Terre; Odeon; Elvins: Royals; Flat River; Roseland; State.
FARMINGTON ENTERTAINMENT CO.
MISSOURI, Farmington: Ritz; Leadwood: Roxy.

**LEFF-MYERS THEATERS**
276 W. 43rd St., New York, N. Y.
President .......................... Abraham Leff
Manager .......................... Louis Myers

**THEATERS (7):**


**LEIBERMAN, FRED E., CIRCUIT**
Tremont Theater, Boston, Mass.

**THEATERS (16):**

MAINE, Portland: Keith’s.
MASSACHUSETTS, Boston: Columbia, Majestic, Opera House, Tremont; Fitchburg: Lyric; Lowell: Capitol, Crown, Opera House, Rialto, Victory; Medford: Riverside; Springfield: State; Willimansett: Willow.
NEW HAMPSHIRE, Nashua: Colonial.
RHODE ISLAND, Providence: Modern.

**LEIGHT, N. E., CIRCUIT**
Parma, Idaho.
General Manager .................. N. E. Leight

**THEATERS (4):**

OREGON, Nyssa: Liberty.

**LEVENSON, J., CIRCUIT—See: Strand Theaters**

**LEVY, ISAAC—See: Hildinger**

**LEWIS CIRCUIT—See: Gasconade**

**LEWIS, P. MORTIMER, JR.**
Apollo Theater, Atlantic City, N. J.
Film Buyer ....................... P. Mortimer Lewis, Jr.

**THEATERS (5):**

NEW JERSEY, Atlantic City: Apollo, Capitol, Embassy, Strand, Ventnor.

**LIBERTY AMUSEMENT CO.**
Perpetual Savings Bldg., Wellsville, O.

**THEATERS (7):**

OHIO, Salineville: Palace; Wellsville: Liberty.
PENNSYLVANIA, Claysville, Clay; New Brighton: Brighton; Tarentum: Grand; Zelienople: Strand.
WEST VIRGINIA, Chester: Lincoln.

**LIBSON, I.**
1215 Keith Bldg., Cincinnati, O.
Gen’l Mgr.-Film Buyer ............. I. Libson

**THEATERS (5):**

OHIO, Dayton: Strand; Cincinnati: B. F. Keith’s, Gifts, Bijou, Star.

**LICHTMAN THEATERS**
1215 U St., N. W., Washington, D. C.
President ......................... A. E. Lichtman
Gen’l Mgr.-Film Buyer ............. E. J. Haley
Supervisor ....................... R. G. Byars

**THEATERS (15):**

DISTRICT OF COLUMBIA, Washington:
Booker-T, Broadway, Lincoln, Rosalia, Mott, Republic, Raphael.
VIRGINIA, Newport News: Jefferson; Norfolk:
Booker-T, Colonial, Olney, Regal; Portsmouth: Capitol; Richmond: Booker-T; Roanoke: Virginia.
LILLY, A. W. CIRCUIT
Greenville, Tex.
Gen'l Mgr.-Film Buyer .......... A. W. Lilly
THEATERS (6):
TEXAS: Commerce: Palace, Lyric; Sulphur Springs: Broadway, Mission; Greenville: Colonial, Rialto.

LINCOLN THEATER CORP.
Stuart Theater Bldg., Lincoln, Neb.
THEATERS (5):

LITTLE, J. A.
THEATERS (4):
WEST VIRGINIA: McComas: Mora; Maybury: Dixie; Switchback: Dixie; Vivian: Vivian.

LOEW'S, E. M., THEATERS, INC.
210 Tremont St., Boston.
President-Treasurer .............. Elias M. Loew
THEATERS (30):
CONNECTICUT, Hartford: Loew's.
MASSACHUSETTS, Lowell: Natatorium, 46th St., Hanover, Mission; Lowell: Woodside, Majestic; Lynn: Lyric, Universal, Lancaster: Family; Lynn: Capitol; New Bedford: Strand; Roxbury: Ideal, Somerville: Davis Square; Watertown: Watertown Square; West Roxbury: Olympia, Family, Plymouth, Regent; North Adams: Richmond; Peabody: Strand.
RHODE ISLAND, Newport: Colonial, Olympia: Royal, Pawtucket: Capitol and Music Hall; Providence: Capitol.

LOEW'S, INC.
1540 Broadway, New York, N. Y.
President .................... Nicholas M. Schenck
Gen'l Theater Representative Charles C. Moskowitz
V-P and Treasurer ............. David Bernstein
Asst. Gen'l Theater Rep. Marvin Schenck
Booking Mgr. VAudeville Booking Agency Sidney Piermont
Chief Exploitation and Advertising Oscar A. Dob, Chief Counsel .. Lepold Friedman Theater & Stage Production Exec.
Louis K. Sidney
Counsel ...................... I. Frey

THEATERS (110):
(NOTE: Loew's, Inc., operates several theaters in association with United Artists Theater Circuit, which theaters are designated in the list of United Artists listed elsewhere under United Artists; in addition Loew's, Inc., operates the Poli-New England Circuit, listed under Poli-New England.)

DISTRICT OF COLUMBIA, Washington:
Columbia, Capitol, Palace.
GEORGIA, Atlanta: Grand, DELAWARE, Wilmington: Loew's, INDIANA, Evansville: Victory, Majestic; Indianapolis: Loew's.
KENTUCKY, Louisville: Loew's.
LOUISIANA, New Orleans: State.
MARYLAND, Baltimore: Century, Parkway, Valencia.
MASSACHUSETTS, Boston: Orpheum, State, Missouri, Kansas City: Midland, St. Louis: Loew's.
NEW JERSEY, Jersey City: Loew's; Newark: State; North Bergen: Embassy.
NEW YORK, New York: (Manhattan) Apollo, Boston, Avenue B, Canal, Commodore, Delancey, 86th St., 83rd St., 42nd St., Hollywood, Inwood. Lincoln, Lexington, Mayfair, 157th St., 116th St, Orpheum (E. 80th St.), Rio, Seventh Ave., 72nd St., Sheridan, State, Victoria, Ziegfeld (Brooklyn) Alpine, Bay Ridge, Bedford, Boro Park, Brevoort, Broadway, Century, Coney Island, 46th St, Gates, Kameo, Kings, Melba, Metropolitan, Oriental, Palace, Parkway, Premier, Warwick (Borough) Boulevard. Burlond, Burnside, Elmire, Fairmont, Grand, National, 167th Street, Paradise, Spooner, Victory. Long Island: (Astoria) Astoria, Trillium; (Corona) Plaza; (Flushing) Prospect; (Jamaica) Hillside; Valley; (Richmond Hill) Willow; (Woodside, New York State: Mt. Vernon; Mt. Vernon; New Rochelle: New Rochelle; Rochester: Syracuse: State; White Plains; State, Yonkers: Yonkers.
OHIO, Akron: Loew's; Canton: Loew's; Columbus: Broad, Ohio; Cleveland: Ohio, Granada, Park State, Stillman; Dayton: Loew's; Toledo; Valencia: Loew's.
PENNSYLVANIA, Pittsburgh: Penn; Harrisburg: Loew's; Reading: Loew's.
RHODE ISLAND, Providence: State. TIE, TIESSES. Metrop: State, Nashville: Vendome; Richmond: Loew's.
TEXAS, Houston: State.
VIRGINIA, Norfolk: State, Loew's.
CANADA, London: Loew's; Toronto: Loew's.

LONG, LOUIS F. CIRCUIT
Safford Th., Safford, Arizona.
THEATERS (5):
ARIZONA, Bowie: Bowie; Wilcox: Mystic; Pima: Pima; Douglas: Royal; Safford: Safford.

LUCAS AND JENKINS, INC.
Wilton Bldg., Atlanta, Ga.
President .................... Arthur Lucas
Sec'y-Treas: ................... William K. Jenkins
THEATERS (40)
Theaters affiliated with Public:
GEORGIA, Athens: Georgia, Palace, Strand; Atlanta: Capitol, Fox, Georgia, Paramount; Augusta: Dreamland, Pritchburg, Modjeska, Rialto; Brunswick: Bijou, Ritz; Columbus: Grand, Rialto, Royal, Springer, Macon: Capitol, Grand, Rialto, Ritz: Savannah: Arcadia, Bijou, Royal, Lucas, Oconee; Waycross: Lyric, Ritz; Gainesville: Royal, State; Moultrie; Grand, Moultrie. Independently operated:
GEORGIA, Atlanta: Palace, Techwood, Tenth Street, West End, Cascade; Decatur De Kalb; East Point: Fairfax.

LUCAS THEATER CIRCUIT
220 S. State St., Chicago, Ill.
General Manager ................ B. A. Lucas
THEATERS (16):
ILLINOIS, Coal City: Rialto; De Kalb: Egyptian, Fargo; Freeport: Patio; Geneva: Fargo; Mantino: Darb; Morris: Morris; Naperville: Naper; St. Charles: Arcadia; Sandwich: Sate; Sycamore: Fargo; Sterling: State, Sterling; Woodstock: Miller.
INDIANA, Gary: Grand; Logansport: Roxy.

LUST, SIDNEY, THEATRES. Direction: 620 Earle Bldg., Washington, D. C.
General Manager ................ Miss A. McConnell Film Buyer ...................... Sidney B. Lust
THEATERS (7):
DISTRICT OF COLUMBIA, Washington:
Hippodrome, Leader.
MARYLAND, Hyattsville: Arcade; Mount Rainier: Cameo; Rockville: Milo.
VIRGINIA, Alexandria: Igomar, Richmond.

LYRICK MUSIC & CIRCUIT CO.
34 W. Pennington St., Tucson, Ariz.
President-Treasurer ............ Nick Diamos
Vice-President-Secretary .......... David Diamos
THEATERS (5):
ARIZONA: Bisbee: Lyric; Douglas: Grand, Nogales: Nogales; Phoenix: Phoenix; Tucson: Plaza.

MacKENNAN, A. J.
115 Hooker Ave., Poughkeepsie, N. Y.
THEATERS (4):
NEW YORK, Millbrook: Strand; Millerton: Paramount; Pawling: Albermarc, Phoenix: Keen's.
McCARTHY BROS.
64 Fifth St., N., Fargo, N. D.
Pres.-Gen'l Mgr.—Film Buyer. W. T. McCarthy
THEATERS (8):
MINNESOTA, Fergus Falls: Lyric and Orpheum; Montevideo: New Eagle and Star.
NORTH DAKOTA, Lidgerwood: Lyric; Cavalier: Rocky; Hebron: Lyceum; St. Thomas: Opera House.

MCCLUMM'S, A.B. THEATERS
803 E. Main, St. Hooper, III.
Film Buyer A. B. McCollum
THEATERS (11):
ILLINOIS, Clinton: Clintonia, Kaye, Star; Dwight: Blackstone; Fairbury Square; B. O. Crown; Norwalk: Regent; South Norwalk: Empress.
MAINE, Bangor: Bijou, Graphic, Opera House, Park; Bath: Bath House; Biddeford: Central, City Opera House; Ft. Fairfield: Paramount, Park; Houlton: Temple; Orono: Strand; Rockland: Park, Strand; Waterville: Haines, Maine: Westbrook: State; Portland: Maine, State.
NEW HAMPSHIRE, Dover: Lyric, Strand. RHODE ISLAND, Newport: Strand; Pawtucket: Strand; Woosocket: Stadium.
VERMONT, Barre: Paramount, Magnet; Rutland: Grand, Strand, Paramount.

MAINE & NEW HAMPSHIRE THEATERS CO.
Metropolitan Bldg., Boston.
President George W. Lane, Jr.
General Manager J. J. Ford
Film Buyer W. A. Sullivan
THEATERS (29):
MAINE, Auburn: Auburn; Augusta: Capitol and Colonial; Brunswick: Cumberland and Fastime; Gardner: Opera House and Coliseum; Hallowell: Lewiston, Empire, Music Hall, Priscilla and Strand; Livermore Falls, Dreamsland; Norway: Rex; Rumford: Acadia and Strand; South Paris: Strand; Wilton: Wilton.
MASSACHUSETTS, Pitchburg: Pitchburg.
NEW HAMPSHIRE, Berlin: Albert and Princess; Concord: Capitol, Star; Portsmouth: Colonial, Olympia and Portsmouth.
VERMONT, Burlington: Flynn, Majestic; Montpelier: Playhouse.

MALCO THEATRE, INC.
138 S. Main St., Memphis, Tenn.
Pres.-Gen'l Mgr. M. A. Lightman Secretary-Treasurer M. S. McCord
THEATERS (58):
ARKANSAS, Camden: Rialto, Strand; Clarks-
NEW YORK, New York: Costello, Midtown, Uptown, Yorktown.

CONSOLIDATED AMUSEMENT ENTERPRISES:

NEW YORK, New York: Kingsbridge, Moshulu, Ogden, Tuxedo, U. S.

PACIFIC NATIONAL—See: Preferred

PANORAS CIRCUIT

Strand Theater, Willmantic, Conn.

THEATERS:

CONNECTICUT: New Milford; Star; Stafford Springs: Palace; Waterbury: Garden; Willimantic: Strand.

PARAMOR THEATER COMPANY CIRCUIT

52 W. Second S. St., Salt Lake City, U. Manager

THEATERS (4):

UTAH, Ogden: Colonial, Lyceum, Orpheum, Paramount.

PARAMOUNT PICTURES, INC.

Theaters operated by subsidiaries, 1501 Broadway, New York, N. Y.

THEATERS (1,97):

(Note: Theaters are listed by subsidiary groups.)


GEORGE WALSH:

NEW YORK, Glen Falls: Paramount; Middletown: Paramount; Newburgh: Broadway; Peekskill: Paramount; Peughkespie: Bardavon, State, Stratford.

PAR-LAND THEATERS, INC.:

NEW YORK (Staten Island), Great Kills: Strand; New Dorp: New Dorp; Port Richmond: Ritz; St. George: St. George; Stapleton: Liberty, Paramount; Tottenville: Stadium; West Brighton: Capitol.

VINCENT McFAUL:

NEW YORK, Buffalo: Bailey, Buffalo, Century, Court Street, Elmwood, Great Lakes, Hodpropde; North Park, Roosevelt, Seneca, Kensington; Niagara Falls: Belle, North Tonawanda: Riviera; Kenmore: Kenmore.

FULTON ENTERPRISES, INC.

NEW YORK, Fulton: State.

CLAIR AMUSEMENT CO., INC.

NEW YORK, Fulton: Happy Hour.

HERCULES THEATER CORP.

NEW YORK, New York: Paramount.

ST. FABIAN:

NEW YORK, Brooklyn: Paramount.

M. E. COMERFORD & FRANK WALKER:

NEW YORK, Rochester: Capitol, Century, Regent; Oswego: Lark; Shaverly: Amus, Capitol.


A. N. NOTOPOULOS:

MARYLAND, Cumberland: Strand.

PENNSYLVANIA, Ambridge: Penn, Butler, Capitol, Aliquippa: Rialto, State, Strand.

QUAKER THEATERS CORP.

PENNSYLVANIA, Philadelphia: Frankford, Nixon, Roosevelt, Tower.

A. A. & P. DAMS:

NEW JERSEY, Newark: Paramount; Paterson: United States.

CARL BAMPFORD:
NORTH CAROLINA: Asheville: Imperial, Palace, Paramount, Plaza, State; Canton: Colonial, Strand.

TENNESSEE: Bristol: Paramount.

WILLY KINCEY:

ALABAMA: Anniston: Noble, Rialto, Ritz; Auburn: Tiger; Bessemer: Grand, State; Demopolis: Lido, Marengo; Jasper: Jasper, New; Montgomery: Empire, Grand, Paramount, Strand; Tivoli; Selma: Academy; Valley, Tuscaloosa: Bama, Diamond, Ritz; Troy: Princess, Enzor; Birmingham: Alabama, Pantages, Ritz, Strand; Tuscaloosa: Jefferson; Tuskegee: Macon.

NORTH CAROLINA: Charlotte: Carolina, State, Imperial.

SOUTH CAROLINA: Abbeville: Opera House; Anderson: Criterion, Strand; Columbia: Carolina, Imperial, Ritz, Strand; Darlington: Liberty; Florence: Carolina, Colonial; Greenwood: Carolina, Ritz, State; Spartanburg: Carolina, Criterion, State; Sumter: Ritz, Sumter; Greenville: Carolina, Rival.


M. A. LIGHTMAN:

ARKANSAS: Russellville: New, Ritz; Van Buren: Opera House, Ritz; Fort Smith: Jom, Mystic, New, Temple.

TENNESSEE: Jackson: Hauber, Paramount, State; Memphis: Malco, Orpheum, Strand.

HUNTER PERRY:


Port News: Paramount, James.

GEORGE ZEPPOS:

WEST VIRGINIA: Wheeling: Ritz.

LUCAS AND JENKINS:

GEORGIA: Brunswick: Bijou, Ritz; Barnesville, Ritz; Elibertson: Strand; Athens: Palace, Strand, Georgi, Moultrie; Grand, Moultrie; St. Simon: Island: Casino; Gainesville: Ritz, Royal, State, Waverly: Lyric; Alpharetta: Capitol, Grand, Rialto, Ritz; Columbus: Grand, Rialto, Royal, Springer; Augusta: Imperial, Dreamland, Modjeska, Ritz, Savannah: Arcadia, Bijou, Folly.

Lucas, Odeon, Atlanta: Fox, Capitol, Paramount, Georgia.

HARRY DAVID:


MONTANA: Helena: Antlers, Marlou.

E. J. SPARKS:

FLORIDA: Jacksonville: Arcade, Capitol, Empire, Florida, Imperial, Palace, Temple, Roxy; Daytona: Beach, Auditorium, Florida, Crystal, Lyric; Daytona: Empire, Lakeland; Palm, Polk, Strand; Lake Worth: Oakley; West Palm Beach: Arcade, Florida, Park, Rialto, Stanley, St. Peterburg: Alcazar, Cameo, Capitol, Florida, Harlem, La Plaza, Ninth Street, Phil.


S. A. LYNCH:

FLORIDA: Coral Gables: Coral Gables; Hialeah: Hialeah; Miami: Flagler, Little. Olympta, Paramount, Rialto, Exy, Miami Beach: Colony, Community.

ED ROWLEY:

ARKANSAS: Little Rock: Arkansas, Capitol, Pulaski, Royal.

JOE COOPER AND WARNER BROS.:


JOE COOPER:


HOBRAZELLE AND O'DONELL:


J. C. CLEMMONS AND SOL GORDON:


WILL HORWITZ:

TEXAS: Houston, Ritz, Iris, Texan.

VITAL CHRONICLES:

OHIO: Hamilton: Palace, Paramount, Rialto; Marion: Palace, Marion, Midddleton, Paramount, Strand, Gordon, Sorg.

A. H. BLANK:


ILLINOIS: Moline: LeClark; Rock Island, Port Armstrong, Spencer.

NEBRASKA: Hastings: Strand, Rivoli; Omaha: Paramont, Orpheum, Omaha, Grand Island: Capitol, Majestic, Fairbury, Bonham, Majestic.

MULLINS AND PINSANSKI:

(Ohioa Theaters—in receivership)

WEST VIRGINIA, Bluefield: Granada, Rialto.

HARRY NACE:
ARIZONA, Casa Grande: Paramount; Phoenix: Orpheum, Ramona, Rialto, Strand; Tucson: Opera House, Rialto.

JOHN FRIEDEL AND L. J. LUDWIG:


JOHN BALABAN:

INDIANA, South Bend: Colfax, Palace, State; Marion: Paramount, Hammond, Paramount.

OHIO, Toledo: Paramount, Princess.

GEORGE W. TRENDLE:

H. S. BUTTERFIELD THEATRE, INC., AND BUTTERFIELD MICHIGAN THEATERS CO.

MICHIGAN, Allegan: Regent; Ann Arbor: Majestic, Michigan, Orpheum, Whitney, Wurthing; Battle Creek; Gaiety, Garfield, Plaza; Bay City: Bay, Regent, State, Flint, Capitol, Garden, Palace, Regent; Hillsdale: Alhambra, Dawn; Ionia: Ionia, Orpheum; Jackson: Capitol, Majestic, Michigan, Orpheum, Orpheum, Cap, Fuller, State, Ludington: Lyric; Lansing: Capitol, Gladmer, Lansing, Strand; East Lansing: State; Niles: Riner, Ready, Owosso; Capital, Strand; Pontiac: Capitol, Oak, Capital, Royal; Port Huron:ead, State; Port Huron: Desmond, Family, Majestic, Saginaw: Franklin, Mecca, Regent, Strand, Temple, Wolverine, Ypsilanti; Martha Washington: Grand, North, Grand Rapids: Isis, Empire, Kent, Majestic, Regent.
MONROE: Dixie, Family; Holland: Colonial, Holland, Strand; South Haven: Centre; Alpena: Lyric, Maltz; Benton Harbor: Bijou, Liberty; Big Rapids: Colonial; Cadillac: Lyric; Manistee: Lyric, Ramsdell; St. Joseph: Caldwell; Three Rivers: Riviera; Traverse City: Lyric, Trayab, Opera House; Adrian: Croswell, Family; Sturgis: Roxy, Strand.

PARAMOUNT-RICHARDS THEATERS, INC.
608 Canal St., New Orleans, La.
President & Gen'l Mgr. E. V. Richards, Jr.
Ass’t. General Manager N. L. Carter
THEATERS (58):
ALABAMA, Mobile: Crown, Empire, Saenger.
ARKANSAS, Helena: Paramount, Pastime; Hope: Rialto, Saenger; Pine Bluff: Alamo, Saenger.
FLORIDA, Pensacola: Isis, Saenger.
LOUISIANA, Alexandria: Paramount, Saenger; Baton Rouge: Louisiana, Paramount; Monroe: Capitol, Paramount; New Orleans: Globe, Saenger, Tudor; Shreveport: Capitol, Majestic, Saenger, Strand.
MISSISSIPPI, Biloxi: Buck, Saenger; Clarksdale: Globe, Paramount; Columbus: Dixie, Princess; Greenville: Buck, Paramount; Greenwood: Lyric, Paramount; Gulfport: Anderson, Paramount; Hattiesburg: Buck Lomo; Jackson: Buck, Century, Istrione, Majestic, Jaxon—under construction; Meridian: Alberta, Strand, Temple; Natchez: Grand Ritz, Tupelo: Lyric, Strand; Vicksburg: Alamo, Buck, Saenger; West Point: Ritz.
TEXAS, Texarkana: Paramount, Strand.

PAROTT & AUSMUS—See: Cherokee

PARTMAR THEATER CORP.
1584 W. Washington Blvd., Los Angeles, Calif.
President: ............................................ Marco Wolf
Secretary: ............................................ J. Partington
THEATERS (8):
ARIZONA, Phoenix: Studio.
CALIFORNIA, CALIFORNIA: Balboa, Manchester, Paramount; Long Beach: Cabart, Rivoli, State; San Bernadino: Studio.

PASTIME MUSEUM CO.
93 Society St., Charleston, S. C.
Genl. Mgr.—Film Buyer: .................. Albert Sottie
THEATERS (5):
SOUTH CAROLINA, Charleston: Academy, Garden, Gloria, Majestic and Victory.

PEKRAS, JOHN
360 Broad St., Elyria, O.
President-Manager: .................... John Pekras
THEATERS (5):
OHIO, Elyria: Capitol, Lincoln, Rialto, Rivoli; Lorain: Tivoli.

PETERSSEN THEATER CIRCUIT
616 Golden Gate Bldg., San Francisco, Calif.
President-Genl. Mgr. Charles E. Petersen
Film Buyer-Genl. Mgr. William J. Helm
THEATERS (6):
CALIFORNIA, Burlingame: Broadway; Concord: Concord, Niles: Niles, San Bruno: El Camino; South San Francisco: State; Brentwood: Legion.

PHOENIX AMUSEMENT CO. (Kentucky)
P. O. Box 336, Lexington, Ky.
Asst. Genl. Mgr.-Director Anna Bell Ward
Secretary-Treasurer Harry Congleton
THEATERS (5):
(Note: Operated in four groups.)
PHOENIX AMUSEMENT CO.
KENTUCKY, Lexington: Ben Ali, Strand.
State, Kentucky: Paris: Bourbon; Richmond: Madison, State.

SOMERSET AMUSEMENT CO.
KENTUCKY, Somerset: Kentucky, Virginia.

NELSON AMUSEMENT CO.
KENTUCKY, Georgetown: Glenn.
MT. STERLING AMUSEMENT CO.
KENTUCKY, Mt. Sterling: Tabb, Trimble.

PIEDMONT THEATER MANAGEMENT CO.
Spruce Pines, N. C.
General Manager: .................. J. E. Stanley
THEATERS (8):
NORTH CAROLINA, Barnardsville: CC Camp; Crossnore: SICUT, Bridgeport: Camp; Hot Springs: CC Camp; Marion: CC Camp; Norganton: CC Camp; Montimer: CC Camp; Newlands: Piedmont.

PIONEER THEATER CORP.
24 S. 7th St., Minneapolis, Minn.
President: ................... Harold D. Field
Vice-President: .................. Leonard S. Field
Secretary-Treasurer: .................. Daniel E. Field
THEATERS (15):
IOWA, Atlantic: Grand, Iowa: Carroll: Earle, State; Clarinda: Clarinda, Rialto; Jefferson: Howard, Iowa; Spencer: Fraser, Spencer; Spirit Lake: Royal; Perry: Foxy, Perry; Webster City: Granada, Isis.

PIRLE CIRCUIT
Orpheum Theater, Jerseyville, Ill.
Pres.-Genl. Mgr.—Film Buyer: ............ S. E. Pirle
THEATERS (7):
ILLINOIS, Abingdon: Bijou; Beardstown: Princess; Bushnell: Rialto; Jerseyville: Jaxon; McLeansboro: Jaxon—(5):
MISSOURI, Macon: Roxy, Valencia.

PITTS THEATERS, INC.
909 Caroline St., Fredericksburg, Va.
General Manager: .................. Benjamin T. Pitts
Secy.-Treas: .................. L. G. Payne
THEATERS (18):
VIRGINIA, Berryville: Pitts, Claro; Culpepper: Pitts Fairfax, Emporia: Pitts; Weiss; Fredericksburg: Pitts Colonial, Pitts Leader; Front Royal: Pitts Murphy, Pitts Park; Leesburg: Pitts Tally-ho, Opera House, Manassas: Pitts, Orange: Pitts Madison; Richmond: Pitts Patrick Henry; Suffolk: Pitts Cavalier, Pitts Chadwick; Warrenton: Pitts Faquier; West Point: Pitts York.
WEST VIRGINIA, Charleston: Pitts Jefferson, Pitts Opera House.

PIZOR, LEWEN
Genl. Mgr.—Film Buyer: .................. Lewen Pizar
THEATERS (9):
PENNSYLVANIA, Minersville: Lyric, Opera House; Nazareth: Broad St., Royal; Phoenixville: Colonial and Rialto; Pine Grove: Hippodrome; Pottsville: Hollywood; Roversford: Penn.

POLL—NEW ENGLAND THEATERS, INC.
21 Church St., New Haven, Conn.
Division Manager: .................. Harry F. Shaw
Note: Operated by Loew’s, Inc.
THEATERS (15):
CONNECTICUT, Bridgeport: Poli’s, Majestic, Globe, Lyric, Hartford: Poli’s, Palace; Meriden: Palace, Poli’s; New Haven: College, Bijou, Poli’s, Waterbury: Poli’s, New MEXICO, Springfield: Poli’s, Worcester: Elm Street, Plaza, Poli’s.

PONCA CITY THEATERS, INC.
Poncan Theater, Ponca City, Okla.
President: .................. J. J. Senior
Secretary: .................. F. B. Pickrel
THEATERS (5):
OKLAHOMA, Pawhuska: Kiheka; Ponca City: Auditorium, Murray, Poncan and Ritz.

PREDDY THEATER CIRCUIT
187 Golden Gate Ave., San Francisco.
President: .................. Walter G. Preddy
Genl. Mgr.—Film Buyer: .................. R. O. Bemis
THEATERS (2):
CALIFORNIA, Burlingame: Broadway; North Sacramento: Del Paso; Roseville: Roseville and Roe; San Francisco: Princess, Uptown.
PREFFERED THEATERS CORP.
1915 Fourth Ave., Los Angeles, Calif.
President: .................. Russell Rogers
Vice-President: .................. George B. Sheldon
Secretary-Treasurer: .................. C. W. Crandall
THEATERS (6):
CALIFORNIA, Bakersfield: Niles, Long Beach: Palace; San Diego: Aztec, Mission, Plaza, Superba.

PREMIER OPERATING CORP., LTD.
21 Dundas Sq., Toronto.
Pres.-Film Buyer ............... Herbert Allen
Genl. Mgr.-Film Buyer .......... Jule Allen

TOWNS (26):
CANADA, Cobalt; Classic; Geraldton; Strand; Hamilton: Westdale; Kitchener: Capitol and Lyric; London: Walkerton, Strand, Uptown; Lincoln Park; Park; Montreal: Amherst, Francois, Monkland, Westmount; Mount Dennis: Mount Dennis; New Toronto: Capitol; Preston: Park; Smith Falls: Capitol; Stratford; Classic, Majestic; Toronto: Hollywood, Major-Rogers Road, Major St. Clair, Royce; Waterloo: Waterlloo; Windsor: Temple.

PREMIER THEATERS
967 Washington Ave., Evansville, Ind.
President ......................... Isadore J. Fine
Vice-President .................... Jesse D. Fine
Genl. Mgr.-Film Buyer .......... M. Rosenberg


PRINCIPAL THEATERS CORP. OF AMER.
RKO Pathe Studios, Culver City, Calif.
President ....................... Sol Lesser
Genl. Mgr.-Film Buyer .......... M. Rosenberg

THEATERS (22):
ARIZONA, Yuma: Lyric, California.
CALIFORNIA, Alhambra: Alhambra, El Rey, Garfield; Banning; Banning; Brawley; Brawley; Culver City: Mersala, Los Angeles: Palace, President, Towne, Porterville: Monache; Santa Maria: Santa Maria; Tracy: Grand; Ventura: American, Ventura.
INDIANA, Anderson: Starland, Riviera and Granada.
WASHINGTON, Spokane: Liberty.

PRUDENTIAL & PLAYHOUSE OPERATING CO.
1501 Broadway, New York, N. Y.
President ...................... Joseph M. Seider
Film Buyers .................. Joseph M. Seider, Irwin Wheeler
Asst. Film Buyer ........... Harry Brittar

THEATERS (31):
CONNECTICUT, New Canaan: Playhouse.
NEW YORK, Mamaroneck: Playhouse; Rye: Playhouse, White Plains, Strand.
LONG ISLAND, Bellaire: Bellaire; Center Moriches: Center Moriches; Greenport: Greenport; Hicksville: Hicksville; Holli's; Holli's; Oyster Bay; Sayville; Sayville; Patchogue; Granada, Patchogue, Rialto; West Hampton; Westhampton; East Hampton: Edwards; Montauk Point; Montauk; Sag Harbor; Sag Harbor; Smithtown; Smithtown; Northport: Northport.
NEW JERSEY, Hightstown: Hights, Princeton: Garden.

PUBLIX BAMFORD THEATERS, INC.
Ashville, N. C.

THEATERS (5)
NORTH CAROLINA, Asheville: Auditorium, Palace, Imperial, Paramount, Plaza.

PUBLIX GREAT STATE THEATERS, INC.
(Affiliated with Paramount Pictures, Inc. and Balaban & Katz Corp.)
175 N. State, Chicago, Ill.
President ....................... Barney Balaban
Vice-President and Genl. Mgr. ... Jules J. Rubens
Secretary ....................... John Balaban

THEATERS (52):
ILLINOIS, Alton: Grand, Princess; Aurora; Fox, Paramount, Tivoli; Bloomington: Castle, Illini, Irvin, Majestic; Blue Island: Grand, Lyric; Chicago Heights: Lincoln-Dixie, Illinois, Washington; Danville: Fisher, Lincoln, Lincoln, Palace, Decatur: Empress, Lincoln, East St. Louis: Majestic, Orpheum; Edwardsville: Elgin; Crocker, Grove, Rialto; Galesburg: Orpheum; West Harvey: Harvey, Joliet: Crystal, Orpheum, Princess, Harvey, Rialto, Kankakee: Luna, Majestic, Paramount; Kewanee: Peerless, Peer; Apollo, Madison, Majestic, Orpheum, Palace, Rialto; Quincy: Belasco, Empire, Orpheum, Washington; Springfield: Orpheum; Streator: Majestic, Plumb; Geneseo, Majestic, Rialto; Wood River: Wood River.

PUBLIX-RICKARDS-NACE, INC.
208 Orpheum Theater Bldg., Phoenix, Ariz.
District Manager .................. Harry L. Nace

THEATERS (9):

RKO THEATERS
1270 Sixth Ave., New York, N. Y.
THEATERS (103):
CALIFORNIA, Los Angeles: RKO-Hillstreet (Pantages Pool); San Francisco: Golden Gate.
COLORADO, Denver: Orpheum.
DISTRICT OF COLUMBIA, Washington:
Keith's.
ILLINOIS, Champagne: Orpheum, Virginia, Chicago: Palace.
IOWA, Des Moines: Orpheum (pool).
MASSACHUSETTS, Boston: Keith's Bijou, Keith's Memorial; Lowell: Beith's.
MICHIGAN, Detroit: Uptown.
MINNESOTA, Minneapolis: Seventh Street; St. Paul: Orpheum, President (pool).
MISSOURI, Kansas City: Mainstreet, Newman, Orpheum (pool).
NEW JERSEY, New Brunswick: Allandy, Rivoli, State; Newark: Proctor's, Terminal (pool); Trenton: Broad, Capitol, Lincoln, Palace (closed), State, Trent; Union City: Capitol, State (closed).
NEW YORK, Brooklyn, N. Y. C.; Albee, Bushwick, Dyker, Greenpoint, Kenmore, Madison, Orpheum, Prospect, Shore Road, Tilyou; Far Rockaway: Columbia, Strand; Flushing: Keith's; Jamaica: Alden; Mt. Vernon: Proctor's, New Rochelle: Proctor's; New York City: Alhambra, Chester, Coliseum, Colonial, Costello, Empire, Fordham, Franklin, Hamilton, Jefferson (pool), Midtown, Palace, Regent, Royal, Uptown, Yorktown, 23rd St., 81st St., 125th St.; Richmond Hill: Keith's; Rochester: Capitol, Century, Palace, Regent, Temple (pool); Rockaway Park: Park; Syracuse, Eckel, Keith's, Paramount, Strand (pool); White Plains: Keith's; Yonkers, Proctor's (pool), Strand.
OHIO, Cincinnati: Albee, Capitol, Family, Grand, Lyric, Orpheum, Palace, Paramount, Shubert; Cleveland: Allen, Palace, 105th St., Columbus: Grand, Majestic, Palace; Dayton: Colonial, Keith's, State, Lakewood: Lincoln.
RHODE ISLAND, Providence: Albee.

RANDFORCE AMUSEMENT CORP.
1515 Bedford Ave., Brooklyn, N. Y.
President ....................... Louis Frisch
Secretary ....................... Samuel Rinzler

THEATERS (43):

RAPALUS THEATERS
Majestic Theater, Easthampton, Mass.
Genl. Mgr.-Film Buyer ............. Joseph S. Rapalus

THEATERS (5):
MASSACHUSETTS, Bondville: Opera House;
RAPP, RUDEN & LEDERER
675 Eighth Ave., New York, N.Y.
President .................. Arthur M. Rapf
Treasurer .................. Michael Ruden
Secretary ................. Otto Lederer

THEATERS (9)
NEW JERSEY, Bloomfield: Broadmoor;
Caldwell: Park; Upper Montclair: Bellevue; Som-
erville: Cort.
NEW YORK, Brooklyn: Traymore; Manhattan:
Dorset; Arcadia; De Luxe; Rego Park, L. I.: Rego.

READE, WALTER, ENTERPRISES
701 Seventh Ave., New York, N. Y.
President .................. Walter Reade
General Manager ............ Leo G. Justin

THEATERS (26):
NEW JERSEY, Asbury Park: Mayfair, Paramount, Lyric, Rialto, St. James, Savoy, Main Street;
Freehold: Strand; Long Branch: Paramount, Strand; Perth Amboy: Crescent, Ditmas, Majestic, Strand; Plainfield: Paramount, Strand, Oxford; Red Bank: Carlton, Strand; Englewood: Englewood (leased to Kouras).
NEW YORK, Kingston: Broadway, Kingston;
New York: Mayfair (leased to Loew's), Savoy, City; Mineola, L. I.: Mineola (leased to Julius Saltis).

REINHEIMER, L., FILM SERVICE
910 S. Michigan Ave., Chicago, Ill.

THEATERS (13):
ILLINOIS, Chicago: Milo, Parkway, Roseland, Roseland-State, Thalia, Tiffin, Alamo, Famous, Ridgeland-Royal Court: York; Lincoln: Vogue; Lombard: DuPage.
INDIANA, Hammond: Calumet.

ROBESON, ENTERPRISES

THEATERS (6):
PENNSYLVANIA, Cresson: Rivoli; Ebensburg:
Rivoli; Portage: Rivoli; South Fork:

ROBB & ROWLEY THEATERS, INC.
314 S. Harwood St., Dallas, Tex.
President .................. H. R. Robb
V.P. & Secretary .......... E. H. Rowley
Treasurer .................. C. V. Jones

THEATERS (92):
CALIFORNIA, Pasadena: Pasadena, Park,
State, Tower, Washington.
ARKANSAS, Benton: Imp; Little Rock: Ar-
kansas, Capitol, Pulaski, Royal; Malvern: Liberty.
KANSAS, McPherson: Ritz; OKLAHOMA, Durant: Leon Rosenblatt:
McAlester: Mecca, Okla, Ritz; Muskogee: Broad-
way, Grand, Ritz, Woody, Yale.
TEXAS, Big Springs: Lyric, Queen, Ritz;
Brenham: Rex; Simond: Cameron: Cameron,
Milam; Cisco: Ideal, Palace; Commerce: Lyric,
Palace, Corpus Christi: Amusus, Grande, Melba,
Palace, Rio, Ritz; Crockett; Auditorium, Texas, Texas Bldg.; Dallas: Mirror, Rosevin, Midway,
Texas: Del Rio; Princess, Strand; Hillsboro:
Majestic, Palace, Ritz; Huntsville: Avon, Dorothy,
Laredo: Rialto, Royal, Tiffany, Theater; McKinney: Ritz,
State, Texas: Mineral Wells: Gem, Grand; Mt.
Pleasant: Martin, Palace, Texas; Palestine: Pal,
Ritz, Te.; Roy; Brownwood: National, Palace; San
Angelo: Angelus, Lyric, Palace, Ritz, Royal, Texas, Lyric; Sherman: Ritz, Texas, Washington;
Sulphur Springs: Broadway, Mission; Sweetwater:
Palace, Howard, Palace, Palace, Ritz, Texas; Taylor: Howard, Palace, Strand; Terrell: Iris, Lyric; Wakahachie: Empire, Ritz.

ROBINS AMUSEMENT CO.
Robins Theater, Warren, O.
President .................. Daniel Robins
Secretary .................. Ben Robins
Vice-President .......... D. J. Wilkoff

THEATERS (4):
OHIO, Niles: Butler, Warner; Warren: Ohio, Robins.

RODGERS, I. W., THEATER CIRCUIT
208 Halliday Estate Bldg., Cairo, Ill.
President .................. I. W. Rodgers
Vice-President .......... Carson Rodgers
Secretary-Treasurer ........ Grace Rodgers

THEATERS (16):
ARKANSAS, Bythville: Ritz, Gem, Roxy.
ILLINOIS, Anna: Yale; Ladd: Roof, Rodgers, Opera House; Carbondale: Barb, Liberty.
MISSOURI, Carthage: Bijou, Liberty; Charleston: American; Sikeston: Malone, Rex; Poplar Bluff: Criterion, Jewel.

ROME THEATRICAL ENTERPRISES
1518 W. Baltimore St., Baltimore, Md.
Pres.-Genl. Mgr. ............ J. Louis Rome
Vice-President ............ Samuel Back

THEATERS (11):
MARYLAND, Baltimore: Apollo, Astor, Broad-
way, Cameo, Capitol, Diane, Goldfield, Harlem,
Preston, Regent, Rialto.

ROSE BOOKING CIRCUIT—See: Indiana-
Illinois Theaters

ROSENBLETT-WELT THEATERS
1501 Broadway, New York, N. Y.
President .................. I. Welt
Vice-President ............ B. Rosenblatt
Secretary-Treasurer ......... Chester Wallace
General Manager ............. John Benas

THEATERS (10):
NEW JERSEY, Bayonne: Lyceum and Plaza;
Hightstown: Hights; Jersey City: Orient, Orpheum.
NEW YORK, (State Island), Port Richmond:
Empire; New Brighton: Star; Stapleton: Rex;

ROTH AMUSEMENT ENTERPRISES, INC.
69 Park Place, Morristown, N. J.
President .................. I. A. Roth
Genl. Mgr.-Film Buyer ......... Walter M. Hoffman

THEATERS (5):
NEW JERSEY, Madison: Madison; Morris-
town: Jersey, Park; Summit: Strand, Lyric.

ROTHSTEIN, NAT. CIRCUIT (Canada)
377 Burrowes Ave., Winnipeg.
Owner & Genl. Mgr. .......... Nat Rothstein

THEATERS (4):
SASKATOON, Assiniboia: Olympia; Saskatchewan:
YoRXY; Yorkton: Roxy, Princess.

ROXY THEATER CIRCUIT
306 E. Main St., Lock Haven, Pa.
Manager .................. Oscar Stiefel

THEATERS (6):
 PENNSYLVANIA, Downingtown: Roosevelt;
 Ephrata: Roxy; Lewisburg: Roxy; Lock Haven: Martin, Roxy; Meyersdale: Roxy.

RUGOFF & BECKER
1276 Sixth Ave., New York City.
Partners ............ Edward N. Rugoff, Herman Becker

THEATERS (12):
NEW YORK, Manhattan: Eighth St. Play-
house; Brooklyn: Avenue D, Avenue U, Granada,
Hermit, Surf, Tuxedo, Oceana, Sheepshead;
Long Beach: Laurel, Lido; Keew Gardens; Austin.

SAENGER SEE: PARAMOUNT-RICHARDS

SALKIN, WILLIAM
1552 3rd Ave., New York.
President ................... William Salkin
Film Buyer ................ Irving P. Gerber

1036
THEATERS (4):

SAN FRANCISCO THEATRES, INC.
25 Taylor St., San Francisco, Calif.
President: S. H. Levin
Vice-President: M. Naito
Film Buyer: Verne Taylor

THEATRES (6):
CALIFORNIA, San Francisco: Alexandria, El Rey, Coliseum, Harding, Lincoln, Metropolitan.

SAPERSTEIN, A.
910 S. Michigan Ave., Chicago, Ill.

THEATERS (14):
ILLINOIS, Chicago: Armitage, Bryn Mawr, Jackson Park, California, White-Palace, Lexington, Milford, Rivoli, Lake Union, Newberry, Cicero; Ametta; Freeport; Strand; Highland Park: Akeley, Elmo.

SAXE—See: Warner-Saxe

SCHRINE THEATRICAL CO., INC.
40 N. Main St., Groversville, N. Y.
President: J. Myer Schine
Secretary-Treasurer: L. W. Schine

THEATERS (81):
NEW YORK: Amsterdam: Regent, Rialto, Strand; Auburn: Jefferson, Palace, Strand; Bath: Babock; Buffalo: Granada, Riverside; Cartagio: Strand; Cananadaigua: Playhouse; Corning: Fox, State; Cortland: State, Temple; Oswego: Glove, Hippodrome; Glens Falls: Empire, Rialto; Geneva: Geneva, Regent, Hamilton; State; Herkimer: Liberty; Hudson Falls: Strand; Little Falls: Hippodrome, Rialto; Lockport: Hi-Art, Palace, Rialto; Malone: Malone; Massena: Massena; Norwich: Colonial; Newark: Capitol; Ogdensburg: Star; Oneonta: Oneonta, Palace; Oswego: Capitol, Richardson, Strand; Perry: Auditorium; Rochester: Cameo, Dixie, Grand, Lake, Liberty, Riviera, State; Saranac Lake: Pontiac; Salamanka: Andrews; Seneca Falls: Strand; Syracuse: Eckel, Paramount, Keith, Strand; Tupper Lake: State; Watertown: Avon, Olympic, Palace.

OHIO, Ashland: Palace, Opera House; Athens: Athens, Court, Ohio; Bellefontaine: Holland; Bucyrus: Bucyrus, State; Delaware: Strand; Fostoria: Cyrie, Roxy; Kent: Kent Opera House; Mount Vernon: Lyric, Vine; Norwalk: Forum; Piqua: Miami, Piqua; Tippecanoe: Grand, Ritz; Van Wert: Strand, Van Wert; Wooster: Opera House, Wooster.

SCHLOSSMAN—See: Muskegon

SCHOENSTADT, H., & SONS
1014 S. Michigan Ave., Chicago.
President: H. Schoenstadt


SCHREIBER, JACOB, THEATRICAL ENTERPRISES
2611 Woodward Ave, Detroit, Mich.
President: Jacob Schreiber
Treasurer: Magdelle Schreiber

THEATERS (5):
MICHIGAN, Detroit: Colonial, Blackstone-No. 2, Garden, Majestic, Forest.

SCHULTE’S THEATERS
17325 Parkside St., Detroit, Mich.
Owner: William J. Schulte

THEATERS (14):
MICHIGAN, Algonac: Algonac; Bad Axe: Bad Axe; Brighton: Washington; Detroit: Bagley, Carlton, Clay; Hazel Park: Oakdale; Howell; Howard; Hudson: Hudson; Marine City: Mariner; Richmond: Majestic; Coldwater: Tibbits; Romeo: Juliet; Van Dyke: Vandale.

SCHWARTZ, GEORGE M., CIRCUIT
Capitol Theater, Dover, Del.

THEATERS (6):
DELWARE, Dover: Capitol, Temple; Smyrna: Como, Strand, Everett, Middletown.

SEMELROTH THEATER CIRCUIT
910 St. Nicholas Ave., Dayton, O.
President: Philip Semelroth
Genl. Mgr. & Film Buyer: M. Phil. Semelroth

THEATERS (6):
OHIO, Dayton: Federation, Peoples, Riverdale, Sigma, Wayne; Franklin: Ohio.

SERVAAS, JOHN, CIRCUIT
402 N. Illinois St., Indianapolis, Ind.

THEATERS (7):
INDIANA: Vincennes: State; Kokomo: Wood; Lafayette: Main Street; Martinsville: Indiana, State; Noblesville: Logan; Rochester: Rex.

SHARBY CIRCUIT
106 Main St., Keene, N. H.
General Manager: Fred Sharby

THEATERS (9):
NEW HAMPSHIRE, Claremont: Magnet, Tremont; Franklin: Capitol, Hillsboro: Capitol; Greenfield: Apollo, Keene: Scenario.

VERMONT, Brattleboro: Capitol; Island Park: Star; Richmond: Park.

SHARD, ELMER
Monte Vista Theater, Cincinnati.

THEATERS (4):
OHIO, Cincinnati: Monte Vista; Lockland: Pendroia; Reading: Emery, Lyric.

SHEA CHAIN, INC.
1540 Broadway, New York City.
Pres., Genl. Mgr.-Film Buyer: M. A. Shea

THEATERS (43):
MASSACHUSETTS: Amherst: Amherst; Attleboro: Union, Westfield: Park.
NEW HAMPSHIRE, Manchester: Crown, Palace, State, Strand, Vitaphone; Nashua: Tremont, State.

NEW JERSEY, Bayonne: Opera House, New York, Auburn: Jefferson, Strand; Palace: Jamestown: Shear's.

OHIO, Akron: Colonial, Ashatabula; Palace, Cooks, Casto; Cambridge: Cort, Conneaut: State, La Grande; Dover: Bexley; Fremont: Paramount, Fremont; Geneva: Shear's, Newark: Midland, Auditorium, Grand; New Philadelphia: Union, Bijou; Marietta: Ohio, Strand; Youngstown: Paramount, Park; Zanesville: Weller.

PENNSYLVANIA, Bradford: Shear's, Grand, Lyceum; Erie: Shear's, McKees Rocks: Orpheum; Pittsburgh: Fulton.

RHODE ISLAND, Newport: Shear's, Paramount.

SILVERCREST THEATERS
Orpheum Theater, Yuma, Ariz.
Owner: E. B. Sturdivant

THEATERS (6):
ARIZONA, Flagstaff: Flagstaff; Glendale: Glendale; Somerton: Somerton; Yuma: Orpheum.

CALIFORNIA, Calipatria: Poppy.

SIMANSKY & MILLER
Standard Oil Building, Chicago.
Film Buyer: Somerton, Simon Simansky

THEATERS (4):
ILLINOIS, Chicago: Forest, Lido, Piasance, Savoy.

SIMONS, W. A., AMUSEMENT CO.
Wilma Bldg., Missoula, Mont.
President .......................... W. A. Simons
General Manager .................. E. K. Taylor

THEATERS (13):

11910, Coeur d’Alene: Dream, Huff, Liberty;
Kellogg: Liberty, Renata; Mullan: Liberty; Wall-
lace: Grand, Liberty;
MONTANA, Deer Lodge: Park; Plains: Lib-
erty; Polson: Lake; Livingston: Park, Strand;
Roundup: American, Park.

SINGER, MORT H., THEATERS CORP.
716 State Lake Bldg., Chicago, Ill.
President ......................... Mort H. Singer

THEATERS (11):

IOWA, Cedar Rapids: J. Orland Davenport: Or-
pheum; Dubuque: Orpheum; Marshalltown: Cap-
itol, Family, Strand; Minneapolis: Orpheum; New
Orleans: Orpheum, Liberty; Omaha: Brandeis;
Stout City: Orpheum.

SIPE, L. C., THEATERS, INC.
Charlotte, N. C.
President .......................... L. C. Sipe

THEATERS :

Note: Mansfield houses operated jointly with
Warner Bros.

OHIO, Cleveland: Cameo; Mansfield: Madison,
Majestic, Ohio; Massillon: Grand; Toledo: Gran-
da; Palace, Rivoli, Savoy.

SKIRBALL BROS.
505 Film Bldg., Cleveland, O.
Pres.-Genl. Mgr. ............ William N. Skirball

THEATERS (10):

Note: Mansfield houses operated jointly with
Warner Bros.

OHIO, Cleveland: Cameo; Mansfield: Madison,
Majestic, Ohio; Massillon: Grand; Toledo: Gran-
da, Palace, Rivoli, Savoy.

SKOURAS THEATERS CORP.
1501 Broadway, New York, N. Y.

THEATERS (53):

NEW JERSEY, Bergenfield: Palace; Bound
Brook: Brook; Dumont: Dumont; Elizabeth:
Liberty; Englewood: Englewood, Plaza; Hacken-
sack: Hackensack; Jersey City: Apollo, Capitol,
Fulton, Monticello, Rialto, State, Strand, Tivoli;
Newark: Terminal; Nyack: Broadway, Rockland;
Westwood: Pacsack, Westwood.

NEW YORK, Haverstraw: Broadway; New York,
Manhattan: Academy, Nemo, Riverside, Riviera;
New York, Bronx: Blenheim, Crotona, Park-Plaza,
Valentine; Ossining: Cameo, Victoria; Portchester:
Capitol, Embassy; LONG ISLAND, Astoria:
Broadway; Orange Beach, Steinway: Corona,
Corona, Granada; Flushing: Roosevelt; Forest
Hills: Forest Hill; Glen Cove: Glen and Cove;
Great Neck: Playhouse; Hempstead: Hempstead,
Rivoli; Jackson Heights: Boulevard, Jackson;
Jamaica: Jamaica; Kew Gardens: Kew Gardens;
Lynbrook: Lynbrook; Valley Stream: Valley
Stream; Woodside: Sunnyside.

SMALLEY’S THEATERS, INC.
137 Main St., Cooperstown, N. Y.
President .......................... William C. Smalley
Secretary-Treasurer ............. H. N. Smith

THEATERS (14):

NEW YORK, Cooperstown: Smalley’s; Delhi:
Smalley’s; Dolgeville: Smalley’s; Fleischmanns:
Smalley’s; Fort Plain: Rialto, Smalley’s; John-
town: Smalley’s; Norwich: Smalley’s; St. Johns-
ville: Smalley’s; Stamford: Smalley’s; Sidney:
Smalley’s; Stamford: Smalley’s; Walton: Smalley’s,
Strand.

SMITH & BEIDLER THEATERS (Ohio)
519 Main St., Toledo.
Pres.-Genl. Mgr. .......... Martin Smith & James Beidler
THEATERS (5):

OHIO, Toledo: East Auditorium, Eastwood,
Park, Royal, Westwood.

SMITH, PHILIP, THEATRICAL ENTER-
PRISES
12 Piedmont St., Boston, Mass.

THEATERS (4):

MASSACHUSETTS: Ipswich: Strand; South
Boston: Broadway, Strand;
RHODE ISLAND: E. Greenwich: Greenwich.

SNIPER CIRCUIT
163 Smith St., Perth Amboy, N. J.
President ........................... David Sniper

THEATERS (7):

NEW JERSEY, Bound Brook: Lyceum and State;
Keyport: Palace and Strand; New Brunswick:
Strand; South Amboy: Empire; South River:
Capitol.

SNIDER, RALPH E.
260 Tremont St., Boston, Mass.
President-Treasurer ............. Ralph E. Snider

THEATERS (7):

MASSACHUSETTS, Dedham: Community;
Palmer; New Palmer, Strand; Ware: Bijou, 
Casino; Winthrop: Winthrop, State.

SOTTILE, ALBERT—See Pastime

SOUTHERN AMUSEMENT CO., INC.
Miller Bldg., Lake Charles, La.
President .......................... George Baillio
President ......................... Clyde M. Williams
Secretary-Treasurer ............. Edward Martin
Chairman .......................... W. P. Weber
Director .......................... C. O. Noble
THEATERS (8):

LOUISIANA, Crowley: Acadia; Jennings;
Strand; Lafayette: Jefferson; Lake Charles: Ar-
cade, Louisiana, Paramount, Rit; Opelousas:
Delta, Rex.

SOUTHWEST THEATERS, INC.
629 W. Grand St., Oklahoma City, Okla.
President .......................... B. B. Garner
President-Treasurer ............. M. R. Isley
Treas.-Film Buyer ................. W. P. Moran

THEATERS (14):

KANSAS, Coffeyville: Ismo.
MISSOURI, Springfield: Mozart, Mulliken.
OKLAHOMA, Chickasha: Midwest, Ismo;
Picher: Plaza, Roxy; Tulsa: Plaza, Main Street;
Circle, Palace, Lyric, Cameo; Oklahoma City: Ism.

SPARKS’ CIRCUIT
Florida Theater Bldg., Jacksonville, Fla.
President .......................... E. J. Sparks
Manager General Operations ........ B. B. Garner
Secretary-Treasurer ............. M. C. Talley
Genl. Mgr. Contract Dept........ Frank Rogers

THEATERS (73):

FLORIDA, Arcadia: Star; Bradenton: Palace;
Clearwater: Capitol, Ritz, Belleview; Daytona
Beach: Empire, Crystal, Lyric, Florida; Deland:
Dreka, Athens: Fort Lauderdale: Sunset, Queen;
Fort Myers: Arcade, Ritz; Fort Pierce: Sunrise,
Ritz; Gainesville: Florida, Lyric, Baird; Jackson-
ville: Empress, Imperial, Republic, Palace, Arcade,
Temple, Capitol, Florida; Lakeland: Polk, Palace,
Strand, Lakeland; Lake Worth: Oakey; Ocala:
Dixie, Temple, Ritz; Orlando: Beacham, Grand,
Rialto, Isis; Palm Beach: Paramount, Beaux Arts;
Palatka: Howell, Grand; Palmetto: Palmetto;
Plant City: Capitol; St. Augustine: Jefferson,
Orpheum; Johnstown, Petersburg: Phell, Cameo
LaPlaza, Florida; Sanford: Milan. Princess:
Sarasota: Edwards, Garden, Ritz, Tallahassee:
Ritz, State; Tampa: Seminole, Park, Garden,
SPENCER, F. G., CO. LTD.
Strand Theater Bldg., Saint John, N. B., Canada.
President F. G. Spencer
Genl. Mgr. and Film Buyer A. A. Fielding
Secretary-Treasurer J. G. Armstrong

THEATERS (16):
NEW BRUNSWICK, Dalhousie: Opera House; Campbellton: Strand, Capitol; Saint John, Strand, Rialto; Woodstock: Capitol.
NOVA SCOTIA, Amherst: Empress; Kentville: Capitol; Liverpool: Astor; Lunenburg: Capitol; Truro: Strand, Capitol; Middletown: Capitol; Wolfville: Orpheus.
PRINCE EDWARD ISLAND, Charlottetown: Capitol, Prince Edward.

SPRINGER CIRCUIT
THEATERS (13):
NEW YORK, Manhattan, N. Y. C.: Beacon, Carlton, Dyckman, Olympia, 77th Street, Stoddard, Syphax St., Manhattan; Brooklyn, N. Y. C.: Folly, Grand, Monmat, St. George-Playhouse; West Bay Side, L. I.; Victoria.

SPRINGER-COCALIS CIRCUIT
THEATERS (20):
NEW JERSEY, West New York: Mayfair.

SPROULE THEATER CIRCUIT
310 N. Main St., Hutchinson, Kansas.
Owners: Carl, Lee, George and Robert Sproule
THEATERS (6):
KANSAS, Chanute: Mainstreet; Fort Scott: Yale; Garden City: Ritz; Hutchinson: Iris, State; Newton: Rex.

STAMATUS AMUSEMENT CO.
1521 Fulton St., Brooklyn, N. Y.
President C. D. Stamatus
Sec'y-Treas. George D. Stamatus
THEATERS (6):
NEW YORK, Brooklyn: Classic, Cumberland, Lyric, Minerva, Parkway, Plaza, Venus.

STANDARD THEATERS CORP.
118 W. Main St., Oklahoma City, Okla.
President J. H. Cooper
General Manager Pat McGee
Assistant Treasurer J. F. Garst
THEATERS (11):
Affiliated with Public and Criterion Theatre Corp.: OKLAHOMA, Oklahoma City: Capitol, Circle, Criterion, Plaza, Ritz, Victoria.

STERLING THEATERS, INC.
(Affiliated with Farwest Theaters)
306 E. Lamar Blvd., Seattle, Wash.
President John Danz
Secretary Roy Cooper
THEATERS (17):

STERN, J.
910 S. Michigan Ave., Chicago, Ill.
THEATERS (4):
ILLINOIS, Chicago: Chelton, Colony, Highway, Marquette.

STEVENSON THEATERS, INC.
Stevenson Theater, Henderson.
President W. D. Burwell
Genl. Mgr.-Film Buyer S. S. Stevenson
THEATERS (6):
NORTH CAROLINA, Henderson: Moon, Stevenson; Sanford: Sanlee, Temple.
SOUTH CAROLINA, Rock Hill: Carolina, Stevenson.

STOLL, LOUISE
Ohio Theaters, L. E. Stoll, Bellevue, O.
President Francis Reeh
Secretary-Treasurer Louise Stoll
THEATERS (7):
OHIO, Bellevue: L. E. Stoll, Theatres; Ohio; Clyde: Harkness; Oak Harbor: Royal; Port Clinton: Eric; Shelby: Tiffin; Tiffin.

STRAND AMUSEMENT CO.
1250 Main St., Bridgeport, Conn.
President Charles Levin
Genl. Mgr.-Film Buyer Morris Jacobson
THEATERS (6):
CONNECTICUT, Bridgeport: American, Hippodrome, Rialto, Strand, Strand-Palace, Park City.

STRAND ENTERPRISES, INC.
Ridgely, Tenn.
President-Treasurer G. W. Haynes
THEATERS (16):
ARKANSAS, Earle: Strand; LePonto: Rialto; Marked Tree: Star; Parkin: Ritz.
KENTUCKY, Clifton: Strand; Fulton: Strand.
TENNESSEE, Huntington: Court; Ridgely: Palace; Ripley: Dixie; Tiptonville: Strand; Trenton: Strand.

STRAND THEATRE CO.
Moorelyn Theater, Ocean City, N. J.
Genl. Mgr.-Film Buyer D. Roscoe Faunce
THEATERS (4):
NEW JERSEY, Ocean City: Moorelyn, Strand, Village, Showboat.

STRAND THEATERS
1149 Old South Bldg., Boston, Mass.
President and Genl Mgr. Joseph M. Levenson
Treasurer Max L. Levenson
THEATERS (8):
MASSACHUSETTS, Attleboro: Bates; Boston: South Station; Brookline: Coolidge Corner; Gloucester: Strand; Leominster: Metropolitian; Quincy: Strand, Quincy, Alhambra.

SUN THEATER CO.
Plainwell, Mich.
Genl. Mgr.-Film Buyer Harold Kortes
THEATERS (6):
MICHIGAN, Grand Ledge: Sun; Otsego: Otsego; Plainwell: Sun; Rockford: Star; Stanton: Sun; Vicksburg: Sun.

SWITOW, M. & SONS ENTERPRISES, INC.
651 S. Fourth St., Louisville, Ky.
President M. Switow
Vice-Pres.-Treas. J. Switow
Secretary H. R. Switow
THEATERS (13):
KENTUCKY, Lexington: Ada-Meadle; Louisville: Cozy, Hi-Land, Kentucky.

SYNDICATE THEATRES, INC.
Artcraft Theater Bldg., Franklin, Ind.
President Catherine Rembusch
Secretary-Treasurer Trucman T. Rembusch
T & D, JR. ENTERPRISES
President-Genl. Mgr. .................... M. Naify
Asst. Genl. Mgr. ...................... C. V. Taylor

THEATERS (21):
(STATE: T & D. JR. ENTERPRISES also holds a 50% interest in SAN FRANCISCO THEATERS; listed under San Francisco Theaters.)

CALIFORNIA, Auburn: State; Chico: National, Senator; Dunsmuir; California: Hanford: Fox; Lodi: Lodi; Martinez: State; Oroville: State; Paso Robles: Paso Robles; Petaluma: California Theater; Bluff: State; Redding: Cascade, Redding; Sacramento: California; Santa Rosa: California; Susanville: Sierra; Tuleare; Tuleare; Visalia: Fox, Hyde; Lindsay: Lindsay; Crockett: Columbia, Loring.

NEVADA, Reno: Granada, Majestic and Wig-wam.

TALKINGTON CIRCUIT
Harrington, Wash. Owner and Manager...........W. L. Taltkington

THEATERS (8):
WASHINGTON, Davenport: Family; Garfield: Family; Harwinton: Family; LaCroise: Family; Odessa: Family; Oakesdale: Family; Rosalia: Family; St. John: Family.

TAMA THEATER CO.
Tama, Ia. THEATERS (4):
IOWA, Belle Plaine: King, Rivoli; Tama: Mills; Traer: Traer.

TANNER, HARRY
Palace Theater, Pana, Ill.

THEATERS (4):
ILLINOIS, Nokomis: Palace; Pana: Illinois, Palace; Vandalia: Liberty.

THEATRICAL MANAGERS, INC.
1144 Consolidated Bldg., Indianapolis, Ind. President ...................... Charles J. Wolf
Vice-President ...................... Y. U. Young
General Manager ..................... Marc J. Woll
Buyer and Bookkeeper .................. Albert Blocher

THEATERS (17):
INDIANA, Bedford: Indiana, Lawrence; Bloomington: Harris-Grand, Princess; Gary: Gary, Palace, Tivoli; Muncie: Hoosier, Rivoli, Wysor Grand; New Castle: Castle, Princess, Royal; Sullivan: Lyric, Sherman; North Manchester: Ritz, Marshall.

THOMPSON THEATERS
Clearfield, Pa. THEATERS (4):
PENNSYLVANIA, Bellefonte: Plaza, State; Clearfield: Lyric, Ritz.

TOLEDO THEATER ENTERPRISES
322 Summit St., Toledo. Pres.-Genl. Mgr. .......... Nat. B. Charnas

OHIO, Toledo: Avalon, Lyric, Strand; Bucyrus: Southern.

TRANS-LUX MOVIES CORP.
1270 Sixth Ave., New York, N. Y. President ...................... E. L. Thompson
Vice-President ...................... F. E. Furcher
Secretary ...................... E. T. Holway

THEATERS (4):
DISTRICT OF COLUMBIA, Washington: Trans-Lux.

NEW YORK, Manhattan, N. Y. C.: Trans-Lux (Broadway); Trans-Lux (Madison Ave.). PENNSYLVANIA, Philadelphia: Trans-Lux.

TRI-STATE THEATERS CORP.
301 Capitol Theater Bldg., Des Moines, Ia. President ...................... A. H. Blank Genl. Mgr.; Film Buyer ................. G. Ralph Branton

THEATERS (38):
IOWA, Cedar Rapids: Paramount, State; Davenport: Capitol, Garden; Des Moines: Orpheum, Paramount, Strand, Garden, Roosevelt, Uptown; Newton: Capitol, Rialto; Ottumwa: Capital, Orttmuwa Strand, Rialto; Sioux City: Capitol, Princess, Rialto, Hipp, Loop, Grandura, Iowa; Waterloo: Paramount, Strand.

ILLINOIS, Moline: Le Claire; Rock Island: Fort, Sherman.

NEBRASKA, Fairbury: Bonham, Majestic; Grand Island: Capitol, Majestic; Omaha: Orpheum, Omaha, Paramount; Hastings: Rivoli, Strand.

TRI-STATE THEATERS, INC.
Criterion Theater, Medford, Ore. President ...................... George A. Hunt Secretary-Treasurer ............... Walter Beverette Vice-President ...................... A. W. Adamson


TRUNK, JOSEPH W.
P. O. Box 1072, Youngstown, O.

THEATERS (5):
OHIO, Youngstown: Cameo, Mahoning, Princess, State, Uptown.

UNITED AMUSEMENT CORP., LTD.
5887 Monkland Ave., Montreal. President ...................... Ernest A. Cousins Vice-President ...................... D. A. Murray Managing Director ...................... George Ganetakis Secretary-Treasurer ..................... E. F. McMahol

THEATERS (21):
QUEBEC, Lachine: Empress, Royal Alexandria; Montreal: Amherst, Belmont, Corona, Granada, Monkland, Mount Royal, Papineau, Plaza, Regent, Rialto, Rivoli, Rosemont, Snowdon, Strand, Westmount, Seville, Francois; Sherbrooke: Granada Premier.

UNITED ARTISTS THEATER CIRCUIT
729 Seventh Ave., New York, N. Y. Pres. & Chair. of the Board: Joseph M. Schneek Vice-President ...................... Lee Shubert Managing Director ...................... Dennis O'Brien Secretary-Treasurer ............... W. P. Phillips Secretary-Treasurer ..................... Bertram S. Nayack Comptroller ...................... A. M. Geogev

THEATERS (24):
(Note: United Artists also has a real estate interest in Metropolitan Playhouses which are now being run by various theater operators. Majority of United Artists' theaters are operated in conjunction with other theater circuit organizations. Names of these associates appear in connection with houses so operated.)

CALIFORNIA, Berkeley: United Artists (Wesco); El Centro: United Artists (Wesco); Glendale: California (Wesco), Capitol (Wesco); Inglewood: United Artists (Wesco); Los Angeles: United Artists, Whittier Blvd, United Artists (Wesco), Four Star, Egyptian, Grauman's-Chinese (Wesco); 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), United Artists (Loew's), MICHIGAN, Detroit: United Artists (United Detroit Theatres).
UNITED DETROIT THEATERS CORP. (Affiliated with Paramount Theaters) Madison Theater Bldg., Detroit, Mich. President ...................... George W. Trendle

VAN NOMIKOS THEATERS Rex Theater, Chicago. IL
THEATERS (8) ILLINOIS, Chicago: Ace, Emmett, Empress, Halsted, Logan, Parkway, Rex; Maywood: Yale.
VENTNOR REALTY & LEASING CO. 180 S. New York Ave., Atlantic City, N. J. President ...................... George F. Wieland Treasurer-Genl. Mgr. ..................... P. Mortimer Lewis Secretary ...................... Milton Kamsler

VICTORIA AMUSEMENT CO. 26th & Federal Sts., Camden, N. J. Genl. Mgr.-Film Buyer ............... S. Varbalow
THEATERS (10): NEW JERSEY, Audubon: Century; Camden Auditorium, Victoria, Sayer, Wilt Whitman; Gloucester: Apollo and Leader; Oaklyn: Ritzi; Palmyra: Broadway; Pitman: Broadway; Glassboro: Glassboro.

VICTORIA AMUSEMENT ENTERPRISES, INC. 46 W. Independence St., Shamokin, Pa. President ...................... Gus Welsh Treasurer ...................... S. L. Gribbon Genl. Mgr.-Film Buyer ............... Herbert Effinger

VONERSCHMITT AMUSEMENT ENTERPRISES Indiana Theater, Bloomington, Ind. President ...................... H. P. Vonderschmitt Genl. Mgr. ...................... A. B. Clark

WARNER BROS. CIRCUIT MANAGEMENT CORP. 321 W. 44th St., New York, N. Y. President ...................... Joseph Bernhard

CONNECTICUT, Ansonia: Capitol, Tremont; Bridgeport: Capitol; Bristol: Bristol, Cameo; Danbury: Capitol, Empress, Palace; Derby: Commodore Hull; Hartford: Colonial, Lenox, Lyric; Regal, Rialto, Strand; Manchester: Circle, Rialto; State; New Britain: Capitol, Strand; New Haven: Roger Sherman; New London: Garde; Norwich: Broadway, Palace; South Norwalk: Palace, Rialto; Torrington: Alhambra, Palace, Warner; Waterbury: State, Strand; West Hartford: Central; Willimantic: Capitol, Gem.

DELAWARE, Wilmington: Aldine, Arcadia, Garrick, Grand Opera House, Queen, Savoy.


MARYLAND, Baltimore: Metropolitan, Stanley; Fredericks: Frederick, Opera House, Tivoli; Hagerstown: Academy, Colonial, Maryland.


NORTH CAROLINA, Charlotte: Broadway, OHIO, Akron: Strand; Canton: Ohio; Chillicothe: Sherman; Cleveland: Hippodrome, Lake, Uptown, Variety; Columbus: Capitol, Bussey, Street; Findlay: Harris; Lima: Faurot Opera House, Ohio, Sigma, State; Lorain: Palace; Mansfield: Madison, Majestic, Ohio; Massillon: Lincoln; Portsmouth: Carney, Lara; Sandusky: Ohio, Plaza, Sidney: Capitol, Ohio; Springield: Fairbanks, Majestic, Regent, State; Steubenville: Capitol; Youngstown: Warner.

OREGON, Salem: Capitol, Elsinore.

PENNSYLVANIA, Altoona: Ambassador, Opera House; Ambridge: Ambridge, Prince; Ardmore: Brookville: Columbia; Butler: Guardian, Opera House; Arnprior: Arnprior, Prince; Ardmore: Ardmore; Brookville: Columbia; Butler: Butler, Harris; Chester: Stanley, State, Washington;

TENNESSEE: Memphis: Warner.

VIRGINIA: Clifton Forge: Masonic, Ridge; Harrisonburg: Virginia; Lexington: Lyric, New; Staunton: Dixie, Strand; Winchester: Capitol, Colonial.


WEST VIRGINIA: Charleston: Rialto, Virginia; Clarksburg: Ritz; Fairmont, Virginia; Martinsburg: Apollo, Central, Strand; Morgantown: Warner; Parkersburg: Smoot, Strand.


WARNER-SAXE THEATERS
1032 N. Sixth St., Milwaukee, Wis.
THEATERS (14):
(Listed in two groups.)

WARNER-SAXE THEATERS:

WISCONSIN, Milwaukee: Egyptian, Garfield, Granada, Juneau, Lake, Mirth, Modjeska, Princess, Uptown.

SAXE AMUSEMENT MANAGEMENT INC.
President: C. J. Brewster
Vice-President: H. J. Gleason
Secretary-Treasurer: H. Saxe
Assistant Secretary: A. D. Krool.
WISCONSIN, Janesville: Jeffries, Apollo, Kenosha: Orpheum; Madison: Capitol; Oshkosh: Oshkosh.

WASHINGTON THEATER CIRCUIT
211 Film Bldg., Cleveland, O.
President: M. B. Horwitz.

THEATERS (7):

OHIO, Cleveland: Astor, Globe, Haltnorth, Heights, Plaza; Cuyahoga Falls: Alhambra and Falls.

W.E.M. AMUSEMENT CO.
Box 106, Walden, Colo.
Managing Director: R. D. Erwin.

THEATERS (4):
COLORADO, Breckenridge: Mines; Fraser; Fraser Hall; Hot Sulphur Springs: Legion Hall; Walden: Star.

W.E.HRNBEGN, FRED, CIRCUIT
2735 Cherokee St., St. Louis, Genl. Mgr.-Film Buyer: Fred Wehrenberg.

THEATERS (5):
MISSOURI, St. Louis: Cinderella, Melba, Michigan, Savoy, Virginia.

WELWORTH THEATER CO.
Pantages Theater Bldg., Minneapolis, Minn.
Supervisor: Edmond R. Ruben.

THEATERS (10):
MINNESOTA, Minneapolis: Pantages; New Ulm: New Ulm; Red Wing: Metro; South St. Paul: Hollywood.

KING OF DAKOTA, Devils Lake: Hollywood, Lake, Grand (closed); Langdon: Roxy.

SOUTH DAKOTA, Sioux Falls: Granada.


WEST WARWICK THEATER CO.
1003 Main St., West Warwick, R. I.

THEATERS (4):

WESTERN MASSACHUSETTS THEATERS, INC.
Broadway Theater Bldg., Springfield, Mass.

THEATERS (14):


WESTERN THEATERS
Oak Creek, Colo.

THEATERS (7):

PORTABLE THEATERS:
COLORADO, Eagle: Eagle; Gilman: Gilman; Hayden: Auditorium; Minturn: Minturn; Red Cliff: Red Cliff.

PERMANENT THEATERS:
COLORADO, Oak Creek: Rio; Steamboat Springs: Chief.

WESTLAND THEATERS, INC.
Denham Bldg., Denver, Colo.

THEATERS (12):

COLO MADO, Colorado Springs: Chief, Liberty; Grand Junction: Kiva, Mesa; Greeley: Chief, Kiva; Pueblo: Chief, Colorado, Pueblo, Rialto;

NEBRASKA, Lincoln: Kiva, Varsity.

WHITTEN, R. L.
THEATERS (4):
M AINE, Addison: Town Hall; Millbridge: Opera House; Cherryfield: Union; Winterharbor Hammond.

WILBY-KINCEY THEATER ENTERPRISES
Paramount Exchange Bldg., Atlanta, Ga.

THEATERS (122):
(NOTE: Theaters operated by Wilby-Kincey are listed as follows: Theaters in North Carolina in which Famous Theaters, Inc., owns 50 per cent and Wilby-Kincey the other 50 per cent; Alabama Theaters in which Famous Theaters, Inc., owns 50 per cent and Wilby-Kincey 50 per cent; Palmetto Amusement, Inc., and Valatenga Theaters, Inc., with Famous Theaters, Inc.; Other.)

NORTH CAROLINA THEATERS, INC.:

First National Bank Bldg., Charlotte, N. C.

NORTH CAROLINA, Burlington: Alamance, Carolina, Paramount; Chapel Hill: Carolina, Pickwick; Concord: Paramount; Durham: Carolina, Paramount, Rialto; Fayetteville: Broadway, Carolina, State; Greensboro: Carolina, Imperial, National; Greenville: Pitt, State; Goldsboro: Carolina, Paramount; Hendersonville: Carolina, State; Hickory: Paramount; High Point: Broadhurst, Carolina, Rialto, Orpheum, Paramount; Lenoir: Imperial, State; Raleigh: Capitol, Palace, Center, State; Rocky Mount: Carolina, Center, Lyric; Salisbury: Capitol, State, Victory; Wilmington: Carolina, Royal, Bijou (with George W. Bailey); Winston-Salem: Carolina, Colonial, State; Wilson: Carolina, Ritz, Wilson.

VIRGINIA, Bluefield: Granada, Rialto (with J. B. Sams); Danville: Broadway, Capitol, Rialto.

ALABAMA THEATERS, INC.:

ALABAMA, Anniston: Noble, Rialto, Ritz; Auburn: shoemaker; Bessemer: Grand, State (with J. A. Snider); Demopolis: Lido, Marengo; Jasper, Jasper, New; Montgomery: Dexter, Empire, Paramount, Strand, Tivoli; Selma: Academy, Walton; Troy: Enzor, Princess, Tuscaloosa: Bama, Diamond, Ritz, Tuskegee: Macon.

KENNESSEE, Kingsport: State.

PALMETTO THEATERS COMPANY:

SOUTH CAROLINA, Abbeville: Opera House; Anderson: Criterion, Lyric, Strand; Columbia: Carolina, Center, Ritz, Strand; Darlington: Liberty (with Geo. B. Hendrickson); Florence: Carolina, Colonial (with G. E. Schnibben); Greenville: State, Carolina, Rialto; Greenwood: Carolina, Ritz, State; Sumter: Rex, Spartanburg: Carolina, Strand, Criterion, State.

NORTH CAROLINA, Charlotte: Carolina, Imperial, State.

VALATENGA THEATERS, INC.:

ALABAMA, Birmingham: Alabama, Pantages, Temple, Ritz, Strand.


WILDER THEATERS
Newport Theater, Newport, Va.

President..........................William S. Wilder

THEATERS (6):

VIRGINIA, Newport News: Warwick; Portsmouth, Gates, Virginia; Norfolk: Colley, Newport; Roanoke: Grandin.

WILMER & VINCENT CORP. (Including Wells Circuit of Virginia).

1776 Broadway, New York.

President..........................Sidney Wilmer

President-Vice-President..............Walter Vincent

Secretary-Treasurer..................Joseph D. Eagan

THEATERS (20):

PENNSYLVANIA, Allentown: Colonial, Rialto and State; Altoona: State; Easton: Embassy, Orpheum and Wilby-Kincey 50 per cent; Palmetto, State and Victoria; Reading: Capitol, Embassy, State; Johnstown: Embassy.

VIRGINIA, Norfolk: Granby, Norva; Richmond: Colonial, Lee, National, Strand.

WILSON, L. B.

Covington, Ky.

THEATERS (4):


WINCHESTER AMUSEMENT CO., INC.

739 Liberty St., Springfield, Mass.

President..........................Louis Cohn

Treasurer..........................Harry Cohen

THEATERS (5):


WISPER & WETSMAN THEATERS

610 Fox Theater Bldg., Detroit, Mich.

President..........................Lew Wisper

Vice-President.....................Frank Wetsman

THEATERS (10):


WOMETCO THEATERS

9 N. W. Third St., Miami, Fla.

Co-owners..........................Mitchell Wolfson, Sidney Meyer

THEATERS (13):

FLORIDA, Miami: Biltmore, Capitol, Grove, Harlem, Lyric, Ritz, Rosetta, Tower, Mayfair, State; Miami Beach: Plaza, Lincoln; West Palm Beach: Grand.

WOODSTOCK CIRCUIT

Woodstock, Va.

Pres.-Film Buyer....................William Dalke

THEATERS (5):


WORMAN THEATER CIRCUIT

1069 23rd St., Ogden, Utah

Manager............................William Worman

THEATERS (13):


YAMINS, NATHAN

162 Bank St., Fall River, Mass.

THEATERS (3):

MASSACHUSETTS, Fall River: Durfee, Park, Strand, Empire, Capitol.

YOOST, WILLIAM, CIRCUIT

841 Ninth Ave, New York, N. Y.

President-Film Buyer................William Yoost

General Manager...................H. Dean

THEATERS (6):

NEW YORK, New York: Chaloner, Chelsea, Regent, Royal, Superior and Thirty-Fourth Street.

YOUNG, R. E., THEATERS

Palace Theater, Perrysburg, O.

President..........................R. E. Young

THEATERS (4):

OHIO, Maumee: Strand; Perrysburg: Palace; Point Place: Shoreway; Toledo: Bijou.

ZANESVILLE THEATERS, INC.

13 S. Fifth St., Zanesville, O.

President..........................Caldwell Brown

Secretary-Treasurer................Sam E. Lind

Film Buyer........................Caldwell Brown

THEATERS (4):

OHIO, Zanesville: Grand, Liberty, Imperial, Quimby.
9 out of every 10 Popular Books from which big photoplays are made are Grosset & Dunlap Books.

Tie-up with your Local Book Store.
FINANCIAL

—Summaries
—Financial History
—Stocks in 1936
—Price Ranges
—Balance Sheets
## NEW YORK STOCK EXCHANGE

<table>
<thead>
<tr>
<th>Security and Last Dividend</th>
<th>Approx. Sales</th>
<th>High</th>
<th>Date</th>
<th>Low</th>
<th>Date</th>
<th>Last</th>
<th>Net Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Seating ($2.50)</td>
<td>$255,200</td>
<td>28 4/8</td>
<td>11-18</td>
<td>18</td>
<td>4-30</td>
<td>23 4/8</td>
<td>+ 3</td>
</tr>
<tr>
<td>Brunswick-Balke-Collender (75c)</td>
<td>327,700</td>
<td>22 4/8</td>
<td>12-30</td>
<td>8 4/8</td>
<td>5-19</td>
<td>21 4/8</td>
<td>+ 11 4/8</td>
</tr>
<tr>
<td>Columbia Pictures (25c)</td>
<td>241,856</td>
<td>45 4/8</td>
<td>1-22</td>
<td>31</td>
<td>5-20</td>
<td>36</td>
<td>— 7 1/2</td>
</tr>
<tr>
<td>Columbia Pictures pfd. (68 3/4c)</td>
<td>39,600</td>
<td>51 4/8</td>
<td>1-23</td>
<td>39 4/8</td>
<td>12-19</td>
<td>42 4/8</td>
<td>— 5 1/2</td>
</tr>
<tr>
<td>Consolidated Film Ind. (30c)</td>
<td>257,200</td>
<td>7 4/8</td>
<td>2-13</td>
<td>4 1/4</td>
<td>9-28</td>
<td>5</td>
<td>— 4 1/2</td>
</tr>
<tr>
<td>Consolidated Film Ind. pfd. ($1.00)</td>
<td>169,500</td>
<td>20 4/8</td>
<td>2-13</td>
<td>15 4/8</td>
<td>4-30</td>
<td>17</td>
<td>— 1 1/4</td>
</tr>
<tr>
<td>Eastman Kodak ($2.25 part extra)</td>
<td>123,200</td>
<td>185</td>
<td>8-8</td>
<td>156</td>
<td>4-28</td>
<td>175</td>
<td>+ 18 1/2</td>
</tr>
<tr>
<td>Eastman Kodak pfd. ($1.50)</td>
<td>4,070</td>
<td>166</td>
<td>3-13</td>
<td>152</td>
<td>7-24</td>
<td>163 4/8</td>
<td>+ 3 1/2</td>
</tr>
</tbody>
</table>
| General Thea. Equip. (90c special) | 268,600 | 31 3/4 | 11-10 | 30 3/4 | 7-7 | 37 1/2 | .....
| Keith-Albee-Orpheum pfd. ($7.00) | 1,650 | 110 | 11-18 | 80 | 1-7 | 110 | + 30 |
| Loew's, Inc. ($1.00 part extra) | 1,126,900 | 67 1/4 | 12-31 | 43 | 4-21 | 66 1/4 | + 14 1/4 |
| Loew's, Inc. pfd. ($1.62 1/2) | 16,700 | 108 3/4 | 7-17 | 104 1/2 | 2-28 | 107 | .....
| Paramount Picts.            | 3,457,000     | 25   | 12-30 | 7 1/4 | 8-22 | 24 1/2 | + 14 1/4 |
| Paramount Picts. 1st pfd. ($12.00 partly cumulative) | 381,500 | 174 | 12-30 | 59 | 6-3 | 172 1/4 | + 94 1/4 |
| Pathe Film                  | 1,020,900     | 22 1/2 | 12-30 | 8 3/4 | 8-19 | 22 1/4 | + 10 1/8 |
| RCA                        | 923,300       | 11 3/4 | 4-2  | 6 3/8 | 6-20 | 9 1/4 | + 1 1/4 |
| RCA 1st pfd. (87 1/4c)      | 243,300       | 80   | 7-15 | 68 4/8 | 4-28 | 78 3/4 | .....
| RCA pfd. “B” ($1.25)       | 390,500       | 108 3/8 | 6-18 | 82 3/4 | 1-10 | 108 | + 22 1/4 |
| Radio-Keith-Orpheum         | 2,099,000     | 103 1/4 | 11-17 | 5 | 1-2 | 8 1/4 | + 3 1/4 |
| 20th Century-Fox ($1.00)    | 611,300       | 38 3/4 | 11-17 | 22 3/4 | 6-1 | 35 3/4 | + 13 1/4 |
| 20th Century-Fox pfd. (37 1/4c) | 359,900 | 47 3/4 | 11-16 | 31 3/4 | 4-27 | 44 | .....
| Universal Picts. pfd.       | 15,270        | 115  | 4-7 | 50 | 1-7 | 101 | + 49 |
| Warner Bros. ($1.00)        | 3,825,400     | 18 1/4 | 12-14 | 9 3/4 | 4-30 | 17 1/4 | + 7 1/4 |
| Warner Bros. pfd. (96 3/4c) | 22,800        | 69   | 12-16 | 44 | 4-29 | 67  | + 16 |

## NEW YORK STOCK EXCHANGE BONDS

<table>
<thead>
<tr>
<th>Security</th>
<th>Approx. Sales</th>
<th>High</th>
<th>Date</th>
<th>Low</th>
<th>Date</th>
<th>Last</th>
<th>Net Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Keith 6s 1946</td>
<td>832,000</td>
<td>100</td>
<td>11-25</td>
<td>92</td>
<td>5-4</td>
<td>98 1/2</td>
<td>+ 3 1/2</td>
</tr>
</tbody>
</table>
| Loew's 3 1/2s 1946              | 3,781,000     | 102  | 11-12 | 96  | 6-25 | 101 1/2 | .....
| Paramount Broadway 3s 1955      | 1,181,000     | 73   | 12-14 | 55  | 4-9  | 72 1/2 | + 16 |
| Paramount Picts. 6s 1957        | 13,304,000    | 101 1/4 | 12-1 | 83  | 4-27 | 150 1/2 | + 8 1/2 |
| RKO part paid cfs.              | 3,000         | 275 1/4 | 11-18 | 158 | 1-3  | 275 1/4 | + 130 1/4 |
| RKO 6s 1941                     | 689,000       | 122  | 11-25 | 63  | 4-17 | 115 1/4 | + 38 1/4 |
| Warner Bros. 6s 1939            | 8,490,000     | 100 1/4 | 12-14 | 86  | 1-2  | 99 1/2 | + 13 1/8 |

## NEW YORK CURB MARKET

<table>
<thead>
<tr>
<th>Security</th>
<th>Approx. Sales</th>
<th>High</th>
<th>Date</th>
<th>Low</th>
<th>Date</th>
<th>Last</th>
<th>Net</th>
</tr>
</thead>
<tbody>
<tr>
<td>Columbia Pictures ($1.00 annual rate not including extras)</td>
<td>1,705</td>
<td>45</td>
<td>34</td>
<td>34</td>
<td>— 8 1/2</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| Grand Nat'l Films               | 543,000       | 48  | 2 1/2 | 2 1/2 | — 3 1/4 | .....
| Sentry Safety Control           | 62,700        | 1 1/2 | 1/2 | 1/2 | — 1/16 | + 5/16 |
| Sonotone (10c paid this year)    | 434,250       | 5 1/2 | 1 3/4 | 1 3/4 | 2 | .....
| Technicolor (50c paid this year) | 796,700       | 32 1/4 | 17 3/4 | 17 3/4 | 21 1/4 | + 2 1/8 |
| Trans Lux (20c annual rate not including extras) | 424,700 | 5 1/2 | 3 1/2 | 3 1/2 | 4 1/2 | + 1 |

## BONDS STRICKEN FROM LIST

<table>
<thead>
<tr>
<th>Security</th>
<th>Approx. Sales</th>
<th>High</th>
<th>Date</th>
<th>Low</th>
<th>Date</th>
<th>Last</th>
<th>Net</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gen'l Theater Equip. 6s 1940</td>
<td>5,017,000</td>
<td>32 1/4</td>
<td>8-3</td>
<td>19</td>
<td>1-2</td>
<td>30 1/2</td>
<td>+ 11 1/2</td>
</tr>
<tr>
<td>Gen'l Theater Equip. 6s 1940 cfs.</td>
<td>7,652,000</td>
<td>30</td>
<td>3-9</td>
<td>19</td>
<td>1-2</td>
<td>24 1/2</td>
<td>+ 5 1/2</td>
</tr>
<tr>
<td>Gen'l Thea. Equip. 6s 1940 cfs. st.</td>
<td>375,000</td>
<td>26</td>
<td>1-11</td>
<td>19 1/4</td>
<td>1-2</td>
<td>35</td>
<td>+ 6 1/4</td>
</tr>
</tbody>
</table>
| Loew's 6s 1941                   | 340,000       | 104 1/2 | 1-17 | 102 13-32 | 3-26 | 102 13-32—11-32 | .....

1046
AMERICAN SEATING CO.

Seats and Equipment
Incorporated June 21, 1926, in New Jersey
General Office, Grand Rapids, Michigan

Present company is successor to company of
same name organized in New Jersey, April 24,
1906.

Capitalization: Common stock, no par, 202,875
shares.

As of Sept. 30, 1936, company had total assets
of $6,883,048; current assets (including $282,925
cash and short term securities) $4,073,545; inven-
tories $1,253,482; capital surplus $1,065,083.

Dividend: Resumed payment of 50 cents a share
on Dec. 21, 1936. Also voted $2.00 a share extra.

PRICE RANGE OF STOCK

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Per Sh.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1936</td>
<td>28 ½</td>
<td>18</td>
<td>$1.47*</td>
</tr>
<tr>
<td>1935</td>
<td>21 ½</td>
<td>4 ½</td>
<td>1.04*</td>
</tr>
<tr>
<td>1934</td>
<td>7 ½</td>
<td>2 ½</td>
<td>.66</td>
</tr>
<tr>
<td>1933</td>
<td>7 ¾</td>
<td>3 ½</td>
<td>.86D</td>
</tr>
<tr>
<td>1932</td>
<td>3 ½</td>
<td>3 ½</td>
<td>2.46D</td>
</tr>
<tr>
<td>1931</td>
<td>9</td>
<td>1</td>
<td>3.48D</td>
</tr>
<tr>
<td>1930</td>
<td>26 ½</td>
<td>5</td>
<td>.90</td>
</tr>
<tr>
<td>1929</td>
<td>41 ½</td>
<td>17</td>
<td>2.38</td>
</tr>
<tr>
<td>1928</td>
<td>45</td>
<td>27 ½</td>
<td>2.99</td>
</tr>
<tr>
<td>1927</td>
<td>51</td>
<td>38 ½</td>
<td>4.08</td>
</tr>
<tr>
<td>1926</td>
<td>45 ¾</td>
<td>32 ½</td>
<td>6.14</td>
</tr>
</tbody>
</table>


COLUMBIA PICTURES CORPORATION

Producer and Distributor
Incorporated Jan. 10, 1924, in New York
General Office, 729 Seventh Ave., New York

Capitalization: (After new financing effected in
1935 and payment of 50% common stock dividend
Dec. 10, 1935). No par common stock, 1,000,000
shares authorized, 289,413 outstanding. No par
$2.75 preference stock, cumulative and convertible
75,000 shares authorized and outstanding. Of the
authorized common, 135,000 shares are reserved
for conversion of preferred, and 35,980 shares
are under option to the management at $17.00 a
share until June 30, 1937. Majority of common
stock held in a voting trust to continue for 10
years to April 1, 1940. Voting trustees are Harry
Cohn, Jack Cohn and A. H. Giannini.

Dividend, on common, $1 and 5% in stock an-
nually; preferred, $2.75 annually.

PRICE RANGE OF STOCK

<table>
<thead>
<tr>
<th>Common</th>
<th>Preferred</th>
<th>Earned Per Sh.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year</td>
<td>High</td>
<td>Low</td>
</tr>
<tr>
<td>1936</td>
<td>45 ½</td>
<td>34 ½</td>
</tr>
<tr>
<td>1935</td>
<td>41 ½</td>
<td>34 ½</td>
</tr>
<tr>
<td>1934</td>
<td>41 ½</td>
<td>34 ½</td>
</tr>
</tbody>
</table>

(Old $3 preferred stock retired in 1935 and
replaced by new $2.75 issue.)

CONSOLIDATED BALANCE SHEET, JUNE 27, 1936

Assets

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash</td>
<td>$2,043,327.70</td>
</tr>
<tr>
<td>Notes receivable (after reserve of $5,000.00)</td>
<td>3,584.15</td>
</tr>
<tr>
<td>Accounts receivable: Due from employees, $6,567.60; film customers and sundries (after reserve of $59,869.53), $402,691.66.</td>
<td>409,259.26</td>
</tr>
<tr>
<td>Advances to outside producers, less amortization (secured by films).</td>
<td>623,079.30</td>
</tr>
<tr>
<td>Inventory: Released productions at cost, less amortization, $4,572,608.21; completed productions not yet released, at cost, $285,391.25; cost of productions in process, $1,999,305.40; rights and copyrights at cost, $313,789.93; advertising accessories, at cost or written down value, $96,669.18; film stock and miscellaneous supplies, at cost, $83,546.80.</td>
<td>7,344,899.77</td>
</tr>
<tr>
<td>Total Current and Working Assets.</td>
<td>$10,433,150.18</td>
</tr>
</tbody>
</table>

*Before 50% stock dividend. **For 8 month period new preferred has been outstanding.

Investment in wholly owned foreign subsidiary companies and branches at May 30, 1936, per
statement attached, $630,766.22; Deduct—Cash remitted to New York by foreign subsidiary
companies and branches subsequent to May 30, 1936, $291,498.60. Investment in wholly owned

Investment in wholly owned foreign subsidiary companies and branches at May 30, 1936, per
statement attached, $630,766.22; Deduct—Cash remitted to New York by foreign subsidiary
companies and branches subsequent to May 30, 1936, $291,498.60. Investment in wholly owned

Cash in trust withheld from outside producers (per contra). | 4,944.20 |

Deposits | 4,944.20 |

Other Investments and Advances: Investment in, and advances to, partly owned company (after reserve of $55,000.00), $135,164.73; advances to affiliated producer (after reserve of $10,000.00), $116,845.70; miscellaneous securities, cost less reserve, $2,151.21; cash sur-
rendered value of life insurance, $82,418.10. | 336,579.74 |

Fixed Assets as appraised by Pacific States Appraisal Company, December 31, 1926, and July 12,
1927, with subsequent additions at cost: Land, $589,721.43; buildings, equipment and fixtures, $2,685,146.86; Deduct—Reserve for depreciation, $1,224,266.92. | 2,050,601.37 |

Prepaid expenses | 347,777.18 |

$13,520,919.93
**Liabilities and Capital**

Loan payable to bank (French franc 334,345.75), $22,720.04; accounts payable and accrued expenses, $1,131,933.14; due to outside producers and owners of royalty rights, $27,610.64; dividend payable, July 1, 1936, $72,353.25; reserve for Federal taxes (estimated), $288,671.77 $1,542,883.84

Deposits payable .................................................. 56,437.50
Deferred Income: Advance payments (self-liquidating); Foreign customers, $115,137.68; domestic customers, $175,214.92 290,412.60
Funds withheld from outside producers account of contingent claims (per contra) 9,541.37
Reserve for contingencies ........................................... 3,487,500.00
Stock dividend on common stock payable August 3, 1936 94,042.70
Capital: $2.75 preferred convertible stock without par value, 75,000 shares authorized and outstanding 94,042.70
Common stock without par value, 1,000,000 shares authorized, 289,413 outstanding 3,694,365.40
Capital Surplus: Balance at June 27, 1931, representing residual of increment arising from appraisal 2d properties, depreciated, per statement certified by the company's former independent auditors, $77,608.21; Deduct—Depreciation of studio buildings and equipment applied thereagainst, $30,114.37; discount on preferred stock acquired, $3,478.75; profit on sale of treasury stock, $16,369.98 72,353.25
Earned surplus, per statement attached 4,193,144.93
Contingent Liabilities: Lawsuits pending—amount indeterminable; notes receivable discounted $29,813.55 4,018,463.09

**OPERATIONS AND EARNED SURPLUS ACCOUNT**

**For the Twelve Months (52 Weeks) Ended June 27, 1936**

(Including operations of the corporation in foreign territories and of its foreign subsidiary companies and branches for the twelve months ended May 30, 1936.)

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gross income from rentals and sales of film and accessories</td>
<td>$15,301,551.71</td>
</tr>
<tr>
<td>Deduct: Amortization of production costs, $8,638,066.03; share to other producers, $333,324.87; cost of accessories and prints, $311,045.77</td>
<td>9,282,436.67</td>
</tr>
<tr>
<td>General, administrative and selling expenses</td>
<td>$6,019,115.04</td>
</tr>
<tr>
<td>Operating profits of foreign subsidiary companies and branches</td>
<td>$1,654,810.27</td>
</tr>
<tr>
<td>Other income (net), including profit or loss on foreign exchange, discount on merchandise purchases, excess duties recovered, interest (net), recoveries from obsolete prints, etc.</td>
<td>137,268.59</td>
</tr>
<tr>
<td>Provision for Federal taxes (estimated)</td>
<td>$1,792,078.86</td>
</tr>
<tr>
<td>Net Profit</td>
<td>$1,833,208.84</td>
</tr>
<tr>
<td>Earned surplus at June 29, 1935, $4,627,354.57; Deduct: Reserve for investment in Spanish subsidiary company, $40,000; provision for retirement of preference stock, $302,067.50; expenses relating to issuance of $2.75 preferred convertible stock, $92,342.14</td>
<td>264,347.92</td>
</tr>
<tr>
<td>Deduct: Dividends: On preference stock (called for redemption November 19, 1935), $32,091.47; on $2.75 preferred convertible stock, $101,290.73; on common stock: cash, $256,445.25; stock, $1,353,715.31</td>
<td>1,568,860.92</td>
</tr>
<tr>
<td>Earned Surplus at June 27, 1936, per Balance Sheet</td>
<td>$5,762,005.85</td>
</tr>
<tr>
<td></td>
<td>$1,743,542.76</td>
</tr>
</tbody>
</table>

**CONSOLIDATED FILM INDUSTRIES, INC.**

Film Laboratories, etc.  
Incorporated Jan. 7, 1928, in Delaware  
General Office, 1776 Broadway, New York

A proposed recapitalization plan has been adopted by the stockholders but court decision is awaited on its legality. 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.  

Capitalization: Common stock, $1 par, 600,000 shares authorized, $24,973 outstanding. Cum. $2 participating preferred stock, no par, 400,000 shares authorized and outstanding.  
Dividends: Preferred, paid $2 in 1936; Common, none at present.
CONSOLIDATED BALANCE SHEET, DECEMBER 31, 1935

Assets

Current and Working Assets: Cash in banks and on hand .................................................. $418,882.61
Trade acceptances, notes and loans receivable, $2,455,960.53; accounts receivable, $1,732,088.87; Less, reserves, $330,066.77 3,857,982.63
Interest receivable ........................................................... 114,876.15
Inventories of raw materials and supplies, work in process and finished products 635,997.81

Total Current and Working Assets .................................................. $5,027,739.20

Secured Notes Receivable, Maturing after 1936: Radio-Keith-Orpheum Corp., subject to agreements ($300,000 included above, payable during 1936), $800,000; Motion Picture Realty Co., (Universal) real estate and chattel mortgage, $1,000,000; Cash surrender value of life insurance 1,800,000.00
Cash in, and notes and accounts receivable of affiliated companies, not consolidated 89,190.00
Investments in, and notes and accounts receivable of affiliated companies, not consolidated 320,863.02
Miscellaneous securities .................................................. 2,160.00
Cash in closed banks and vaults 16,455.53
Fixed Assets: Real estate, buildings, machinery and equipment, etc., $7,512,613.24; Less: Reserve for depreciation, $2,211,371.70 5,301,241.54
Prints and negatives .................................................. 225,214.45
Goodwill, patents, etc. .................................................. 1,00
Defered charges .................................................. 334,881.97

Liabilities

Current Liabilities: Notes payable, banks .................................................. $525,000.00
Notes payable, trade .................................................. 810,619.40
Accounts and vouchers payable .................................................. 559,087.13
Dividend payable, January 2nd, 1936 .................................................. 100,000.00
Accruals and reserves, payrolls, royalties, etc. .................................................. 175,093.31
Taxes, excise, sales, franchise and Federal income, estimated 248,385.55
Real estate mortgage payable, balance .................................................. 15,000.00

Total Current Liabilities .................................................. $2,433,185.39

Sundry liabilities and deferred income .................................................. 13,391.70
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 per share, $6,000,000; $24,973 shares, common stock, par value $1 per share, issued and outstanding, 600,000 shares, authorized, $524,973 6,524,973.00
Surplus: Capital surplus, balance 4,044,455.82
Earned surplus .................................................. 101,780.77

$13,117,686.68

CONSOLIDATED STATEMENT OF INCOME AND PROFIT AND LOSS

Year Ended December 31, 1935

Net sales and patent royalties .................................................. $9,262,929.50
Cost of sales and operating expenses, including depreciation of $231,325.52 8,213,231.93
Net Profit from Sales and Patent Royalties .................................................. $1,049,697.57

Other Income: Interest and dividends, $259,296.96; miscellaneous, $109,846.22 369,143.18

Deductions from Income: Provision for bad debts, $161,832.89; interest, $59,273.34; idle-plant expenses, $20,281.97 241,390.20

Total Net Income for the Year Ended December 31st, 1935, before Federal income tax 1,177,450.55

Less: Provision for Federal income tax, estimated 100,000.00

Net Income for the Year Ended December 31st, 1935, added to Earned Surplus Account $1,077,450.55

1049
A holding company. Has more than 60 wholly owned subsidiaries.

Capitalization: Common stock, no par, 2,500,000 shares authorized, 2,263,150 outstanding. Preferred, 100 par, 6% cumulative, $10,000,000 authorized, $6,165,700 outstanding.

Dividend: Common, present rate $5 annually, plus $1.75 extra in 1935; preferred, $6 annually.

PRICE RANGE OF STOCK

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Per Sh.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1936</td>
<td>185</td>
<td>156</td>
<td>$3.44</td>
</tr>
<tr>
<td>1935</td>
<td>172½</td>
<td>110½</td>
<td>6.90</td>
</tr>
<tr>
<td>1934</td>
<td>116½</td>
<td>79</td>
<td>6.28</td>
</tr>
<tr>
<td>1933</td>
<td>89½</td>
<td>46</td>
<td>4.78</td>
</tr>
<tr>
<td>1932</td>
<td>87½</td>
<td>35½</td>
<td>2.53</td>
</tr>
<tr>
<td>1931</td>
<td>185½</td>
<td>77</td>
<td>5.78</td>
</tr>
<tr>
<td>1930</td>
<td>255½</td>
<td>142½</td>
<td>8.84</td>
</tr>
<tr>
<td>1929</td>
<td>264½</td>
<td>150</td>
<td>9.57</td>
</tr>
<tr>
<td>1928</td>
<td>194½</td>
<td>163</td>
<td>9.60</td>
</tr>
<tr>
<td>1927</td>
<td>175½</td>
<td>126½</td>
<td>9.61</td>
</tr>
<tr>
<td>1926</td>
<td>136½</td>
<td>106½</td>
<td>9.50</td>
</tr>
<tr>
<td>1925</td>
<td>118</td>
<td>104½</td>
<td>8.84</td>
</tr>
<tr>
<td>1924</td>
<td>114½</td>
<td>104½</td>
<td>8.26</td>
</tr>
<tr>
<td>1923</td>
<td>113½</td>
<td>89½</td>
<td>9.13</td>
</tr>
<tr>
<td>1922</td>
<td>90½</td>
<td>70</td>
<td>8.72</td>
</tr>
</tbody>
</table>

PRICE RANGE OF STOCK

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Per Sh.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1936</td>
<td>166</td>
<td>152</td>
<td>$128.00*</td>
</tr>
<tr>
<td>1935</td>
<td>164</td>
<td>141</td>
<td>257.00</td>
</tr>
<tr>
<td>1934</td>
<td>147</td>
<td>120</td>
<td>235.22</td>
</tr>
<tr>
<td>1933</td>
<td>130</td>
<td>110</td>
<td>180.34</td>
</tr>
<tr>
<td>1932</td>
<td>125</td>
<td>104½</td>
<td>98.10</td>
</tr>
<tr>
<td>1931</td>
<td>135</td>
<td>103</td>
<td>217.47</td>
</tr>
<tr>
<td>1930</td>
<td>124</td>
<td>120½</td>
<td>330.11</td>
</tr>
<tr>
<td>1929</td>
<td>128</td>
<td>117</td>
<td>356.89</td>
</tr>
<tr>
<td>1928</td>
<td>134</td>
<td>123½</td>
<td>326.17</td>
</tr>
<tr>
<td>1927</td>
<td>131½</td>
<td>119½</td>
<td>326.68</td>
</tr>
<tr>
<td>1926</td>
<td>117½</td>
<td>115½</td>
<td>322.11</td>
</tr>
<tr>
<td>1925</td>
<td>115½</td>
<td>112</td>
<td>299.51</td>
</tr>
<tr>
<td>1924</td>
<td>115</td>
<td>108½</td>
<td>278.99</td>
</tr>
<tr>
<td>1923</td>
<td>114½</td>
<td>108½</td>
<td>306.17</td>
</tr>
<tr>
<td>1922</td>
<td>108½</td>
<td>105½</td>
<td>291.17</td>
</tr>
</tbody>
</table>

*24 weeks to June 13, 1936.

CONSOLIDATED BALANCE SHEET, DECEMBER 28, 1935

Assets

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current Assets: Cash in banks and on hand</td>
<td>$20,975,501.81</td>
</tr>
<tr>
<td></td>
<td>Marketable bonds and stocks (at market value)</td>
</tr>
<tr>
<td></td>
<td>Accounts and bills receivable (less reserve)</td>
</tr>
<tr>
<td></td>
<td>Inventories of raw materials, supplies, work in process, and finished product, at cost or market</td>
</tr>
<tr>
<td>Investments and Advances (at cost, less reserve): Affiliated companies</td>
<td>$1,305,803.72</td>
</tr>
<tr>
<td>Kodak Employees Association and employees' home projects</td>
<td>$2,112,430.66</td>
</tr>
<tr>
<td></td>
<td>Land, buildings, plant and machinery, at cost</td>
</tr>
<tr>
<td></td>
<td>Less: Reserves for depreciation and obsolescence</td>
</tr>
<tr>
<td>Goodwill and patents of parent company and subsidiaries</td>
<td>Nil</td>
</tr>
<tr>
<td>Deferred Charges to Future Operations: Prepaid insurance, taxes, etc.</td>
<td>$994,563.43</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$168,347,026.57</td>
</tr>
</tbody>
</table>

Liabilities

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current Liabilities: Accounts payable, accrued payrolls, wage dividend, etc.</td>
<td>$6,268,885.06</td>
</tr>
<tr>
<td></td>
<td>Provision for taxes</td>
</tr>
<tr>
<td></td>
<td>Bills discounted</td>
</tr>
<tr>
<td></td>
<td>Dividends payable: preferred</td>
</tr>
<tr>
<td></td>
<td>Common</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$17,312,176.73</td>
</tr>
</tbody>
</table>

General and contingent reserves | $9,978,733.20 |

Capital Stock and Paid-In Surplus: 6% 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, $18,461,416.26; Less: Reserves for depreciation and obsolescence | $56,046,194.97 |

<table>
<thead>
<tr>
<th>Shares</th>
<th>Stated Value per share</th>
<th>Paid-in surplus</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>2,263,150</td>
<td>$100</td>
<td>$18,461,416.26</td>
<td><strong>$20,975,501.81</strong></td>
</tr>
<tr>
<td>61,657</td>
<td>$100</td>
<td>$6,165,700</td>
<td>$6,165,700</td>
</tr>
</tbody>
</table>

**Total** | $168,347,026.57 |

PROFIT AND LOSS, YEAR ENDED DECEMBER 28, 1935

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net sales</td>
<td>$105,082,874.73</td>
</tr>
<tr>
<td>Less: Cost of sales and expenses (including depreciation of $6,397,822.96 in 1935, and $6,022,173.87 in 1934)</td>
<td>$6,621,458.47</td>
</tr>
<tr>
<td>Income from operations</td>
<td>$18,461,416.26</td>
</tr>
<tr>
<td>Interest and dividends</td>
<td>$1,053,187.10</td>
</tr>
<tr>
<td>Net profit on sales of securities</td>
<td>$23,279.36</td>
</tr>
<tr>
<td>Other income</td>
<td>$59,304.47</td>
</tr>
<tr>
<td><strong>Total Income</strong></td>
<td>$19,597,187.19</td>
</tr>
<tr>
<td>Deduct: Provision for United States and foreign income taxes</td>
<td>$3,007,533.86</td>
</tr>
<tr>
<td>Other charges</td>
<td>$676,382.26</td>
</tr>
<tr>
<td><strong>Net Income</strong></td>
<td>$15,913,251.07</td>
</tr>
</tbody>
</table>

***Exclusive of profits and losses on silver bullion adjusted through general and contingent reserves."**

1050
GRAND NATIONAL FILMS, INC.

Producer and Distributor
Incorporated March 30, 1936, in Delaware
General Office, 1272 Sixth Ave., New York City

Organized by Edward L. Alperson and associates and Pathé Film Corp. Took over First Division Pictures and Exchanges. Has 29 exchanges. Started operations Apr. 17, 1936, released first production in November. Fiscal year ends Mar. 31, 1937, after which first balance sheet will be made public. Each holder of 5 shares of Pathé stock got 1 share of Grand National as a dividend on formation of the company.

Capitalization: Common stock, $1 par, 1,000,000 shares authorized, 600,000 outstanding. Paid in surplus, $900,000; total capitalization $1,500,000. Listed on N. Y. Curb Exchange.

Dividends: None paid.

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>1936</td>
<td>4%</td>
<td>.2%</td>
<td></td>
</tr>
</tbody>
</table>

FAMOUS PLAYERS CANADIAN CORP., Ltd.

(Controlled by Paramount Pictures)
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.

In 1930 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, 397,524 outstanding. Listed on Toronto and Montreal stock exchanges.

Dividends paid: $1 in 1932, $2 in 1931, $2 in 1930, 50 cents in 1935 and 60 cents in 1936.

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>1936</td>
<td>25</td>
<td>18</td>
<td>$2.72</td>
</tr>
<tr>
<td>1935</td>
<td>94</td>
<td>.80</td>
<td></td>
</tr>
<tr>
<td>1934</td>
<td>(No trading)</td>
<td></td>
<td>.80</td>
</tr>
<tr>
<td>1933</td>
<td>15</td>
<td>4</td>
<td>.85</td>
</tr>
<tr>
<td>1932</td>
<td>10</td>
<td>6</td>
<td>1.21</td>
</tr>
<tr>
<td>1931</td>
<td>39.5</td>
<td>16</td>
<td>2.17</td>
</tr>
<tr>
<td>1930</td>
<td>63.5</td>
<td>33.5</td>
<td>5.03</td>
</tr>
<tr>
<td>1929</td>
<td>80</td>
<td>32</td>
<td>6.25</td>
</tr>
<tr>
<td>1928</td>
<td>100</td>
<td>20</td>
<td>1.44</td>
</tr>
<tr>
<td>1927</td>
<td>5.1</td>
<td>20</td>
<td>.85</td>
</tr>
<tr>
<td>1926</td>
<td>20</td>
<td>11</td>
<td>.44</td>
</tr>
</tbody>
</table>

CONSOLIDATED BALANCE SHEET AT DECEMBER 28, 1935

(Comprising the assets and liabilities of Famous Players Canadian Corporation Limited and of those subsidiaries, excepting L’Auditorium Limitée, Quebec, in which the parent company’s interest in the common stock represents 80% or more.)

Assets

Cash on hand and in banks ........................................ $335,648.39
Call loans ..................................................................... 421,328.76
Cash in hands of trustees for bond and debenture holders .......... 1,000,857.50
Dominion and Provincial Government Bonds at market value .... 238,924.46
Accounts Receivable .................................................. 166,371.76
Less Reserves: Advances to subsidiary companies (51% to 79% owned), $54,546.41; advances to affiliated companies (50% and less, owned), $71,033.36; sundry debtors, $1,356.69
Prepaid expenses ...................................................... 28,350.95
Total Current and Working Assets ................................... 2,163,130.87

Deposits to secure contracts .......................................... 30,550.00
Notes and mortgages receivable (due after one year) ............ 3,559.05
Investment in Shares and Advances to Subsidiary Companies (51% to 79% owned): Investment in shares, $682,852.07; advances, $115,522.48; mortgages and bonds, $31,658.98; Less: Current indebtedness shown above, $54,546.41
Investment in Shares and Advances to Affiliated Companies (50% and less, owned): Investment in shares, $1,100,172.67; advances (due after one year), $90,699.47; mortgages receivable (due after one year), $4,350.00
Fixed Assets, at Cost: Land, $5,389,640.80; buildings, improvements and equipment, $10,302,822.08; Less: Reserve for depreciation, $5,329,674.92
Sound equipment license and installation costs, $1,461,679.95; Less: Reserve for amortization, $1,437,732.17
Deferred Charges ....................................................... 10,262,787.96
Expenditures in connection with renewal of capital and funded debt, less amounts written off ................................ 23,947.78
Goodwill, franchises, leases, etc., less amounts written off ...... 35,296.22

Total $22,705,974.54
Liabilities and Capital

Accounts payable, $129,396.61; sundry taxes payable and accrued, $2,334.76; accrued interest, rents, etc., $152,347.99; reserve for Dominion and Provincial income taxes, $81,472.24; purchase money obligations for properties, maturing serially within twelve months, $25,000; total current liabilities $390,454.60.

Purchase money obligations for properties, maturing after twelve months, $203,000.23; twenty year 6% sinking fund gold bonds, 1948, $4,892,000; twenty year 6 1/2% sinking fund debentures, 1948, $2,660,000; mortgages on theater properties, $444,179.21.

Advance payments, etc. (self-liquidating) $388,156.71.

Reserve for contingencies $145,000.00

Total Liabilities $8,737,651.05

Interest of minority stockholders in capital and surplus of subsidiary companies (including $675,850 preferred stock) $522,333.72.

Capital Stock and Surplus: Capital stock—authorized—600,000 shares no par value; issued, fully paid—378,790 shares, $8,991,725; issued for cash during year, 18,734 shares, $187,347.99; total 397,524 shares, $9,179,065; earned surplus, per statement attached, $3,907,907.42. Contingent Liabilities—$580,053.58.

$13,086,972.42

CONSOLIDATED STATEMENT OF PROFIT AND LOSS AND SURPLUS

For the Twelve Months Ended December 28, 1935

(Comprising the income and expenditure of Famous Players Canadian Corporation Limited and of those subsidiaries, excepting L'auditorium Limite, Quebec, in which the parent company’s interest in the common stock represents 80% or more.)

Profit and Loss for the twelve months ended December 28, 1935: Profit from operations, before providing for depreciation, interest, etc., as under, $1,552,018.56; dividends received, $101,718; interest earned, $72,087.60; profit on sale of securities and capital assets, $15,136.50; appreciation of marketable securities, $43,877.50; discount on bonds and debentures redeemed, $3,556.25 = $1,788,394.41.

Less: Officers’ salaries, $122,345.78; directors’ fees, $4,450; foreign exchange, $4,900.05; legal fees, $10,300.72; prior year adjustments (net), $9,424.38; interest on bonds, mortgages, etc., $522,333.72; Depreciation: Buildings, improvements and equipment, $435,056.78; amortization of leases, franchises and investments, $170,426.27; amortization of expenditures in connection with reorganization of capital and funded debt, $40,000.

Profit for the Twelve Months, Before Income Taxes $469,156.71

Deduct: Provision for income taxes 81,000.00

Balance or Profits $388,156.71

Deduct: Proportion thereof applicable to interest of minority stockholders 52,890.86

Balance of Net Profits $335,265.85

Earned surplus as at December 29, 1934 3,762,036.57

Deduct: Dividend paid 4,097,302.42

Earned Surplus as at December 28, 1935 $189,395.00

$3,907,907.42

GENERAL THEATERS EQUIPMENT, INC.

Holding Company

Incorporated July 11, 1929, in Delaware

General Office, 624 South Michigan Ave., Chicago

Theater Equipment Write Contracts Corp.
J. E. McAuley Manufacturing Co.
Hall & Connolly, Inc.
Strong Electric Co.
Ashcraft Automatic Arc Co.
J. M. Wall Machine Co.
Fearless Camera Co.

Capitalization: 800,000 shares of no par common stock authorized of which 438,485 is issued or irrevocably authorized for issue; 167,073 shares are reserved for exercise of subscription warrants and/or conversion of debentures due June 1, 1941.

Dividends: Paid $2 in 1936.
CONSOLIDATED BALANCE SHEET, SEPTEMBER 30, 1936


**Assets**

Current Assets: Cash in banks and on hand, $3,151,554.82; notes receivable—customers (less reserve), $1,097,575.79; Accounts Receivable: Trade (less reserve), $1,010,435.32; trustee of proceeds of "Kaplan Collateral" (note 1), $153,927.80; officers and employees, $5,776.87; other, $6,666; interest receivable, $2,465.15; inventories (less reserve), $1,219,818.66; investments—at prices approved by the Court in connection with the Reorganization of General Theaters Equipment, Inc.: Twentieth Century-Fox Film Corporation—Pfd. Stk.—106,036—1/4 sh., $6,688,261.74; Twentieth Century-Fox Film Corporation—Com. Stk.—53,018—1/4 sh., $1,327,203.17; Broadway & 96th Street Realty Co. Capital Stock, 500 sh., $100,000; 97th St. & Broadway Realty Co. capital stock, 500 sh., $100,000; Broadway Varieties Company, capital stock, 571/2 sh., $100,000; Fox Theaters Corporation, class B common stock, 100 sh., $25 5,315,719.91

Capital Assets: Machinery, equipment, furniture, fixtures, etc., (less reserve), $539,026.10; claims, patents, etc., (less reserve) $30,002; goodwill, $2 569,030.10

Cash realized upon exercise of subscription warrants, to be applied in reduction of notes payable, investments in and amounts due from subsidiary companies (not consolidated): Wholly owned: Cinema Building Corporation (less reserve), $14,788.23; The Ashcraft Automatic Air Company, $13.40; other: J. M. Wall Machine Company, Inc., $15,020 29,821.63 Deferred charges—prepaid expenses 49,943.03

$12,617,663.08

**Liabilities**

Current Liabilities: Accounts payable—trade creditors, $336,403.84; provision for state and Federal taxes, $241,282.29; other accounts payable and accrued expenses, $114,506.86; reserve for estimated additional liabilities—reorganization, $39,162.68 759,155.67

Obligation to receiver on account of participation of non-assenting creditors in receivership assets payable in cash or by issuance of shares reserved as indicated below 127,934.90

Note Payable—The Chase National Bank of the City of New York; Loan of $2,000,000,000 represented by note dated June 3, 1936 due December 3, 1936 with interest at 5% per annum, renewable at the option of the Corporation, subject to Loan Agreement dated June 3, 1936, as to principal for additional periods of six months each, but not exceeding five years in the aggregate, and convertible into debentures of the Corporation under Trust Indenture dated June 1, 1936 with The Commercial National Bank & Trust Co. of New York as Trustee. (These debentures are, in turn, convertible into capital stock of the corporation, subject to the terms and provisions of said Trust Indenture.), $2,000,000; Less: Payments made from cash receipts on exercise of Stock Subscription Warrants, $25,000 1,975,000.00

Deferred credits to income 104,102.32

161,164.97

Capital Stock and Surplus: Capital stock: General Theaters Equipment Corporation: Authorized 800,000 shares no par value, of which 167,073 are reserved for exercise of Subscription Warrants and/or conversion of five year 5% debentures due June 1, 1941 (note 2), and 15,211 shares are reserved for creditors of General Theaters Equipment, Inc., who have not deposited as of September 30, 1936 under Plan of Reorganization (note 3). Issued and irrevocably authorized to be issued—438,485 shares, $4,384,850; Subsidiary Companies: Capital stock in hands of public (note 4), $2,015.53 4,386,865.53

Surplus: Applicable to Stock of General Theaters Equipment Corporation: Paid-in surplus (note 5), $4,689,718.70; earned surplus (June 1—September 30, 1936), $408,203.97; applicable to minority stock of subsidiary companies, $5,517.02 5,103,439.69

$12,617,663.08

Contingent Liabilities—International Projector Corporation; Guarantee of past due First Mortgages of Cinema Building Corporation $78,850; Pending litigation, for which, in the opinion of the management, adequate provision is made herein.

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### CONSOLIDATED BALANCE SHEET, DECEMBER 31, 1935

#### Assets

<table>
<thead>
<tr>
<th>Type of Asset</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash</td>
<td>$2,131,429.49</td>
</tr>
<tr>
<td>Notes and accounts receivable, less reserve</td>
<td>$123,963.75</td>
</tr>
<tr>
<td>Accrued interest</td>
<td>$8,044.80</td>
</tr>
<tr>
<td>Land owned, $10,037,741.02; buildings, equipment</td>
<td>$26,203,333.63</td>
</tr>
<tr>
<td>and improvements as valued at January 1, 1932</td>
<td></td>
</tr>
<tr>
<td>together with subsequent additions at cost</td>
<td></td>
</tr>
<tr>
<td>Buildings and equipment on land owned and on land</td>
<td></td>
</tr>
<tr>
<td>partly owned and partly leased, $14,302,026.48</td>
<td></td>
</tr>
<tr>
<td>Less: Reserve for depreciation, $8,906,509.35;</td>
<td></td>
</tr>
<tr>
<td>less: Amortization, $8,939,056.39;</td>
<td></td>
</tr>
<tr>
<td>less: Amortization, $10,122,642.90;</td>
<td></td>
</tr>
<tr>
<td>Investments in Affiliated and Other Companies</td>
<td>$20,755,445.47</td>
</tr>
<tr>
<td>Capital stocks of affiliated and other companies</td>
<td></td>
</tr>
<tr>
<td>less reserve, $2,057,974.89; advances to and</td>
<td></td>
</tr>
<tr>
<td>notes and accounts receivable from affiliated</td>
<td></td>
</tr>
<tr>
<td>companies, less reserve, $5,924,741.01;</td>
<td></td>
</tr>
<tr>
<td>bonds and mortgages of affiliated companies, less</td>
<td></td>
</tr>
<tr>
<td>reserve, $52,451</td>
<td></td>
</tr>
<tr>
<td>Other Assets: Cash deposited with bond trustee</td>
<td>$2,623,166.90</td>
</tr>
<tr>
<td>$102,251.78; deposits under leases, $75,000;</td>
<td></td>
</tr>
<tr>
<td>mortgage receivable, $68,351; sundry investments</td>
<td></td>
</tr>
<tr>
<td>and deposits, less reserve, $87,736.25</td>
<td></td>
</tr>
<tr>
<td>Deferred Charges: Unamortized bond discount and</td>
<td></td>
</tr>
<tr>
<td>expense (being amortized over terms of debts)</td>
<td></td>
</tr>
<tr>
<td>$204,895.41; property maintenance and improvement</td>
<td></td>
</tr>
<tr>
<td>expenses deferred, $15,700.51; prepaid insurance</td>
<td></td>
</tr>
<tr>
<td>and sundry deferred expenses, $139,356.72</td>
<td></td>
</tr>
<tr>
<td>Note—There have been pledged as collateral to</td>
<td></td>
</tr>
<tr>
<td>securely the payment of indebtedness</td>
<td></td>
</tr>
<tr>
<td>of the companies, certain capital assets; and</td>
<td></td>
</tr>
<tr>
<td>capital stocks and bonds of certain subsidiary</td>
<td></td>
</tr>
<tr>
<td>and other companies.</td>
<td></td>
</tr>
</tbody>
</table>

#### Liabilities

<table>
<thead>
<tr>
<th>Type of Liability</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current Liabilities (other than notes and accounts</td>
<td>$26,203,333.63</td>
</tr>
<tr>
<td>payable to affiliated companies and funded debt due</td>
<td></td>
</tr>
<tr>
<td>within one year, as below): Notes payable, $35,006.23;</td>
<td></td>
</tr>
<tr>
<td>accounts payable, $391,005.20; accrued taxes, $184,307.11; accrued interest, $141,389.31; other accrued expenses, $40,422.34; serial bonds and mortgage instalments due within one year, $703,500</td>
<td>$1,495,630.19</td>
</tr>
<tr>
<td>Accounts payable to affiliated companies</td>
<td>$61,408.57</td>
</tr>
<tr>
<td>Rent and other deposits</td>
<td>95,584.35</td>
</tr>
<tr>
<td>Deferred notes and accounts payable</td>
<td>45,519.93</td>
</tr>
<tr>
<td>Probable liability on January 1, 1938, to Stadium</td>
<td>$944,575.3</td>
</tr>
<tr>
<td>Theaters Corporation under agreement dated as of April</td>
<td></td>
</tr>
<tr>
<td>1, 1933</td>
<td></td>
</tr>
<tr>
<td>Reserves: For uncollected rents and deferred income,</td>
<td>$780,720.81</td>
</tr>
<tr>
<td>$49,257.06; for discount on bonds purchased and held</td>
<td></td>
</tr>
<tr>
<td>in treasury, $26,751.25; for taxes and contingencies</td>
<td>6,365.94</td>
</tr>
<tr>
<td>$704,712.50</td>
<td></td>
</tr>
<tr>
<td>Capital Stock: Preferred 7% cumulative convertible</td>
<td></td>
</tr>
<tr>
<td>Authorized and issued—64,304 shares of $100 each</td>
<td></td>
</tr>
<tr>
<td>dividends paid to September 30, 1931, $6,430,400;</td>
<td></td>
</tr>
<tr>
<td>Common: Authorized—2,000,000 shares of par value of</td>
<td></td>
</tr>
<tr>
<td>one cent each, issued and outstanding—1,206,381 shares</td>
<td></td>
</tr>
<tr>
<td>$12,063.81</td>
<td></td>
</tr>
<tr>
<td>Surplus: Capital surplus, per statement attached,</td>
<td></td>
</tr>
<tr>
<td>$8,939,056.39; operating deficit, per statement</td>
<td></td>
</tr>
<tr>
<td>attached, $2,772,440.73</td>
<td></td>
</tr>
<tr>
<td>Contingent Liabilities: Subsidiary companies of Keith-</td>
<td></td>
</tr>
<tr>
<td>Albee-Orpheum Corporation have guaranteed performance</td>
<td></td>
</tr>
<tr>
<td>of the terms of leases made by subsidiary and other</td>
<td></td>
</tr>
<tr>
<td>companies; Pending lawsuits against the companies;</td>
<td></td>
</tr>
<tr>
<td>amount of liability not determinable.</td>
<td></td>
</tr>
</tbody>
</table>

#### PROFIT AND LOSS, YEAR ENDING DECEMBER 31, 1935

<table>
<thead>
<tr>
<th>Type of Income / Expense</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Income: Theater admissions, $12,998,229.03; rents and other</td>
<td>$14,601,060.89</td>
</tr>
<tr>
<td>income, $1,602,831.77;</td>
<td></td>
</tr>
<tr>
<td>Expenses: Film service and production expenses, $3,424,023.69</td>
<td></td>
</tr>
<tr>
<td>artists’ salaries, $836,250.57;</td>
<td></td>
</tr>
</tbody>
</table>

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other salaries and wages, $3,225,227.37; operating expenses and theater overhead, $5,281,929.08

Deduct: Depreciation and amortization of capital assets

$799,497.33

Other Income: Dividends received on investments in other companies (including approximately $35,000 in excess of current year's earnings of affiliated companies), $137,080.44; interest earned, $38,516.10; sundry other income, $75,261.18

$240,857.72

Other Charges: Interest and discount, $678,453.20; losses on investments and capital assets (net), $27,601.91; provision for losses of affiliated companies not consolidated (unrealized profits of approximately $115,000 have not been taken up), $27,230.02; settlement of lease obligations, $65,826.05; sundry other charges, $24,581.58

$823,692.76

Provision for income and excess profits taxes (less tax on bond discount charged to surplus account)

$461,297.72

Net Profit Before Item Below

$397,047.72

Amount applicable to minority interest in subsidiary company

$6,025.68

Net Profit for the Year

$403,073.40

OPERATING DEFICIT, YEAR ENDING DECEMBER 31, 1935

Balance in deficit account, January 1, 1935

$2,936,212.96

Deduct: Net profit for the year ending December 31, 1935, per statement attached, $403,073.40; dividend on bonds retired, less Federal tax thereon, $100,247.50; liquidating dividend from affiliated company the investment in which is carried at a nominal amount, $5,300

$2,427,392.06

Add: Deferred maintenance and improvement expenses written off, $284,864.18; loss on sale of capital assets, $39,751.58; adjustment of prior years' items (net), $20,432.91

$345,048.67

Balance (Deficit), December 31, 1935

$2,772,440.73

LOEW'S, INCORPORATED

Holding Company

Incorporated Oct. 18, 1919, in Delaware

General Office, 1540 Broadway, New York

Owns or controls over 120 subsidiaries and affiliated companies, including 100% ownership of Metro-Goldwyn Pictures Corp., Metro-Goldwyn-Mayer, etc. Combined organization includes film production, distribution, exhibition, vaudeville, legitimate stage production, etc. Controlling stock interest in company is held by Film Securities Corp.

STOCK PRICE RANGE

<table>
<thead>
<tr>
<th>Year</th>
<th>Common High</th>
<th>Common Low</th>
<th>Earned Per Sh.</th>
<th>Preferred High</th>
<th>Preferred Low</th>
<th>Earned Per Sh.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1933</td>
<td>673⁄4</td>
<td>43</td>
<td>5.02</td>
<td>1083⁄4</td>
<td>1043⁄4</td>
<td>84.17</td>
</tr>
<tr>
<td>1934</td>
<td>553⁄4</td>
<td>313⁄4</td>
<td>4.38</td>
<td>1083⁄4</td>
<td>102</td>
<td>54.87</td>
</tr>
<tr>
<td>1935</td>
<td>37</td>
<td>203⁄4</td>
<td>4.50</td>
<td>105</td>
<td>72</td>
<td>54.39</td>
</tr>
<tr>
<td>1936</td>
<td>363⁄4</td>
<td>83⁄4</td>
<td>2.15</td>
<td>781⁄4</td>
<td>35</td>
<td>29.15</td>
</tr>
<tr>
<td>1937</td>
<td>373⁄4</td>
<td>133⁄4</td>
<td>4.80</td>
<td>80</td>
<td>39</td>
<td>56.67</td>
</tr>
<tr>
<td>1938</td>
<td>633⁄4</td>
<td>233⁄4</td>
<td>7.43</td>
<td>98</td>
<td>56</td>
<td>81.47</td>
</tr>
<tr>
<td>1939</td>
<td>953⁄4</td>
<td>413⁄4</td>
<td>9.65</td>
<td>1123⁄4</td>
<td>853⁄4</td>
<td>99.48</td>
</tr>
<tr>
<td>1940</td>
<td>843⁄4</td>
<td>32</td>
<td>7.91</td>
<td>1103⁄4</td>
<td>80</td>
<td>79.22</td>
</tr>
<tr>
<td>1941</td>
<td>77</td>
<td>493⁄4</td>
<td>5.98</td>
<td>1103⁄4</td>
<td>993⁄4</td>
<td>57.12</td>
</tr>
<tr>
<td>1942</td>
<td>633⁄4</td>
<td>463⁄4</td>
<td>6.35</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1943</td>
<td>483⁄4</td>
<td>343⁄4</td>
<td>6.17</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1944</td>
<td>443⁄4</td>
<td>22</td>
<td>4.69</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1945</td>
<td>23</td>
<td>133⁄4</td>
<td>2.89</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1946</td>
<td>213⁄4</td>
<td>14</td>
<td>2.28</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1947</td>
<td>233⁄4</td>
<td>103⁄4</td>
<td>2.14</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1948</td>
<td>213⁄4</td>
<td>10</td>
<td>1.70</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1949</td>
<td>36</td>
<td>143⁄4</td>
<td>1.94</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

CONSOLIDATED BALANCE SHEET, AUGUST 31, 1936

Assets

Current and Working: Cash in bank and on hand (including $1,278,456.31 in foreign banks subject to export restrictions, $4,776,634.06; United States Government securities—at cost, $7,265,396.85; foreign government securities—at cost, $183,763.12) $12,225,794.03

Receivables: Notes receivable, $17,478.42; accounts receivable, $2,434,590.13; sundry receivables, $13,096,304.76; books and rights, after reserve of $1,196,209.13, $3,170,428.66; sundry receivables, $569,861.34; theater and studio supplies, $340,400.40 $35,634,587.04

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LIABILITIES AND CAPITAL

CONSOLIDATED STATEMENT, FISCAL YEAR ENDED AUGUST 31, 1936
Including Wholly and Partly Owned Subsidiary and Affiliated Corporations

After Intercompany Eliminations Except Film Rentals

CONSOLIDATED EARNED SURPLUS ACCOUNT
Consolidation of Metro Corp., and Goldwyn Pictures Corp. Owns or has interest in various subsidiaries, including Metro-Goldwyn Distributing Corp., 100% owned.
Capitalization: Preferred stock retired in 1935.
Common stock (par $5), $3,100,000 authorized and outstanding. Entire common stock held by M-G-M Co., Inc., Delaware Corporation, wholly owned by Loew's, Inc. (Metro-Goldwyn-Mayer, which is controlled by Loew's, Inc. through Metro-Goldwyn Pictures, was incorporated May 17, 1934, in Delaware. Originally organized in 1916 as Goldwyn Producing Corp.).

In reorganization of Paramount Publix Corp. approved by the court in June, 1935, Paramount Pictures, Inc., was formed as the new parent company. Originally company was 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 on April 1, 1927, and to Paramount Publix Corp. on April 24, 1930.
New capitalization: 20-year 6% sinking fund debentures, $27,110,000; cumulative convertible 6% first Preferred stock ($100 par), 300,000 shares authorized, 249,981 outstanding; cumulative convertible 6% second Preferred stock ($10 par), 650,000 shares authorized, 644,144 outstanding; Common stock ($1 par), 4,500,000 shares authorized, 1,610,457 shares outstanding.

In recapitalization, holders of old stock received one share of new common plus warrants for each four shares of old common stock.
Dividends: Made initial payments of $12 a share on 1st preferred stock and 60 cents a share on arrears of second preferred. Paid till Jan. 1, 1937 on 1st preferred stock and to Jan. 1, 1936 on 2nd preferred.

PRICE RANGE OF STOCK

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Per Sh.</th>
<th>Earned</th>
</tr>
</thead>
<tbody>
<tr>
<td>1936</td>
<td>25</td>
<td>7</td>
<td></td>
<td>.00**</td>
</tr>
<tr>
<td>1935</td>
<td>12</td>
<td>8</td>
<td></td>
<td>.79</td>
</tr>
</tbody>
</table>

1ST PREFERRED

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Earned</th>
</tr>
</thead>
<tbody>
<tr>
<td>1936</td>
<td>174</td>
<td>59</td>
<td>1.76$</td>
</tr>
<tr>
<td>1935</td>
<td>121</td>
<td>67</td>
<td>1.61</td>
</tr>
</tbody>
</table>

PRICE RANGE OF OLD STOCK

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Earned</th>
</tr>
</thead>
<tbody>
<tr>
<td>1935</td>
<td>5%</td>
<td>1%</td>
<td>8.60***</td>
</tr>
<tr>
<td>1934</td>
<td>7%</td>
<td>1%</td>
<td>8.60***</td>
</tr>
<tr>
<td>1933</td>
<td>7%</td>
<td>1%</td>
<td>8.60***</td>
</tr>
<tr>
<td>1932</td>
<td>11%</td>
<td>1%</td>
<td>6.30*</td>
</tr>
<tr>
<td>1931</td>
<td>55%</td>
<td>55%</td>
<td>2.02</td>
</tr>
<tr>
<td>1930</td>
<td>77%</td>
<td>34%</td>
<td>6.15</td>
</tr>
<tr>
<td>1929</td>
<td>75%</td>
<td>35</td>
<td>6.36</td>
</tr>
<tr>
<td>1928</td>
<td>56%</td>
<td>47%</td>
<td>4.22</td>
</tr>
</tbody>
</table>

* Estimated deficit.
† $5,692,000 operating net.
‡ $6,000,000 approx. operating net.
** Estimated.
*** Estimated in 6 months to June 30.
$ Nine months to Sept. 30.

CONSOLIDATED BALANCE SHEET AT DECEMBER 28, 1935

Assets

<table>
<thead>
<tr>
<th>Total</th>
<th>U. S. A. Companies</th>
<th>Canadian and Foreign Companies</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Current Assets:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash (including call loans and time deposits of $1,264,829.28)</td>
<td>$17,090,671.92</td>
<td>$12,333,723.70</td>
</tr>
<tr>
<td>Marketable securities (at market)</td>
<td>1,003,178.00</td>
<td>2,320.50</td>
</tr>
<tr>
<td>Notes receivable</td>
<td>132,718.59</td>
<td>111,640.64</td>
</tr>
<tr>
<td>Accounts receivable, less reserves:</td>
<td>$2,293,671.08</td>
<td>$2,743,439.39</td>
</tr>
<tr>
<td>Film costers and sundries</td>
<td>605,184.98</td>
<td>444,439.39</td>
</tr>
<tr>
<td>Affiliated companies</td>
<td>2,933,803.04</td>
<td>2,400,362.69</td>
</tr>
<tr>
<td>Officers and employees</td>
<td>34,946.98</td>
<td>6,524.95</td>
</tr>
<tr>
<td>Advances to outside producers (recoverable from film rentals) less reserves</td>
<td>957,826.66</td>
<td>369,625.77</td>
</tr>
</tbody>
</table>

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Inventory:
- Released productions, cost less amortization: $6,665,519.41
- Completed productions not released, at cost: 8,674,734.34
- Productions in process of completion, at cost: 964,655.66
- Scenarios and other costs applicable to future productions: 1,218,895.34
- Rights to plays, at cost or less: 447,507.57
- Advertising accessories and supplies, at cost or less: 455,499.02
- Total: $18,426,811.34

Less: Special inventory reserve for productions not released: 2,500,000.00

Total: $15,926,811.34

Investments, Less Reserves:
- Capital stocks of affiliated companies (including a 50% owned company carried at $437,471.52 pledged as security under bond issue of an affiliated company not consolidated): $8,686,428.30
- Receivables from affiliated companies: 854,999.11
- Income debentures of affiliated companies (par value $4,362,500): 3,342,500.00
- Notes and accounts receivable due after one year: 613,250.18
- Wholly owned foreign subsidiary companies not consolidated (capital stocks and advances): 195,573.28
- Wholly owned domestic subsidiary companies not consolidated (capital stocks and advances): 10,631.35
- Claims against subsidiary companies in reorganization: 2,210,951.01
- Miscellaneous: 298,941.23
- Total Current Assets: $38,045,089.55

Less: Special inventory reserve for productions not released: 2,500,000.00

Total: $35,545,089.55

Fixed Assets:
- Land: $20,254,081.79
- Buildings, leases and equipment, less reserves for depreciation of $20,266,312.74 and $12,380,302.65 applicable to U. S. A. companies and Canadian and foreign companies respectively: 39,156,963.42
- Land, buildings and equipment of subsidiary companies in reorganization, less reserve (per contra*): 2,047,710.92
- Total Fixed Assets: $51,462,756.13

Other Assets:
- Sinking funds applicable to mortgages and bonds of subsidiary companies: 12,191.42
- Deposits to secure contracts: 659,699.25
- Securities of Paramount Pictures, Inc., deposited as collateral for mortgage of wholly owned subsidiary company: 39,156,963.42
- Twenty-year 6% sinking fund debentures (at par): 390,000.00
- First preferred stock (at par): 390,000.00
- Prepaid expenses: 1,038,540.04
- Deferred charges (including unamortized bond discount and expense of $524,621.69): 542,598.95
- Total Other Assets: $37,455,829.28

Total Assets: $118,940,433.73

Liabilities and Capital

Current Liabilities:
- Notes payable: $960,211.73
- Accounts payable: 1,768,766.61
- Owing to outside producers and owners of royalty rights: 491,406.71
- Owing to affiliated companies: 88,470.04
- Excise taxes, payrolls and accruals: 3,708,607.76
- 1935 Federal income taxes (estimated): 485,310.88
- Purchase money obligations of subsidiary companies maturing within one year: 151,773.91
- Mortgages and bonds of subsidiary companies maturing within one year, less treasury bonds of $118,500: 1,127,617.79
- Reserves for 77B reorganization expenses: 1,000,294.37
- Total Current Liabilities: $9,782,463.20

Total: $9,782,463.20

U. S. A. Companies: $6,904,006.36
- Notes payable: $960,211.73
- Accounts payable: 1,768,766.61
- Owing to outside producers and owners of royalty rights: 491,406.71
- Owing to affiliated companies: 88,470.04
- Excise taxes, payrolls and accruals: 3,708,607.76
- 1935 Federal income taxes (estimated): 485,310.88
- Purchase money obligations of subsidiary companies maturing within one year: 151,773.91
- Mortgages and bonds of subsidiary companies maturing within one year, less treasury bonds of $118,500: 1,127,617.79
- Reserves for 77B reorganization expenses: 1,000,294.37
- Total: $6,904,006.36

Canadian and Foreign Companies: $2,878,456.84
- Notes payable: $960,211.73
- Accounts payable: 1,768,766.61
- Owing to outside producers and owners of royalty rights: 491,406.71
- Owing to affiliated companies: 88,470.04
- Excise taxes, payrolls and accruals: 3,708,607.76
- 1935 Federal income taxes (estimated): 485,310.88
- Purchase money obligations of subsidiary companies maturing within one year: 151,773.91
- Mortgages and bonds of subsidiary companies maturing within one year, less treasury bonds of $118,500: 1,127,617.79
- Reserves for 77B reorganization expenses: 1,000,294.37
- Total: $2,878,456.84
Funded Debt and Liabilities due After One Year:

Notes payable ............................................................................................................. 1,518,692.34 1,518,692.34
Purchase money obligations of subsidiary companies.............................................. 249,254.31 43,306.13 205,948.18
Mortgages and bonds of subsidiary companies, less treasury bonds of $150,100 (including demand mortgages of $464,745) .......................................................... 20,058,422.93 8,028,676.42 12,029,746.51
Twenty-year 6% sinking fund debentures, including scrip, issued or reserved for issuance in payment of claims allowed to December 28, 1935 ....................... 24,998,182.24 24,998,182.24
Miscellaneous ........................................................................................................... 359,341.27 117,470.04 241,871.23

Other Liabilities:
Mortgages of subsidiary companies in reorganization (these obligations to be adjusted in accordance with reorganization plan of Paramount Pictures, Inc., per contra*):
Principal amount ....................................................................................................... $1,956,750.01
Accrued interest and taxes ....................................................................................... 2,210,753.21 2,210,753.21

Accrued rent and taxes of subsidiary company (probable offset upon settlement, per contra**)
Advance payments, self-liquidating ........................................................................ 195,026.58 195,026.58

Total Liabilities ......................................................................................................... $60,171,934.27 $44,627,505.34 $15,544,428.93

Investments and Advances (net) Eliminated
General Reserve ......................................................................................................... 6,713,024.97 6,545,409.91 167,615.06

Interest of Minority Stockholders in Capital and Surplus of Subsidiary Companies (including $3,963,228.32 applicable to preferred stocks and accumulated dividends thereon)
Capital Stock and Surplus:
First preferred stock, cumulative convertible 6%, par value $100 per share:
300,000 shares authorized 249,981.82 shares (including scrip) issued or reserved for issuance in payment of claims allowed to December 28, 1935 .................. $24,998,182.33
Second preferred stock, cumulative convertible 6%, par value $10 per share:
650,000 shares authorized 644,140.80 shares (including scrip) issued 6,441,408.00
Common stock, par value $1 per share:
4,500,070 shares authorized 1,610,457.72 shares (including scrip) issued 1610,458.00

Surplus at January 1, 1935 as adjusted .................................................................. 13,471,531.67 13,471,531.67
Surplus accumulated since January 1, 1935 .......................................................... 653,167.46 31,346.51 684,513.97

Contingent liabilities ...............................................................................................

Total Liabilities and Capital .................................................................................. $118,904,433.73 $81,484,604.45 $37,455,829.28

PROFIT AND LOSS, YEAR ENDED DECEMBER 28, 1935

Income: Theater receipts, film rentals, sales of film accessories and rentals, $90,581,006.17; dividends from affiliated companies, $1,017,528.43; other income, $1,676,320.88; total .......................................................... $93,274,855.48
Expenses: Theater operating and general expenses, including rentals, film rentals, real estate and other taxes, $37,891,990.81; film distribution, including cost of film accessories and producers' and others' share of film rentals, $16,737,200.20; amortization of films (negatives and prints), $28,487,784.38; total ............................................................................. 83,116,975.39

Operating Profit Before Interest, Federal Income Taxes, Depreciation and Other Items Below ......................................................................................................................... $10,157,880.09
Deduct: Interest: On old bank debt (non-recurring), $113,328.40; on funded and other debt of subsidiary companies, $1,458,438.71; depreciation of buildings, equipment and leaseholds (excluding studio and laboratory depreciation of approximately $350,000 charged to cost of films), $3,048,550.25; Federal income taxes, $481,321.85; subsidiary preferred dividends (minority interest), $258,209.07; profits applicable to minority holders of common stocks of subsidiary companies, $68,264.35, total ............................................................ 5,428,112.63

Net Profit Before Interest on Debentures of Paramount Pictures, Inc. ................. $4,729,767.46
Deduct: Interest on debentures of Paramount Pictures, Inc ................................ 1,576,600.00

Net Profit for the Year .......................................................................................... $3,153,167.46
Less: Appropriated by directors to reserve for inventory of productions not released at December 28, 1935 ........................................................................... 2,500,000.00
Balance Transferred to Surplus ........................................................................... $653,167.46
Note: Share of undistributed net earnings of controlled subsidiaries not included above for the year 1935, approximately $30,000.

CONSOLIDATED SURPLUS ACCOUNTS

Surplus at January 1, 1935, after adjustments authorized by Board of Directors resulting from review of assets taken over from trustees on July 1, 1935, $13,471,531.67; Add: Adjustment resulting from conversion of second preferred into common stock, $364, total .................................................. $13,471,531.67

Surplus Accumulated Since January 1, 1935 (as above) ........................................... $653,167.46

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Company incorporated as Pathe Exchange, Inc., 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. In reorganization effected in August, 1935, name changed from Pathe Exchange, Inc., to Pathe Film Corp.

Capitalization: Common, $1 par, 2,000,000 shares authorized, $75,195 outstanding; $7 convertible preferred stock, no par, 30,000 shares authorized, $8,043 outstanding.

<table>
<thead>
<tr>
<th>Year</th>
<th>High Low Per Sh. High Low Per Sh.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1935</td>
<td>11% 6% D</td>
</tr>
<tr>
<td>1934</td>
<td>41/4 41/4 $1.18D 244/2 10½ $.59D</td>
</tr>
<tr>
<td>1933</td>
<td>23/4 23/4 .68D 143/2 1½ 1.22</td>
</tr>
<tr>
<td>1932</td>
<td>111/2 111/2 1.21D 53/2 11/2 0.72D</td>
</tr>
<tr>
<td>1931</td>
<td>2½ 2½ 1.67D 8½ 1½ 2.54D</td>
</tr>
<tr>
<td>1930</td>
<td>3½ 3½ 3.3D 18½ 2½ 8.52D</td>
</tr>
<tr>
<td>1929</td>
<td>14½ 12½ 2½ 60D 30 4½ 1.74</td>
</tr>
<tr>
<td>1928</td>
<td>15 2 1.07D 34 8½ 0.49</td>
</tr>
<tr>
<td>1927</td>
<td>12 3½ 50 18½ 8.81D</td>
</tr>
</tbody>
</table>

PRICE RANGE OF STOCK
(For reorganization)

<table>
<thead>
<tr>
<th>Year</th>
<th>Common Earned 7% Preferred Earned</th>
</tr>
</thead>
<tbody>
<tr>
<td>1935</td>
<td></td>
</tr>
<tr>
<td>1934</td>
<td></td>
</tr>
<tr>
<td>1933</td>
<td></td>
</tr>
<tr>
<td>1932</td>
<td></td>
</tr>
<tr>
<td>1931</td>
<td></td>
</tr>
<tr>
<td>1930</td>
<td></td>
</tr>
</tbody>
</table>

CONSOLIDATED BALANCE SHEET, DECEMBER 28, 1935

**Note:** Stockholders received 1 share of Grand National Pictures for each 5 shares of Pathe held.

<table>
<thead>
<tr>
<th>Assets</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current and Working Assets: Cash in banks and on hand, $480,986.50; notes and loans receivable from producers and distributors, $72,952.30; installment on note receivable from officer maturing within one year, $7,800; accounts receivable: trade, $242,414.23; miscellaneous, $12,211.89; Less: Reserve for doubtful accounts, $7,529.20, total, $247,096.92; unliquidated advances to outside producers: on released productions, $270,456.52; Less: Reserve for doubtful advances, $67,831.97; on productions not released, $49,918.84; total, $252,343.39; inventories, prints, raw film and supplies, $20,572.24; advertising accessories, $15,299; total, $35,871.24.</td>
</tr>
<tr>
<td>Land, and buildings, machinery and equipment, furniture and leasehold improvements, $472,678.88; Less: Reserves for depreciation and amortization, $216,443.32.</td>
</tr>
<tr>
<td>Investment in 35% of the capital stock of Du Pont Film Manufacturing Corporation, at amount shown by books of predecessor company (pledged to secure payment of note payable to bank)</td>
</tr>
<tr>
<td>Deferred charges</td>
</tr>
<tr>
<td>Miscellaneous investments</td>
</tr>
</tbody>
</table>

Other Assets: Notes and advances receivable from producers and distributors (not current), $305,472.74; Less: Reserves for possible losses, $83,726.88; notes receivable from Radio-Keith-Orpheum Corporation (debtor, in proceedings for reorganization of a corporation)*, $48,360. *$248,000 principal amount of notes at value based on amounts realized by predecessor company upon sales of similar notes prior to August 15, 1935. $224,000 principal amount of these notes are past due; the remaining $24,000 principal amount matured on January 1, 1936. 270,105.85

Note—At December 28, 1935 there was an option outstanding for the purchase of 9,900 shares of Common stock at $6 per share and 1,240 shares of common stock at $40 per share before December 31, 1935. The option for the purchase of 9,900 shares of common stock at $6 per share was exercised by December 31, 1935; the option to purchase 1,240 shares of common stock at $40 per share was not exercised and, therefore, expired on December 31, 1935. 22,956.66

$4,513,831.73

Liabilities

Current Liabilities: Notes payable, trade, maturing within one year, $23,401.93; accounts payable, $184,844.96; sundry accruals, $28,506.48; owing to producers, $12,982.53; reserve for Federal income tax.—estimated, $1,962.09; advances payments for film, deposits, etc., $11,235.77 267,933.76

Note payable to bank, due May 1, 1936, secured by 3,500 shares of the capital stock of Du Pont Film Manufacturing Corporation 500,000.00

Due to trustee in bankruptcy of James Cruze Pictures, Inc., $13,428.54; Less: Cash held in escrow, therefor, $13,428.54 102,483.74

Propotion of capital stock of subsidiary company applicable to minority stockholders, $12,930.51

Capital Stock Authorized: 2,000,000 shares of common stock of par value of $1 each, 30,000 shares of $7 cumulative convertible preferred stock without par value; issued and outstanding, $75,195.05 shares of common stock, including shares reserved for exchange of capital stock of predecessor company and fractional scrip outstanding, $75,195.05; 8043 shares of $7 cumulative convertible preferred stock, including shares reserved for exchange of preferred stock of predecessor company, $804,300. 1,379,495.05

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Capital surplus ........................................... 2,023,590.54
Paid-in surplus ........................................ 7,500.00

Earned Surplus: Profit for the period from August 15, 1935 to December 28, 1935, per annum statement, $231,359.85; Less: Dividends paid on preferred stock to and including January 1, 1936, $211,112.87 ........................................ 192,246.98

Contingent Liability: In respect of liability assigned by predecessor company to Radio-Keith-Orpheum Corporation in 1931 (assumed) maximum amount estimated by company, $500,000 in event of cancellation of employment contract—minimum liability $15,000 under pending litigation; amount undeterminable ........................................ $4,513,831.73

PROFIT AND LOSS FROM AUGUST 15, 1935 TO DECEMBER 28, 1935

Film Developing and Printing Laboratory: Net sales ........................................ $314,826.27
Less: Operating expenses, $239,748.29; depreciation, $8,715.58 ........................................ 248,463.87
Profit from Laboratory Operations ........................................ $66,362.40
Income from film rentals, $251,355.47; Less: Distribution allowances and producers' participation (including estimated provisions for unrecouped advances to producers), $159,406.66 ........................................ 91,948.81
Income from other operations (net) ........................................ 12,333.84
Deduct: Selling, administrative and general expense ........................................ 170,644.75
Loss from Operations ........................................ 174,831.87

Non-operating Income: Interest and discount earned, $9,629.16; dividends received from Du Pont Film Manufacturing Corporation including $175,000 payable on December 30, 1935, which was received on December 28, 1935 (see note), $210,000; miscellaneous, $3,734.29 ........................................ 223,383.45
Profit Before Interest and Other Items Shown Below ........................................ $219,156.33
Deduct: Interest expense ........................................ 7,644.88
Profit Before Minority Interests' Share of Loss and Federal Income Taxes ........................................ $211,511.45
Add—Proportion of loss applicable to minority stockholders ........................................ 3,770.49
Profit Before Providing for Federal Income Taxes ........................................ $215,281.94
Deduct: Provision for Federal income taxes ........................................ 1,962.09
Profit for the Period from August 15, 1935 to December 28, 1935, Carried to Earned Surplus ........................................ $213,359.85

Note: Du Pont Films Manufacturing Corporation is approximately $73,000 in excess of the company's equity in the reported earnings of that corporation for the period from August 15, 1935 to December 31, 1935.

RADIO CORPORATION OF AMERICA
Holding Company
Incorporated Oct. 17, 1919, in Delaware
General Office, 233 Broadway, New York

Under a recapitalization plan adopted by stockholders on Apr. 7, 1936, the A preferred stock was retired and all but 22 per cent of the B preferred had been turned in on Jan. 15, 1936, for a new first preferred stock and common stock. The new capitalization is 18,500,000 shares of common stock of which 13,829,372 is outstanding and 920,300 authorized shares of first preferred.


Capitalization: Common stock, 15,000,000 shares authorized, 13,130,690 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, 762,275 outstanding.

Dividends: None being paid at present on common or Class "B." Arrears on Class "A" to end of 1934 cleared up by action of board on Jan. 18, 1935, payable Feb. 19 to stock of record Jan. 29, 1935.


PRICE RANGE OF STOCK

<table>
<thead>
<tr>
<th>Year</th>
<th>Common High</th>
<th>Low</th>
<th>Earned Per Sh.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1936</td>
<td>14 1/2</td>
<td>9 1/4</td>
<td>.03*</td>
</tr>
<tr>
<td>1935</td>
<td>13 3/4</td>
<td>4</td>
<td>.01D</td>
</tr>
<tr>
<td>1934</td>
<td>9 3/4</td>
<td>4 1/4</td>
<td>.10</td>
</tr>
<tr>
<td>1933</td>
<td>12 1/2</td>
<td>3</td>
<td>.47D</td>
</tr>
<tr>
<td>1932</td>
<td>13 1/2</td>
<td>2 1/2</td>
<td>.49D</td>
</tr>
<tr>
<td>1931</td>
<td>27 1/2</td>
<td>3 1/4</td>
<td>.34D</td>
</tr>
<tr>
<td>1930</td>
<td>33 1/4</td>
<td>11 3/8</td>
<td>.62</td>
</tr>
<tr>
<td>1929</td>
<td>114 1/4</td>
<td>26</td>
<td>1.59</td>
</tr>
<tr>
<td>Old Common</td>
<td>549</td>
<td>333</td>
<td>...</td>
</tr>
<tr>
<td>1928</td>
<td>426</td>
<td>105 1/4</td>
<td>15.98</td>
</tr>
</tbody>
</table>

Pfd. "A" | 80 | 68 1/2 | 3.09* |

Pfd. "B" | Earned Per Sh. |
| Year | High Low Per Sh. | High Low Per Sh. |
| 1936 | 10 1/2 | 8 3/4 | 1.92** |
| 1935 | 6 1/2 | 50 | 5.65* | 92 | 8 3/4 | 4.84 |
| 1934 | 56 3/4 | 23 1/2 | 8.57 | 46 | 15 | 3.28 |
| 1933 | 40 | 13 1/4 | 1.17 | 20 | 6 3/8 | 3.02D |
| 1932 | 32 1/2 | 10 | 2.29 | 23 1/2 | 7 1/4 | 3.32D |
| 1931 | 55 1/8 | 2 1/2 | 1.94 | 60 | 9 1/4 | 7.99D |
| 1930 | 57 | 47 | 1.39 | 85 | 31 1/4 | 5.17 |
| 1929 | 57 | 50 | 40.17 | 82 1/4 | 62 | 18.06 |
| 1928 | 60 | 54 1/4 | 50.14 | ... | ... | ... |

### CONSOLIDATED BALANCE SHEET AT DECEMBER 31, 1935

**Assets**

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current Assets: Cash in banks and on hand</td>
<td>$31,474,065.24</td>
</tr>
<tr>
<td>U. S. Government and other marketable securities, at cost (Dec. 31, 1935 market value in excess of cost),</td>
<td>$1,999,242.10</td>
</tr>
<tr>
<td>Notes and accounts receivable (less reserves of $1,708,797.62)</td>
<td>$9,803,993.82</td>
</tr>
<tr>
<td>(at the lower of cost or market), $10,329,277.11</td>
<td>$53,606,578.27</td>
</tr>
<tr>
<td>Notes receivable maturing after 1936</td>
<td>194,262.03</td>
</tr>
<tr>
<td>Investments: Radio-Keith-Orpheum Corporation, (in proceedings under Section 77B, Act of June 7, 1934) represented by 605,731% shares of common stock (23% and)</td>
<td>$2,358,375.50</td>
</tr>
<tr>
<td>$4,893,327.50 of ten-year debentures (42%), at cost, An option, effective until December 31, 1937, has been granted for the purchase of these holdings for the sum of $6,000,000, reducible by an amount equal to interest at 6% per annum for the unexpired period from the actual date of purchase to December 31, 1937, $7,215,747; Sundry investments in and advances to associated and other companies, at cost (less reserve of $3,690,438.14), $3,096,588.58.</td>
<td>10,312,335.58</td>
</tr>
<tr>
<td>Fixed Assets: Factories, radio communication and broadcasting stations, warehouses, service shops, offices, etc.—land, buildings and equipment, at cost, $83,344,400.58; Less: Reserve for depreciation and write-off of fixed assets, $53,927,730, total $29,416,670.58; patents, contracts and goodwill, $20,027,409.09; Less: Reserve for patents, $11,554,098.79, total $8,473,310.30</td>
<td>37,889,980.88</td>
</tr>
<tr>
<td>Deferred Charges: Development—television field test, $173,478.13; taxes, insurance—paid in advance, etc., $329,854.54</td>
<td>503,062.67</td>
</tr>
<tr>
<td>Total Assets</td>
<td>$102,506,219.41</td>
</tr>
</tbody>
</table>

**Liabilities and Capital**

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current Liabilities: Accounts payable and accruals, $8,186,000.91; mortgage payable—due March 25, 1936, $2,700,000; &quot;A&quot; preferred dividends payable, $431,136.96.</td>
<td>$11,317,137.87</td>
</tr>
<tr>
<td>Other Liabilities: Mortgage on real estate on Broad Street, New York, 1937-1939, $917,000; note payable (non-interest bearing, due November, 1937), $530,463; notes payable (serial notes payable in twelve annual installments), $553,571.99.</td>
<td>$2,001,034.99</td>
</tr>
<tr>
<td>Reserves for contingencies (after net credits of $21,274.27 during the year).</td>
<td>2,358,346.20</td>
</tr>
<tr>
<td>(general reserve from after deductions of $5,360,017.51 during the year, as set forth in the Auditor’s Certificate)</td>
<td>6,965,494.63</td>
</tr>
<tr>
<td>Capital Stock: &quot;A&quot; preferred 7% cumulative par value $50, $24,779,870; &quot;B&quot; preferred cumulative $5 dividend no par value, $16,422,612.28; common, no par value, $26,250,624.</td>
<td>67,463,106.28</td>
</tr>
<tr>
<td>Earned surplus</td>
<td>12,401,099.46</td>
</tr>
<tr>
<td>Total Liabilities and Capital</td>
<td>$102,506,219.41</td>
</tr>
</tbody>
</table>

### CONSOLIDATED STATEMENT OF INCOME AND SURPLUS FOR THE YEAR ENDED DECEMBER 31, 1935

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gross Income: From operations, $87,646,620.30; other income, including interest, dividends and profits from sales of U. S. Government securities, $1,582,279.11</td>
<td>$89,228,898.41</td>
</tr>
<tr>
<td>Less: Cost of sales, general operating, development, selling and administrative expenses</td>
<td>78,885,739.61</td>
</tr>
<tr>
<td>Net Income for the Year (Before Interest, Depreciation, Amortization of Patents, Goodwill and Federal Income Taxes).</td>
<td>$10,343,158.80</td>
</tr>
<tr>
<td>Deduct: Interest, $391,177.31; depreciation, $3,015,308.74; amortization of patents, $600,000; amortization of goodwill, $310,000; provision for Federal income taxes, $899,800, total deductions</td>
<td>5,216,286.25</td>
</tr>
<tr>
<td>Net Profits for the Year, Transferred to Earned Surplus</td>
<td>$5,126,872.55</td>
</tr>
<tr>
<td>Earned surplus at December 31, 1934</td>
<td>13,518,354.30</td>
</tr>
<tr>
<td>Deduct: &quot;A&quot; preferred dividends—cumulative arrears to December 31, 1934, $4,519,610.66; current year, $1,724,516.73</td>
<td>18,645,226.85</td>
</tr>
<tr>
<td>Earned Surplus at December 31, 1935</td>
<td>12,401,099.46</td>
</tr>
</tbody>
</table>

**RADIO-KEITH-ORPHEUM CORP.**

_Holding Company_

(Controlled by Radio Corp. of America)

_Incorporated Oct. 25, 1928, in Maryland_

_General Office, 1270 Sixth Ave., New York_

In process of reorganization under Section 77B, Owns RKO Productions (Radio Pictures) and RKO Pathe; controls Keith-Albee-Orpheum Corp., Orpheum Circuit, RKO Proctor Corp. and various other subsidiaries. Entire organization embraces production, distribution, theater operation, vaudeville, etc.

Subsidiaries in bankruptcy include Orpheum Circuit, RKO Southern Corp., RKO Western Corp., Toledo Theaters & Realty Co., Orpheum Theater Co. of Indiana, RKO Theater Operating Corp. of N. J. and Conn. and Cleveland Hippodrome Co. Investments in these units were written down to nominal value and their accounts.
emitted from consolidation of accounts in 1933. Capitalization: Common stock, no par, authorized, 4,500,000 shares; outstanding 2,593,992 shares. Less 16,437 shares in treasury. Dividends, None.

STOCK PRICE RANGE

Year   High  Low  Per Sh. 
1936    10%  5  $0.56*        1933    5½  1  D
1932     7½  1½  4.47D
1931     4  2½  2.44D
Old Class A Stock
1931    24½  3½
1930     50  14½  1.44
1929     46½  12  .63
1928     51½  34½  .82
D—Deficit. * 39 weeks to Sept. 29.

ESTIMATED PRO FORMA CONSOLIDATED BALANCE SHEET GIVING EFFECT TO CONSUMMATION OF PLAN BASED ON FINANCIAL STATEMENTS AS OF SEPTEMBER 26, 1936*

Assets

Current and Working Assets: Cash (including $330,269.01 cash of the parent company the use of which is subject to certain restrictions), $7,358,276.17; notes and accounts receivable, less reserve, $622,079.13; accounts receivable from officers and employees, less reserve, $18,954.81; accrued interest, less reserve, $3,379.71; advances to outside producers, less reserve, $133,703.17; marketable securities at cost, $7,429.69; Inventories: completed pictures, not released, at cost, $734,317.56; released pictures, at cost, less amortization, $4,080,249.54; productions in progress, at cost, $2,907,920.98; accessories and supplies, $188,634.17, total, $7,920,222.25; scenarios and continuations not produced, at cost less amounts written off, $493,977.07

Assets received and held by Stadium Theaters Corporation, a subsidiary company, as pledge (see note) $397,380.92

Capital Assets: Land owned, $18,654,157.89; buildings, equipment and improvements as valued at Jan. 1, 1932, together with subsequent additions at cost: buildings and equipment on land owned and on land partly owned and partly leased, $29,876,581.29; less: reserve for depreciation, $16,782,150.21; leasehold improvements and equipment, $13,232,135.52; less: amortization, $6,637,035.25; $6,559,300.27; leaseholds, goodwill and contracts, less amortization, $5,785,898.66.

Investments in Affiliated and Other Companies: Capital stocks of affiliated and other companies, less reserve, $849,728.82; equity in investments in wholly owned foreign subsidiary, companies, partly consolidated, $1,468,818.63; advances to and loans and mortgages, and other adjustments, $116,854,157.89; less: reserve, $195,501.93; notes receivable (in default) from Orpheum Circuit Inc., an unconsolidated subsidiary company in bankruptcy, less reserve, $1,500,001; 4,014,050.38

Other Assets: Subscriptions to debentures and stock, including interest, $249,079.36; cash and securities deposited with bond trustee, $102,784.39; deposits under contracts and sundry advances less reserve, $118,547.27; mortgages receivable, $68,351; sundry investments and deposits, less reserve, $131,078.79

Deferred Charges: Unamortized bond discount and expense (being amortized over terms of debts, $223,576.89; property maintenance and improvement expenses deferred, $18,922.41; prepaid insurance and sundry deferred charges, $547,586.24; general publicity defored, 1,010,293.95

Total Assets $66,852,329.86

Liabilities

Current Liabilities (other than funded debt due within one year, as below): Notes and trade acceptances payable, $390,274.21; accounts payable, sundry, $1,507,987.70; accounts payable to affiliated and subsidiary companies not consolidated, $30,374.22; accounts payable to officers and employees, $133,259.02; accrued taxes, $913,285.19; accrued interest, $252,255.91; other accrued expenses, $339,338.79; executory expenses, $13,094,425.08; cash and securities deposited with bond trustee, $102,784.39; deposits under contracts and sundry advances less reserve, $118,547.27; mortgages receivable, $68,351; sundry investments and deposits, less reserve, $131,078.79

Other Liabilities: Less reserve, $133,703.17; marketable securities at cost, $7,429.69; Inventories: completed pictures, not released, at cost, $734,317.56; released pictures, at cost, less amortization, $4,080,249.54; productions in progress, at cost, $2,907,920.98; accessories and supplies, $188,634.17, total, $7,920,222.25; scenarios and continuations not produced, at cost less amounts written off, $493,977.07

Mortgage bonds and mortgages (less $97,000 bonds in treasury), including $419,765 due within one year, exclusive of standing demand mortgages of $160,500 amounts which may be due by default, and amounts which are to be amortized in accordance with terms of certain agreements.

Reserves: For uncollected rents and deferred income, $186,943.03; for discount on bonds purchased and held in treasury, $12,407.50; for taxes and contingencies, $1,122,807.96

Net proceeds from operation and management by Stadium Theaters Corporation, a subsidiary company, as pledge of the collateral for the notes receivable from Orpheum Circuit, Inc. (see contra)

Capital Stocks of Subsidiary Company in the Hands of the Public: 7% cumulative convertible preferred stock of Keith-Albee-Orpheum Corporation (dividends paid to June 30, 1932—arrears 29.75 per share) 64,304 shares of $100 each outstanding, less 21,761 shares eliminated on consolidation, $4,243,151.87; equity in common stock of Keith-Albee-Orpheum Corporation, $6,114.91

5½% Sinking Fund Convertible Debentures: Authorized, $18,000,000; un-issued, $5,281,500; outstanding...

5½% Cumulative Convertible Preferred Stock, Par Value $100 per share: Authorized, $11,000,000; un-issued, $5,000,000; outstanding...

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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

CONсолIDATED BALANCE SHEET, AUGUST 29, 1936

Assets

Current Assets: Cash, $706,835.64; due from Circuit Settlement Corporation (receiving and disbursing agent), $10,388.05; accounts receivable, less reserves of $58,904.41, $110,686.22; inventory of supplies, $14,147.76;... Other Assets: Mortgage receivable, $8,750; deposits to secure contracts, less reserve of $118,600, $572,379.06; sinking fund deposits, $25,409.45; shares in building and loan associations, $37,097; miscellaneous investments, $68,815.67; Deferred Charges: Prepaid taxes, insurance, rents and other expenses, $410,141.32; Goodwill, $38,878.38... Total Assets $75,125,742.17

Liabilities

Current Liabilities (except as included under Funded and Other Long Term Debt): Notes payable—unsecured, $29,036; accounts payable, $1,048,013.65; accrued liabilities, $838,176.13; reserve for Federal income taxes, $352,178.77; serial bonds, sinking fund requirements, contractual obligation and mortgage instalments maturing within one year (less $140,500 bonds held in treasury), $1,662,977.05; owing to participants, $37,642.20; deposits, $16,850.97; owing to Warner Bros. Pictures, Inc. and its wholly owned subsidiary companies: mortgage indebtedness—past due instalments, $532,000, instalments maturing within one year, $375,000, principal maturing within one year, $253,000, total $1,169,000; open accounts, $1,018,043.36... Total Liabilities $6,162,818.13

1064
Funded and Other Long Term Debt: Bond issues and mortgages maturing after one year (less $120,020 bonds held in treasury), $23,820,241.97; bond issues and mortgages maturing within one year, subject in part to renewal, and standing demand mortgages (less $376,500 bonds held in treasury), $3,357,000; contractual obligation maturing serially after one year, $198,986.66

Deferred Credits: Discount arising from purchase of bonds (including bonds of subsidiary companies) held in treasury, $137,352.72; miscellaneous, $144,738.62.

Capital Stock: Authorized—1,000,000 shares of common stock of par value of $5 each, issued and outstanding—904,846.5 shares, including shares reserved for consolidation of fractional scrip outstanding

Capital Surplus

Earned Surplus

Contingent Liabilities: Under pending litigation—amount indeterminable, as guarantors and/or endorsers of mortgages of associated and affiliated companies, $462,500; as guarantors or obligors of leases of associated and other companies which expire not later than 1947, approximate annual rentals, $105,000.

CONSOLIDATED PROFIT AND LOSS AND EARNED SURPLUS,

Year Ending August 29, 1936

Working Capital

Profit Before Other Income and Federal Income Taxes

Add—Other Income: Interest, $19,475.54; dividends received from affiliated companies, 29,750.16

Profit Before Providing for Federal Income Taxes

Provided for Federal income taxes

Net Profit from Operations for the Year Ending Aug. 29, 1936, Carried to Earned Surplus

Earned surplus, Aug. 31, 1935, $2,001,205.60; add: discount realized on redemption of bonds of the company and its subsidiaries, $232,804; adjustments of reserve and accruals provided in prior years, $20,116.61, total $2,254,126.21; Deduct: Flood losses—property damage, $115,504.33; loss on demolition of building, $126,121.82, total $2,282,500.06

Earned Surplus, Aug. 29, 1936, Carried to Balance Sheet

$7,353,520.65

TECHNICOLOR, INC.

Color Process

Incorporated Sept. 12, 1922, in Delaware

General Office, 15 Broad St., New York

Owns Technicolor Motion Picture Corp., Hollywood.

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.

Capitalization: Common stock, no par, 1,000,000 shares authorized, 691,039 outstanding.

Paid an initial dividend of 50 cents a share on Dec. 26, 1936.

CONDENSED CONSOLIDATED BALANCE SHEET, DECEMBER 31, 1935

Assets

Cash, $541,770.89; accounts receivable (less: allowance of $1,855.70), $84,474.59; inventories: raw films and chemicals, $42,060.08; films in process and finished, $18,433.40; marketable securities (at indicated market values and accrued interest), $9,613.82...

Accounts receivable—officers, employees, etc...

Affiliated company—Technicolor, Ltd., London, England (50% owned), investment in capital stock—at nominal value, $1; account receivable—equipment sold, etc...

Land, buildings, machinery and equipment, $1,873,716.59; Less: Allowance for depreciation...

Research, development, patents and goodwill, $4,000,352.77; Less: Allowance for amortization...

Supplies, prepaid taxes and unexpired insurance premiums...

$5,725,544.59
Liabilities

Accounts payable, $119,336.98; customers deposits on current orders, $7,493.61; customers deposits on contracts, $75,500; accrued accounts, $8,983.47

Customers deposit—against contract for future delivery

Mortgage payable—due January 30, 1937

Reserve for rebates on partly filled contracts

Capital stock—no nominal or par value, authorized—1,000,000 shares*, outstanding—691-039 shares, $4,614,469.87; surplus, $725,282.07

$211,314.06

150,000.00

15,000.09

9,478.59

5,339,751.94

$5,725,544.59

*Option granted to December 31, 1937 to the Spectrum Corporation to purchase not in excess of 140,000 shares exercisable in blocks of 17,500 shares only upon completion of each of eight pictures by Pioneer Pictures, Inc., or its assignees, (referred to in President’s letter to stockholders in annual report for the year 1934). 30,000 shares authorized by Board of Directors to be reserved for options to employees, on 26,900 of which shares options have been granted expiring July 31, 1939, exercisable under certain conditions as to employment and price. 13,333 2/3 shares to be issued to two executives as compensation at the rate of 277 7/9 shares per month to December 31, 1939.

CONSOLIDATED INCOME AND EXPENSES

Year Ended December 31, 1935

Income

Net sales, $1,499,844.76; Less: Cost of sales (excluding provision for depreciation and amortization of accumulated research, development and patent costs), $1,152,764.09

Expenses (excluding provision for depreciation), selling and shipping, $53,469.98; administrative and general, $207,206.85

Profit from Operations—Before Provision for Depreciation and Amortization

Other Income: Royalties received, $21,434.77; management fees and sundry income from British affiliate, $18,852.12; profit on sales of equipment (including sales to British affiliate), $15,376.27; unused prior year reserve, $10,000; interest earned, $341.83; sundry, $257.69

Profit for Year—Before Provision for Depreciation and Amortization

Provision for depreciation of plant and equipment, $127,434.12; amortization of research, development and patent costs, $27,253

Loss for Year

$374,080.67

260,676.83

$86,403.84

66,262.68

$152,666.52

1,451.18

151,215.34

154,687.12

*Loss for the year is after capitalizing expenditures of $36,470.40 deemed to be patent and research costs.

---

TRANS-LUX DAYLIGHT SCREEN CORP.
Screen and Projection Apparatus and Theaters
Incorporated Feb. 5, 1920, in Delaware
General Office, 1272 Sixth Ave., New York

Present company succeeded business established in 1915. Present corporate title adopted July 9, 1925. Owns entire capital stock of Trans-Lux Movies Corp., 50% of this stock being acquired from RKO in 1932.

Capitalization: Common stock, $1 par, 1,000,000 shares authorized, 785,160 outstanding, 69,357 in treasury.


PRICE RANGE OF STOCK

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Earned Per Sh.</th>
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<tr>
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<td>.07</td>
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* First 6 months of 1936.
CONSOLIDATED BALANCE SHEET, DECEMBER 31, 1935

Assets

Current Assets: Cash in banks and on hand, $206,156.01; secured loans receivable, $106,458.71; marketable securities—at cost (market value at December 31, 1935, $54,400); $54,850; accounts receivable, $13,756.76; less: Reserve for doubtful accounts, $660.62, $13,096.14; dividends and interest receivable, $16,972.54; inventories of raw materials, finished goods, projectors, spare parts and supplies (at or below cost), $21,008.55, total $418,541.95

Investments, etc.: Investment in Trans-Lux Movie Ticket Corporation—partly owned affiliate (see note), $278,828.64; mortgage receivable from landlord, $28,741.75; loan receivable from landlord, $18,000

Other Assets: Notes receivable, $12,390; interest receivable, $131.28; cash in closed bank, $2,154.03; less: Reserve for doubtful accounts, $6,161.65.

Capital Assets of Ticket Companies: Land, buildings, machinery, equipment and furniture (as valued by the directors in 1924, with subsequent additions at cost), $133,709.19; Reserve for depreciation, $65,007.82; ticker machines on rental or held in reserve (at cost), $195,961.57; less: Reserve for depreciation, $165,691.48; other equipment at depreciated value, $22,013.45.

Capital Assets of Theater Companies (as appraised by the directors as at August 5, 1932 with subsequent additions at cost): Improvements to leased premises, $259,853.18; less: Reserve for amortization, $41,783.55; furniture and fixtures, theater and sound equipment, $102,414.68; less: Reserve for depreciation, $37,668.59.

Deferred Charges: Office alterations, insurance premiums, rent and taxes, $282,815.72

Patents, trademarks, etc. 11,174.98

$1,167,984.61

Liabilities

Current Liabilities: Accounts payable, $10,261.77; accrued taxes and expenses, $4,456.28; reserve for State, Federal and Canadian income taxes, $11,295.55, total $26,117.60

Capital Stock: Authorized—1,000,000 shares of common stock of $1.00 par value, $1,000,000; issued, 785,160 shares, $785,160; less: In treasury, 69,357 shares, $69,357.

Earned surplus 715,803.00

426,064.01

$1,167,984.61

Note:—The companies are contingently liable to Radio-Keith-Orpheum Corporation in the amount of $150,000, payments to be made monthly on the basis of 5% of net profits of Trans-Lux Movies Corporation arising from operations of theaters in New York City.

CONSOLIDATED STATEMENT OF PROFIT AND LOSS AND EARNED SURPLUS

For the Year Ending December 31, 1935

Income: Dividends and interest on securities, $225,315.68; machine rentals, $103,518.02; less: Cost of rentals, before providing for depreciation, $34,777.48; profit from sales of parts, etc., $83,65; total income from investments and ticker operations, before providing for depreciation, $294,871.87; selling, administrative and general expenses, $114,693.16; provision for depreciation, $18,169.94; net income from investments and ticker operations, before provision for income taxes $162,008.77

Income from theaters operated by Trans-Lux Movies Corporation and subsidiary companies, $331,755.70; less: Operating expenses, before providing for depreciation and amortization, $55,416.35; income from rental of theater equipment, $1,550; income from theater operations, before providing for depreciation, $32,429.35; administrative and general expenses (including companies' apportionment of certain head office expenses), $46,363.89; provision for depreciation and amortization, $39,658.23; net loss from theater operations, before provision for income taxes $53,592.77

Income from Operations, Before Provision for Income Taxes $108,416.00

Other Income: Net profit on sales of securities (computed on basis of market value at December 31, 1933 or cost, if acquired subsequent thereto), $57,619.34; other interest and exchange, $14,666.46; miscellaneous, $1,570.85 $73,856.65

Total Income, Before Provision for Income Taxes $182,272.65

Other Deductions: Provision for State, Federal and Canadian income taxes, $11,572.11; interest paid, $2,451.71; promotion work—motion pictures, $3,684.15; miscellaneous, $273.42 $17,981.39

Profit for the Year Ended December 31, 1935 $164,291.26

Consolidated earned surplus as at December 31, 1934 553,013.75

Add: Reserve for taxes paid in prior years no longer required 11,617.76

$728,922.77

Deduct: Expenses, etc. in connection with final settlement of Guiragos and News Projection litigation (net), $21,242.65; excess of cost of 74,345 shares of treasury stock acquired over par value, $139,453.51 160,698.16

Deduct: Cash dividends paid 568,224.61

$142,160.60

Consolidated Earned Surplus as at December 31, 1935 $426,064.01

1067
Company originally incorporated Feb. 1, 1915, in New York, with perpetual charter. On Aug. 15, 1935, name changed to present title by vote of stockholders following merger of Fox Film Corp. with 20th Century Pictures under the following capital setup:

Cumulative convertible $1.50 preferred stock.
1,500,000 shares authorized, 1,359,042 issued and outstanding per common stock; 3,100,000 shares authorized (of which 1,735,999 are reserved for conversion of preferred), 1,226,529 shares outstanding.

Dividends, Preferred, $1.50 annually; Common, paid $2 in 1936.

PRICE RANGE OF STOCKS

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Earned</th>
<th>Per Sh.</th>
</tr>
</thead>
<tbody>
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<td>1936</td>
<td>38 1/2</td>
<td>22 1/2</td>
<td>$4.50</td>
<td>1.14</td>
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<tr>
<td>1935</td>
<td>24 1/2</td>
<td>13</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

D—Deficit. * 39 weeks to Sept. † Estimated.

CONSOLIDATED BALANCE SHEET, DECEMBER 28, 1935

Assets

- Current Assets: Cash on demand deposit and on hand: $7,110,003.21
- Accounts and notes receivable, less reserves of $246,311.72...
- Inventories: Productions: Released, at cost less amortization, $8,390,099.72; unreleased, at cost, $2,092,489.38; stories and scenarios, at cost or less, $728,723.34; accessories, at cost less amortization, $247,377.81...
- Inventories of productions acquired from Twentieth Century Pictures, Inc., pursuant to contract dated July 22, 1935 in exchange for capital stock, at net estimated realization value as of May 4, 1935, $3,831,000; less subsequent cash proceeds, $3,608,915.85...
- Prepaid operating expenses...
- Investments in and Advances to Affiliated Companies: Metropolis and Bradford Trust Co., Ltd.: (Holding company for investment in Gaumont-British Picture Corporation, Ltd.) at cost less proceeds from capital distributions, $1,078,618.29; National Theaters Corporation: Representing investment in 42% of the capital stock (see comment in president's letter page 2), $8,859,886.76; Hoyts Theaters, Ltd. (advances only), $377,000; Movietonews, Inc. and sundry other companies, at cost adjusted by results of operations to date, $4,896-941.38; total $31,221,446.43; less reserve for revaluation of investments, $14,500.000...
- Fixed Assets: Land, buildings and equipment, at cost, $14,944,366.13; less reserves for depreciation, $4,765,065.72...
- Other assets...
- Deferred Charges: Unamortized discount and expenses on funded debt...

Liabilities

- Current Liabilities: Notes payable, $423,444.40; accounts payable and accrued expenses, $3,348,749.94; reserve for Federal income tax, $632,728.21; portion of funded debt maturing in one year: subsidiary royalty companies less bonds held in treasury, $159,000; five-year 6% convertible debentures due April 1, 1936—authorized $50,000,000 less $28,303,400 retired and cancelled, $1,696,600...
- sundry liabilities, due after one year...
- Funded indebtedness of subsidiary royalty companies, due after one year, 6%, maturing serially to 1942...
- Deferred Credits: Film rentals received in advance, foreign remittances held in advance, etc...

Contingent Liabilities: Guarantee of long term notes of theater company, $294,791.66
For pending litigation with respect to which the Corporation denies liability...

Capital

- Capital Stock and Surplus: Capital stock, consisting of: 1.50 dividend cumulative convertible preferred, of no par value, redeemable on call or in liquidation at $35 per share plus accrued dividends: authorized 1,500,000 shares; issued and outstanding 1,359,041.25 shares; common, of no par value: authorized 3,100,000 shares; issued and outstanding* 1,226,529.05 shares...
- No dividends on common stock may be declared which would reduce the net assets to an amount less than $3.0 per share of preferred stock outstanding...

$54,171,916.99

1068
CONSOLIDATED PROFIT AND LOSS, YEAR ENDED DECEMBER 28, 1935

Operating Profit: Income: Gross income from sales and rentals of film and literature, $42,477,009.15; dividends, including $283,880.15 from M and B Trust Co., Ltd., $291,142.87; proportion of profits of controlled subsidiaries (not consolidated), $320,743.64; other income, $883,183.14

Expenses: Operating expenses, head offices and administrative expenses, etc., $10,594,456.75; amortization of production costs, $22,065,898.10; participation in film rentals, $6,482,658.31; proportion of losses of controlled subsidiaries (not consolidated), $199,131.75

Net Operating Profit Before Interest and Depreciation

Deduct: Interest expense, $289,722.87; amortization of discount and expenses of funded debt, $55,491.14; depreciation of fixed assets, not including depreciation of $53,563.26 on studio buildings and equipment, amortization of production costs, $1,422,190.35; The preferred dividends would be non-convertible and pay 5 per cent instead of 7 per cent. The new common stock outstanding after acceptance of the plan would be 600,000 shares.

Capitalization: Preferred stock (par $100), 7% cumulative convertible, 40,000 shares authorized, 30,000 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.

Net Operating Profit After Federal Income Taxes

Other Charges: Reorganization expenses, $475,455.76; less profit on foreign exchange, $2,503.10

Other: Provision for Federal income taxes.

Net Income

PRO Form A

UNITED ARTISTS THEATER CIRCUIT
Theater Operator
Incorporated May 22, 1926, in Maryland
General Office, 1501 Broadway, New York

Under a proposed recapitalization plan for the preferred stock which is $35 a share in arrears on dividends, new preferred stock would be issued in the same amount as the old and in addition $15 cash and 1 1/3 shares of common would be given preferred shareholders. The new preferred would be non-convertible and pay 5 per cent instead of 7 per cent. The new common stock outstanding after acceptance of the plan would be 600,000 shares.

Capitalization: Preferred stock (par $100), 7% cumulative convertible, 40,000 shares authorized, 30,000 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.

CONSOLIDATED BALANCE SHEET, AUGUST 31, 1936

Assets

Current Assets: Cash, $460,859.38; cash in c row for payment of real estate taxes, $4,978.47; accounts and note receivable, less reserves, $8,513.38; due from affiliated companies, $98,992.65

Cash surrender value of life insurance policies.

Investment securities—at lower of cost or quoted market values ($17,450 deposited to secure lease).

Theater Investments: Land, leaseholds, buildings and equipment (at cost or appraised values, less reserves for depreciation and amortization, $2,181,253.73), $4,020,188.63; capital stocks to affiliated companies less than 100% owned (adjusted, except as noted below, by shares of their undistributed surplus or deficits) (including $100,000 for option to acquire additional capital stock of affiliated company—directors' valuation), $1,465,459.28; advances to affiliated companies less than 100% owned, $846,081.18

Deferred Charges: Unamortized excess of investments in subsidiary and affiliated companies over book values, $520,647.59; lease rent deposit, $169,333.39; unamortized portion of bond discount and of lease and long term debt readjustment expense, $92,708.74; prepaid expenses, $45,276.07; other, $3,275.56

Liabilities

Current Liabilities: Accounts payable and sundry accruals, $77,246.10; real estate taxes due or accrued, $70,633.87; Federal income taxes accrued, $50,870.21; long term debt items due within one year, $74,845.48; due to affiliated companies, $7,528.25

Long Term Debt: Chicago—United Artists Theater Corporation: First mortgage 6 1/2% sinking fund leasehold bonds due March 1, 1948, $891,800; Boulevard Theater Co., Inc.: First closed mortgage 6% sinking fund bonds, due May 1, 1942, $270,500; United Artists Theaters of California, Ltd.: First mortgage 6 1/2% serial bonds of the Granada Company, $287,000; real estate mortgage notes due 1937 to 1951, $339,464.88; building purchase and street assessment obligations, due 1937 to 1949, $68,201.78

Capital Stock and Surplus: 7% cumulative convertible preferred stock, authorized 40,000 shares, retired 10,000 shares, outstanding 30,000 shares of $100 each, $3,000,000; common stock (600,000 shares authorized) and surplus—represented by $500,000 outstanding shares; without par value; balance, September 1, 1935, $2,323,867.38; increase in capital surplus from: re—
begin page

tirement of preferred stock at less than par, $17,997; elimination of charges for bond discount and other expenses, $210,408.01, less depreciation on appreciated value of property, $4,760.11, $223,644.90; Increase in earned surplus from: net income for the year, $167,845.66, profit from repurchase of bonds of subsidiary companies, $36,994.85, share of profit from repurchase of bonds of affiliated companies less than 10.0% owned, $20,494.67, sundry adjustments applicable to prior years, $50,104.55, less amortization of bond discount and other expenses previously charged to capital surplus, $147,473.48, $177,881.25; balance, August 31, 1936: common stock, $500,000, capital surplus, $983,648.82, appropriated earned surplus, $81,417.28, unappropriated earned surplus (subject to accumulated preferred dividends March 16, 1932 to date, $936,250)—including $238,826.20 representing shares of undistributed surpluses, less deficits, of affiliated companies less than 100%, $1,160,327.43, total $2,725,393.53

CONSOLIDATED NET INCOME

Year Ended August 31, 1936

Net income before interest, depreciation, amortization, and provision for Federal income taxes (including profit from sales of capital stocks of affiliated companies and other property, $37,968.48, being predicated in part upon directors' valuation of option)........................................ $588,119.76
Less: Interest, $82,584; depreciation and amortization of theater leaseholds, buildings and equipment, $336,632.90; amortization of bond discount and of lease and long term debt readjustment expense, and of excess of investments in subsidiaries over book values, $70,950.94; provision for Federal income taxes, $40,477.76............................................................. 430,645.60

Shares of profits and losses of affiliated companies less than 100% owned (after interest, depreciation, amortization, and provision for Federal income taxes)—net profit............................................................. $157,474.16

Net Income ............................................................. $167,845.66

UNIVERSAL PICTURES CO., INC.

Producer, Distributor, Exhibitor

Incorporated Jan. 15, 1925, in Delaware

General Office, 730 Fifth Ave., New York

Company is outgrowth of original business established as Imp. Films Co.
Capitization: Common stock, $1 par, 250,000 shares outstanding. First preferred (cumulative) 8% stock, 30,000 shares authorized, 17,864 out.

PRICE RANGE OF STOCKS

(8% Pfd. listed on New York Stock Exchange. Common, listed on New York Curb.)

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<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Earned</th>
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D—Deficit. * 39 weeks audit.

CONSOLIDATED BALANCE SHEET, NOVEMBER 2, 1935

(Without consolidating the assets and liabilities of subsidiary companies operating in foreign territories)

Assets

Current and Working Assets: Cash (including $725,000 of certificates of deposit) ($2,730 pledged to secure bank overdraft in Mexico), $1,071,384.33; notes and accounts receivable: trade customers (including $107,339.66 owing by foreign customers), $433,766.15; officers and employees ($90,681.15 secured by marketable securities having a market value of approximately $100,000 at March 18, 1936), $116,283.94; Less: Reserve for doubtful accounts, $123,709.47; unrealized advances to producers and advance royalties (including $17,562.32 of advances in respect of foreign productions) (partly pledged—see Note 1), $257,522.66; inventories (partly pledged—see Note 1); productions in progress, at cost, $2,211,981.97; productions completed but not released, at cost, $387,452.01; released productions, at cost less amortization based upon experience prevailing during 1934-1935, $3,281,554.67; raw film and supplies, at cost, $117,859.42; scenarios, continuities and rights unproduced, at cost less amounts written off and reserved, $10,000, $321,983.93; advertising accessories, at cost, $132,537.86; total.................................................. $8,428,286.77

end page
Investments in subsidiaries operating in foreign territories subject to contingent liabilities reported, investments in capital stocks, at cost plus undistributed surpluses amounting to $961,333.70 less reserves for operating deficits amounting to $836,479.83, $1,516,521.22; advances to subsidiaries, $1,031,781.45; Deduct: Advances from subsidiaries, $1,451,929.26; reserves carried on New York books--respect of certain assets of subsidiaries operating in foreign territories, $344,410.33.

Note—The assets which are subject to the lien granted as security for the payment of notes payable in the amount of $750,000.00 are as follows:

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount (in $)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unliquidated advances to producers</td>
<td>$92,757.32</td>
</tr>
<tr>
<td>Productions in progress (including $1,034,376.11 in respect of productions which are subject to a prior lien securing bank loans amounting to $270,000)</td>
<td>$2,169,769.71</td>
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<tr>
<td>Released productions, less amortization</td>
<td>$443,765.24</td>
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<tr>
<td>Scenarios, continuities and rights unproduced</td>
<td>$38,899.42</td>
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<tr>
<td>Total</td>
<td>$3,217,075.96</td>
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</tbody>
</table>

Liabilities

Current Liabilities: Secured notes payable: Banks (see Note 1), $270,000; trade (including secured accounts and accrued weekly installments of $11,500 secured by chattel mortgage on studio real estate, $448,360.03; others (see Note 1), $750,000; unsecured notes payable (including $29,414.75 other than trade notes), $186,172.10; accounts payable and sundry accruals, $1,153,859.13; reserve for Federal income taxes, $10,291.50; total, $2,818,682.76.

Long-Term Debt—Maturities: February 1, 1939—Secured By: First mortgage on studio real estate and a chattel mortgage on studio equipment, $600,000; second mortgage on studio real estate and a chattel mortgage on studio equipment, $400,000.

Advance payments to be liquidated by film service, $176,386.38.

Reserve for contingencies (Federal tax returns for years subsequent to year ending October 29, 1932, are subject to final settlement with the U. S. Treasury Department), $68,445.20.

Discount on first preferred stock acquired and held in treasury, $8,268.80.

Proportion of capital stock and surplus of a subsidiary company applicable to a minority stockholder, $1,030.43.

Capital (represented by): Capital stock (see note): First preferred 8% cumulative stock—authorized and issued—30,000 shares of $100 each, $3,000,000; less—12,000 shares retired, $1,200,000; 18,000 shares, $1,800,000; less—136 shares in treasury, $13,600; (unpaid dividends from October 1, 1932, to and including October 1, 1935, amount to $428,736), second preferred 7% cumulative stock—authorized—40,000 shares of $100 each; issued and outstanding—20,000 shares, $2,000,000; (unpaid dividends from January 1, 1927, to and including October 1, 1935, amount to $1,225,000); common stock—authorized, issued and outstanding—250,000 shares of $1 each, $250,000; capital surplus arising through the change of the common stock from a no par value stock to the par value of $1 per share, $3,923,950.85; surplus arising through the revaluation of land, $258,125; less: Operating deficit, $699,719.97, $7,518,755.88.

Note—Secured preferred stockholders are entitled, in order of preference, to receive per share plus unpaid and accrued dividends upon redemption or upon dissolution of the company.

Contingent Liabilities: In respect of litigation pending—amount indeterminable, as guarantor of an indeterminate amount; as guarantor of notes, $12,500; to bank by British subsidiary, $245,875; as guarantor of notes payable by the Swiss subsidiary, $10,747.86; customers' notes discounted, $51,961.78; under unsettled tax claims pending in foreign countries—amount indeterminable., $11,591,569.45.

CONSOLIDATED OPERATING DEFICIT FOR 53 WEEKS ENDING NOVEMBER 2, 1935

Operating deficit, October 27, 1934, including $1,070,288.37 of undistributed surpluses of certain subsidiary companies operating in foreign territories but after deducting provisions aggregating $760,142.78 in respect of operating deficits of other subsidiary companies operating in foreign territories, $26,772.93.

Add—Loss, November 2, 1935, ($203,418.94 of excessive provisions for royalties and income taxes made to October 27, 1935) including $72,926.99 of provisions for operating loss (net) of subsidiary companies operating in foreign territories, per exhibit III, $677,185.54.

Deduct—Acquired surplus, less goodwill of a subsidiary company dissolved during current year, $702,958.47.

Operating deficit, November 2, 1935, including $961,333.70 of undistributed surpluses of certain subsidiaries operating in foreign territories but after deducting provisions aggregating $836,479.83 in respect of operating deficits of other subsidiary companies operating in foreign territories, carried to balance sheet, Exhibit I, $699,719.97.

1071
WARNER BROS. PICTURES, INC.

Producer, Distributor, Theater Operator, Etc.

Incorporated April 4, 1923, in Delaware

General Office, 312 West 44th St., New York


Capitalization: Common stock, $5 par. 7,500,000 shares authorized. 3,801,344 outstanding. Preferred, no par, cumulative and convertible, redeemable at $55 a share, 103,107 authorized and outstanding.

Dividends: None being paid at present.

CONSOLIDATED BALANCE SHEET, AUGUST 29, 1936

Assets

Current and Working Assets: Cash, $3,868,216.77; accounts and notes receivable: trade customers, less reserves of $348,656.61, $1,310,660.78; officers, directors and employees, $205,195.52; sundry, less reserves of $7,485,87. $335,868.79; inventories: released productions, at cost less amortization, $7,488,918.28; productions completed but not released, at cost, $6,670,386.18; productions in progress, at cost, $2,349,358.50; rights and scenarios unproduced, at cost less reserves of $12,054.98, $1,619,944.86; raw materials, accessories, supplies, etc., $457,320.88 .................................................. $24,219,850.56

STOCK PRICE RANGE

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<thead>
<tr>
<th>Year</th>
<th>Common High</th>
<th>Low</th>
<th>Preferred High</th>
<th>Low</th>
<th>Earned Per Sh.</th>
<th>Preferred Per Sh.</th>
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<td>1936</td>
<td>18¾</td>
<td>9½</td>
<td>8.83</td>
<td>69</td>
<td>44</td>
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<tr>
<td>1933</td>
<td>10¾</td>
<td>2⅛</td>
<td>.07D</td>
<td>52</td>
<td>14¾</td>
<td>6.54</td>
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<tr>
<td>1934</td>
<td>8⅛</td>
<td>2⅛</td>
<td>.777D</td>
<td>317½</td>
<td>15</td>
<td>24.54D</td>
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<tr>
<td>1933</td>
<td>9½</td>
<td>1</td>
<td>1.76D</td>
<td>24½</td>
<td>4½</td>
<td>61.02D</td>
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<tr>
<td>1932</td>
<td>4⅜</td>
<td>1⅝</td>
<td>3.81D</td>
<td>20</td>
<td>4</td>
<td>136.70D</td>
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<tr>
<td>1931</td>
<td>20⅞</td>
<td>2⅜</td>
<td>2.19D</td>
<td>40½</td>
<td>8½</td>
<td>76.80D</td>
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<tr>
<td>1930</td>
<td>80⅞</td>
<td>9½</td>
<td>1.77</td>
<td>70½</td>
<td>31</td>
<td>68.61</td>
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<tr>
<td>1929</td>
<td>64½</td>
<td>30</td>
<td>6.33</td>
<td>59½</td>
<td>25½</td>
<td>39.96</td>
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<td>134</td>
<td>97</td>
<td>12.66</td>
<td>57½</td>
<td>51¾</td>
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<tr>
<td>1928*</td>
<td>138</td>
<td>13¾</td>
<td>4.98</td>
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</tr>
<tr>
<td>1927*</td>
<td>33⅝</td>
<td>9½</td>
<td>.777D</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* Old stock, before 2-for-1 splitup. D Deficit

WATCH FILM DAILY FOR COMPLETE AND ACCURATE FINANCIAL NEWS
**STATEMENT OF CONSOLIDATED PROFIT AND LOSS AND DEFICIT FOR THE YEAR ENDING AUGUST 29, 1936**

Net income (after deducting $21,250,564.77 representing amortization of film costs, including depreciation of studio properties) before other income and charges shown below...

$13,683,091.72

Deduct: Amortization and depreciation of properties other than $752,318.08 in respect of subsidiaries, $5,088,475.20; interest expense, $4,786,832.92; provision for investments in affiliated companies, $140,153.07; provision for capital contingencies, $305,682.42

$3,351,949.61

Add—Other income: Interest and discount earned, $204,979.48; dividends received from affiliated companies, $243,274.67; other proceeds under settlement made in 1934, $72,379.87

$520,634.02


$3,872,583.03

Deduct—Proportion of profit applicable to minority stockholders (net)

$10,270.39

Profit Before Providing for Federal Income Taxes

$3,862,312.73

Deduct—Provision for Federal income taxes

685,000.00

Net Profit from Operations for the Year Ending August 29, 1936, Carried to Deficit...

$3,177,312.73

Deficit, August 31, 1935, $14,961,309.96; Deduct: Discount realized on redemption of optional 6% convertible debentures and bonds of subsidiary companies, $867,441.38; recoveries of provisions made in prior years for investments in affiliated companies occasioned by sales of investments during the year, $329,794.77; adjustments of Federal income tax liability to and including August 31, 1929, $309,484.03; adjustments of other reserves and accruals provided in prior years, $390,304.58; Add: Flood losses—property damage, $137,845.50; losses and provisions for losses on capital assets (net) and cancellation of leaves, $375,178.95; write-down of investment in Spanish subsidiary to nominal value, $69,151.25

$13,646,460.88

Deficit, August 29, 1936, Carried to Balance Sheet

$10,469,148.15
Streamline Seating will step up your profits!

- New Streamline Seating

by Heywood will make your house the "talk of the town"... and it will pay you dividends at the box office, too. Ask us for details on these new chromium edge, streamline seats that do so much in flashing up a new or old house.

Heywood-Wakefield
Established 1826
Theatre Seating Division
Gardner, Massachusetts
Sales offices in principal cities
EQUIPMENT

—Buying Guide
—Supply Dealers
—Laboratories
—Laboratory Supplies
—Trailers
Dedicated to Service...

ELEVEN years ago the National Theatre Supply Company was organized to furnish one source of supply for the varied types of equipment and services required by motion picture theatre owners.

During those eleven years, it has been our privilege to serve exhibitors the country over with the finest kinds of standard theatre equipment possible for us to obtain.

We have endeavored at all times to render the prompt, efficient service that showmen, because of the nature of their business, have a right to expect.

To you, Mr. Exhibitor, we owe our sincerest thanks for the opportunity of progressing with you thru the years.

May we continue to serve you.

Serving America's Theatres

NATIONAL THEATRE SUPPLY COMPANY

EVERY STORE A LOCAL INSTITUTION WITH A NATIONAL REPUTATION FOR RELIABLE SERVICE

With
Standard Theatre Equipment

Serving
America's
Theatres

NATIONAL
1076
THEATER SUPPLY DEALERS

Only dealers who sell directly to theaters are included in this list. The BUYING GUIDE, which starts on page 1095 lists concerns that manufacture products or have services for exhibitors and producers.

ALABAMA
Birmingham
Queen Feature Service, Inc.
1912 ½ Morris Ave.

CALIFORNIA
Los Angeles
Breck Photoplay Supply Co.
1969 S. Vermont Ave. ..........Republic 3151
Filbert, John P., Co.
1958 S. Vermont Ave. ..........Parkway 2662
National Theater Supply Co.
1961 S. Vermont Ave. ..........Republic 4193
Projection Equipment & Maintenance Co.
1975 S. Vermont Ave. ..........Republic 0711
Slipper, J., & Co., Ltd.
1969 S. Vermont Ave. ..........Parkway 3803
San Francisco
National Theater Supply Co.
121 Golden Gate Ave. ..........Market 4171
Freddy, Walter G.
187 Golden Gate Ave. ..........Underhill 7511
Shearer, B. F., Co.
243 Golden Gate Ave. ..........Underhill 1816
Western Theatrical Equipment Co.
146 Leavenworth St. ..........Franklin 1710

CONNECTICUT
New Haven
Modern Theater Equipment Corp.
136 S. Front Ave. ..........Telephone 7-4579
National Theater Supply Co.
122 Meadow St. ..........Telephone 5-7371

DISTRICT OF COLUMBIA
Washington
Lust, Ben, Theater Supply Co.
919 New Jersey Ave., N. W. ..........National 8592

FLORIDA
Tampa
Burgert, W. C., Inc.
117 S. Franklin St.

GEORGIA
Atlanta
National Theater Supply Co.
187 Walton St., N. W. ..........Jackson 4075
Wel-Kin Theater Supply Corp.
156 Walton St., N. W. ..........Walnut 4613

ILLINOIS
Chicago
Goldberg, Joe
923 S. Wabash Ave. ..........Wabash 8593
Guercio & Barthel Co.
908 S. Wabash Ave. ..........WEBster 2233
Movie Supply Co.
844 S. Wabash Ave. ..........HRrison 8790
National Theater Supply Co.
825 S. Wabash Ave. ..........WEBster 7346

INDIANA
Indianapolis
Ger-Bar Theater Equipment, Inc.
442 N. Illinois St. ..........Lincoln 1727
National Theater Supply Co.
438 N. Illinois St. ..........Lincoln 5788

IOWA
Des Moines
Des Moines Theater Supply Co.
1121 High St. ..........Telephone 3-6520
National Theater Supply Co.
561 W. Seventh St. ..........Telephone 4-2322
Service Theater Supply Co.
514 Twelfth St. ..........Telephone 4-6768

KENTUCKY
Louisville
Falla City Theater Equipment Co.
211 W. Jefferson St.

LOUISIANA
New Orleans
Electrical Supply Co.
201 Magazine St. ..........Raymond 7271
National Theater Supply Co.
220 S. Liberty St. ..........Raymond 4455

MARYLAND
Baltimore
Buxman, Henry C.
213 N. Calvert St. ..........PLaza 2433
National Theater Supply Co.
417 St. Paul Place ..........Vernon 4846

MASSACHUSETTS
Boston
Capital Theater Supply Co.
28 Piedmont St. ..........LIBerty 6797
Independent Theater Supply Co., Inc.
47 Church St. ..........DEVonshire 8468
National Theater Supply Co.
49 Piedmont St. ..........LIBerty 3294
Springfield
New England M. P. Equipment Corp.
356 Worthington St.

MICHIGAN
Detroit
Amusement Supply Co.
208 W. Montcalm St. ..........Cadillac 3440
McArthur Theater Equipment Co.
2501 Cass Ave. ..........Cadillac 5524
National Theater Supply Co.
2312 Cass Ave. ..........Cadillac 2447
Theater Equipment Co.
210 W. Montcalm St. ..........Cadillac 1123

MINNESOTA
Minneapolis
Cinema Supplies, Inc.
38 Glenwood Ave. ..........Bridgeport 1166
National Theater Supply Co.
56 Glenwood Ave. ..........MAin 8273

MISSOURI
Kansas City
National Theater Supply Co.
233 W. 18th St. ..........Harrison 3256
Steilhus Theater Equipment Co.
1904 Wyandotte St. ..........GRand 0134
St. Louis
Exhibitors Supply Co.
3238 Olive St. ..........JEfferson 5913
National Theater Supply Co.
3210 Olive St. ..........JEfferson 8494

NEBRASKA
Omaha
Quality Theater Supply Co.
1511 Davenport St. ..........ATlantic 7253
Millions in additional revenue would accrue to the industry by nation-wide improvement in the standards of projection.

There can be no reasonable doubt that—taking motion picture theatres as a whole—an additional sum of one hundred dollars per year per theatre as a minimum might be profitably expended for the improvement of projection equipment. In my opinion this represents the least that might be well spent for this purpose and many theatres could spend much more. This would bring about an appreciable improvement in both visual and sound projection and it is my view that the improvement would add literally millions of dollars to the box office income.

Screen presentation is the delivery of all the work of the industry to the public, and poor projection is really just the same as delivering inferior quality merchandise to customers. Many theatres are doing an injustice to their patrons by giving poor projection, and would find that all reasonable expenditures for improvements in projection would pay for themselves several times during the course of a year.

Every live wire, progressive exhibitor and theatre manager should realize that maintaining projection equipment in the best possible condition at all times greatly reduces damage to film—is an additional safety precaution, adds to the comfort and enjoyment of patrons and is a wise investment which will result in greatly increased box office receipts.
<table>
<thead>
<tr>
<th>Location</th>
<th>Company Name</th>
<th>Address</th>
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<tr>
<td>NEW MEXICO</td>
<td>Clovis</td>
<td>Eastern N. M. Theater Supply Co.</td>
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<td>Empire Theater Supply Co., Inc.</td>
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<td>United Projector &amp; Film Corp.</td>
<td>228 Franklin St.</td>
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<td>Auburn Theater Equipment Co.</td>
<td>5 Court St.</td>
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<td>Capitol Motion Picture Supplies</td>
<td>630 Ninth Ave.</td>
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<td>1600 Broadway.</td>
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<td>Continental Theater Accessories, Inc.</td>
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<td>Crown Motion Picture Supplies Corp.</td>
<td>311 W. 44th St.</td>
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<td>334b W. 44th St.</td>
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<td>Hornstein, Joc, Inc.</td>
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<td>International Theater Accessories Corp.</td>
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<td>1360 Broadway.</td>
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<td>NORTH CAROLINA</td>
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<td>220 W. 4th St.</td>
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<td>Greensboro</td>
<td>Mutual Theater Supply Co.</td>
<td>124 E. Washington St.</td>
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<td>OHIO</td>
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<td>1635 Central Parkway</td>
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<td>Cleveland</td>
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<td>2112 Payne Ave.</td>
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<td>American Theater Supply Co.</td>
<td>117 Seventh Ave., N.</td>
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<td>TEXAS</td>
<td>Dallas</td>
<td>Hardin Theaters Supply Co.</td>
<td>714 Hampton Road</td>
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<td>306 S. Harwood St.</td>
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<td>Houston</td>
<td>Southwestern Theater Equipment Co.</td>
<td>510 Merchants &amp; Manufacturers Bldg.</td>
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<td>UTAH</td>
<td>Salt Lake City</td>
<td>National Theater Supply Co.</td>
<td>248 E. First South St.</td>
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<td>Service Theater Supply So.</td>
<td>256 E. First South St.</td>
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<td>WASHINGTON</td>
<td>Seattle</td>
<td>Masterphone Sound Corp.</td>
<td>2117 Second Ave.</td>
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<td>National Theater Supply Co.</td>
<td>2400 First Ave.</td>
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<td>Shearer, R. F., Co.</td>
<td>2318 Second Ave.</td>
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<td>WEST VIRGINIA</td>
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<td>WISCONSIN</td>
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<td>Smith, Ray, Co.</td>
<td>635 N. Seventh St.</td>
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<td>Canadian Theater Supply Co.</td>
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<td>Perkins Electric Co., Ltd.</td>
<td>2037 Blyer St.</td>
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<td>Coleman Electric Co.</td>
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<td>Mexico City</td>
<td>Filmart Productions</td>
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The Kooler-Aire reputation is built on the satisfaction of thousands of users who know that it is a safe, healthful, efficient system, low in first cost and very low in operating costs.

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REPRESENTATIVES IN PRINCIPAL CITIES

Eastern Canadian Distributors—Canadian Air Conditioning Co. Ltd., Toronto, Ont.

UNITED STATES AIR CONDITIONING CORP.
2109 KENNEDY STREET N.E.

UNIVERSAL TRACTOR COMPANY

P.A.B.*

*Perfected Atmospheric Balance

—banishes the last of the 3 Bugaboos of Evaporative Washed Air Cooling Systems

1

Uneven Air Distribution. In 1926, Kooler-Aire Engineering conquered this "bugaboo" with the patented Kooler-Aire Dual Deflector which solved the problem of proper and even distribution of the cooled air throughout the theatre.

2

Cooler Day Fluctuations. In 1936, the "bugaboo" of air "dumping" on cooler days when the cooling system is cut down to reduced volume was eliminated by the Kooler-Aire Equalizer. This tested control device automatically maintains correct air velocity with reduced air volume, thus avoiding drafts, cold spots and hot dead air pockets.

3

Muggy Days. Now... this last "bugaboo" of how to maintain a pleasant cooling effect on muggy days has been conquered by the New Kooler-Aire Atmospheric Balancer. Most hot days are low humidity (dry) days when Kooler-Aire gives excellent cooling results. But there are a few hot "muggy" days each season when increased air motion is desirable. It is on such days that the Kooler-Aire Atmospheric Balancer goes into operation automatically, increasing the air motion in the breathing zone and thus maintaining a normal cooling effect.

Is Cold Water available in Your Town? If so, we have information of special interest on the low cost, economy and efficiency of the Kooler-Aire "Cold Water" System.
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<tr>
<th>CALIFORNIA</th>
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<tbody>
<tr>
<td>Los Angeles</td>
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<tr>
<td>A-D Messenger Service</td>
<td>0118 Selma Ave</td>
<td>Gladstone 2526</td>
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<tr>
<td>Anderson, J. A.</td>
<td>912 S. Vermont Ave</td>
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<td>Cannon Ball Delivery</td>
<td>1215 S. Los Angeles St</td>
<td>Prospect 4171</td>
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<tr>
<td>Goldberg Film Delivery</td>
<td>930 S. Vermont Ave</td>
<td>Republic 5146</td>
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<td>Hillman, Howard, M. P. Service Co.</td>
<td>1026 W. Third St</td>
<td>Mutual 4281</td>
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<td>Hollywood Messenger Service</td>
<td>6369 Selma Ave</td>
<td>HEmpstead 2306</td>
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<tr>
<td>Kenyon Film Delivery Co.</td>
<td>1639 Cordova St</td>
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<td>Mercury Messenger Service</td>
<td>1539 N. Vine St</td>
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<td>Red Arrow Message Co.</td>
<td>6369 Selma Ave</td>
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<td>Shoutz Film Service</td>
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<td>New Haven</td>
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<td>Rosen Film Delivery System</td>
<td>90 Commerce St</td>
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<td>Washington</td>
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<td>Horlacher Delivery Service, Inc.</td>
<td>1031 Third St, N.W.</td>
<td>National 0513</td>
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<tr>
<td>Benton Bros. Film Express</td>
<td>132 Walton St</td>
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<tr>
<td>Theaters Service Co.</td>
<td>P. O. Box 4357</td>
<td>WAlnut 0565</td>
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<td>Chicago</td>
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<td>Film Truck Service</td>
<td>34 E. 8th St</td>
<td>WABash 6758</td>
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<td>Packard, Guy C.</td>
<td>839 S. Wabash Ave</td>
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<td>Des Moines</td>
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<td>Film Transportation Co.</td>
<td>415 12th St</td>
<td>4-7637</td>
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<td>Inland Film Express</td>
<td>1111 1/2 High St</td>
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<tr>
<td>Iowa Film Delivery</td>
<td>1204 1/2 Woodland Ave</td>
<td>4-5321</td>
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<tr>
<td>King Delivery Service</td>
<td>906 Locust St</td>
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<td>Electric Delivery System</td>
<td>2323 Tulip St</td>
<td>AUbun 2313</td>
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<td>Teche Lines, Inc.</td>
<td>400 N. Rampart St</td>
<td>MAn 3636</td>
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<td>Baltimore &amp; Washington Film Express</td>
<td>Arcade Bldg</td>
<td>HAmilton 4410</td>
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<td>Horlacher Delivery Service, Inc.</td>
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<td>Film Exchange Transfer Co.</td>
<td>24 Piedmont St</td>
<td>HAncock 6969</td>
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<th>MICHIGAN</th>
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<tr>
<td>Film Delivers</td>
<td>2310 Cass Ave</td>
<td>CADillac 8288</td>
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<td>Film Transfer Co.</td>
<td>2310 Cass Ave</td>
<td>CADillac 6189</td>
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<td>Film Truck Service</td>
<td>2310 Cass Ave</td>
<td>CADillac 6475</td>
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<td>Film Pick Up Service</td>
<td>65 Holden St</td>
<td>GEneva 7641</td>
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<td>Film Transfer Co.</td>
<td>65 Holden St</td>
<td>GEneva 3505</td>
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<td>Interstate Film Service</td>
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<td>Theater Service Co.</td>
<td>65 Holden St</td>
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<td>Film Express Service Co.</td>
<td>69 Holden St</td>
<td>ATlantic 1439</td>
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<td>Middle West Film Express</td>
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<td>Exhibitors Film Delivery &amp; Service Co.</td>
<td>1714 Baltimore Ave</td>
<td>GRand 2094</td>
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<td>St. Louis</td>
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<tr>
<td>Kahan, Harry, Film Delivery</td>
<td>330 Olive St</td>
<td>FRanklin 6572</td>
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<td>Lincoln</td>
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<td>Mills Film Transfer</td>
<td>1660 Van Dorn St</td>
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<td>Omaha</td>
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<tr>
<td>Film Transport Co.</td>
<td>1503 Davenport St</td>
<td>ATlantic 2045</td>
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<td>Newark</td>
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<tr>
<td>Caruso, O.</td>
<td>33 Jackson St</td>
<td>MITchell 2-9501</td>
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<th>NEW YORK</th>
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<tr>
<td>Buffalo</td>
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<td>Smith &amp; Howell Film Service, Inc.</td>
<td>362 Eagle St</td>
<td>WAshtington 3410</td>
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<td>Rochester</td>
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<td>Smith &amp; Howell Film Service, Inc.</td>
<td>Brown &amp; Maple Sts</td>
<td>GEnese 5344</td>
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<td>Syracuse</td>
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<td>Smith &amp; Howell Film Service, Inc.</td>
<td>948 S. State St</td>
<td>2-6836</td>
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<tr>
<td>Daily Film Delivery</td>
<td>518 W. 45th St</td>
<td>LOngaire 5-4667</td>
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<tr>
<td>Horlacher Delivery Service, Inc.</td>
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<td>CHickering 4-2827</td>
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A NEW BASIC PRINCIPLE
A NEW SEATING COMFORT

THE CHAIR OF COMPLETE
UTTER RESTFULNESS
RELAXATION

STREAMLINED Posture

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PRESENTED BY J. GEORGE FEINBERG
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1092
Newark Film Delivery
630 Ninth Ave. ..........................LOngacre 5-7160
National Film Carriers, Inc.
110 Fithil St. ..................................BElkman 3-7670
Prudential Film Distributors
630 Ninth Ave. ...........................LAckawanna 3-6938
State Film Delivery
630 Ninth Ave. ..........................LOngacre 5-7160
Taeg Film Service
630 Ninth Ave. ..........................LAckawanna 3-4455

NORTH CAROLINA
Charlotte
Carolina Delivery Service
Third & Poplar Sts. ..........................2-5109
Inter- Carolina Delivery Service
600 S. Tryon St. ...........................7121

OHIO
Cleveland
Film Transit Service Co.,
Film Exchange Bldg. ......................PRospect 7996
Gross & Johnson
220 Film Exchange Bldg. ...................PRospect 3680
Columbus
Columbus-Cincinnati Trucking Co.
205 S. Front St. ...........................MAIN 3933
Theater Transport Co.
117 Jerris St. ..............................ADams 1612

OREGON
Portland
Pacific Truck Express
134 N. 13th St. ..........................BRoadway 2381
Portland Film Transfer Service
134 N. 13th St. ..........................BRoadway 2381

OKLAHOMA
Oklahoma City
Big Four Truck Lines
531 W. Main St. ............................3-6464
Mistletoe Express
500 N. Broadway ..........................7-6751
O. K. State Motor Express
422 S. Robinson St. ......................2-7335

PENNSYLVANIA
Philadelphia
Horlacher Delivery Service, Inc.
1228 Vine St. ..............................LOCust 4844
New Jersey Messenger Service
250 N. Luniper St. ........................LOCust 8787

Pittsburgh
Exhibitors Service Co.
1212 Forbes St. ...........................ATLantic 4071

TEXAS
Dallas
Liberty Film Lines, Inc.
2008 Jackson St. ..........................6-3803
Merchants Fast Motor Lines
1105 S. Larmar St. ........................2-8496
San Antonio
Texas Valley Film Service
607 N. Main Ave. ..........................Fannin 2911

UTAH
Salt Lake City
Delivery Service Co.
354 Edison St. ...........................Wasatch 4001

WASHINGTON
Seattle
Independent Truck Co.
First & Dearborn Sts. ........................ELiot 4966
Northwest Film Delivery Co.
2422 Second Ave. ..........................SEneca 0241
Pielow Transfer Co.
1011 John St. ..............................ELiot 2288

WISCONSIN
Milwaukee
Film Service, Inc.
637 N. Seventh St. ........................MArquette 4129

CANADA
Toronto
Harper Delivery Service
94 Dalhousie St. ..........................ELgin 4628
Mavety, G. F., Film Delivery
277 Victoria St. ............................ADelaide 2513

LABORATORY SUPPLIES

CALIFORNIA
Los Angeles
Ashcraft, C. S., Manufacturing Co.
4214 Santa Monica Blvd. ..................OLympia 3301
Benn, M. Paul
6331 Hollywood Blvd ........................Hollywood 3521
Bell & Howell
710 No. La Brea Ave. ........................WYoming 3134
Breek Photoplay Supply Co.
1969 S. Vermont Ave. .....................REpublic 3151
Cinema Mercantile Co.
5587 Santa Monica Blvd. ..................GGranite 1151
Eastman Kodak Co.
6007 Santa Monica Blvd. ..................HEmpstead 3171
Filbert, John P., Co.
1908 S. Vermont Ave. ........................PArkway 2662
Great Western Laboratories
5574 Melrose Ave. ..........................Gladstone 3124
Guernet, G. Co.
1153 W. 11th Ave. ..........................PRospect 9582
Gwynne Developing Machine Co.
8226 Santa Monica Blvd. ..................GGranite 2502
Harrison & Harrison
645 N. Martel Ave. ..........................WYoming 4501
Hollywood Camera Exchange
1600 N. Cahuenga Ave. ....................HEmpstead 3651

Houston, H. W. & Co.
1041 N. Sycamore Ave. ....................HEmpstead 6732
Los Angeles Chemical Co.
1960 Santa Fe Ave. ........................VAn Dyke 2669
Mass, A. R., Chemical Co.
308 E. 8th St. ..............................TRinity 0769
McKesson-Western Wholesale Co.
200 S. Los Angeles St. ....................MIchigan 7171
Patch, H. K.
5434 E. 14th St. ..........................VAn Dyke 2669
Slipper, J. & Co.
1968 S. Vermont Ave. ........................PArkway 3803
Technical Products Co., Inc.
5670 Lexington Ave. ........................HEmpstead 5444
Thalhammer, Ltd.
123 S. Fremont Ave. ........................MUtual 5901
Wholesale Supply Co.
1047 N. Wilcox Ave. ........................GGranite 4194

NEW YORK
New York
Eastman Kodak Co.
350 Madison Ave. ..........................MUrray.Hill 2-6068
Selden Camera Exchange
729 Seventh Ave. ..........................BRayton 9-3951
Willoughby's, Inc.
110 W. 32nd St. ............................PEnnsylvania 6-0330
Latest in Studio and Laboratory Equipment

ANDRE DEBRIE, Inc.
115 WEST 45th STREET
NEW YORK, N. Y.
BUYING GUIDE FOR 1937

In the following lists will be found the names and addresses of companies and individuals manufacturing, distributing or serving products or services for theaters and studios.

ACCOUNTING SYSTEMS
Easy Method Ledger System, Seymour, Ind.
Erker Bros. Optical Co., 610 Olive St., St. Louis, Mo.
National Exhbitors Service, 226 W. 42nd St., N. Y. C.
National Theater Supply Co., 92 Gold St., N. Y. C.
(Offices in principal cities)
Preddy & Walter, 187 Golden Gate Ave., San Francisco, Calif.
Wolf, Chauncey B., 345 St. Paul Place, Baltimore, Md.

ACOUSTICAL PRODUCTS AND SERVICE
Amplion Products Corp., 38 West 21st St., N. Y. C.
Atlantic Gypsum Products Co., 40 Central Street, Boston, Mass.
Blockson & Co., Michigan City, Ind.
Color-Tone, Inc., South Bend, Ind.
Cork Insulation Co., Inc., 155 E. 44th St., N. Y. C.
Electrical Research Products, Inc., 250 W. 57th St., New York, N. Y.
Ferro Building Products Co., 360 Lexington Ave., N. Y. C.
General Insulating Products Co., 8821 15th Ave., Brooklyn, N. Y.
Good-All Acoustical Products Co., Ogallala, Neb.
Insulite Co., 1100 Builders Exch., Minneapolis, Minn.
International Theater Accessories Corp., 1600 Broadway, N. Y. C.
Johns-Mansville Co., 22 E. 40th St., New York, N. Y.
Kendall & Dasville, Inc., 7 W. 44th St., N. Y. C.
King Scenic Co., 2545 Elm St., Dallas, Tex.
National Gypsum Co., 192 Delaware Ave., Buffalo, N. Y.
National Rug Mills, Inc., 2494 S. 5th St., Milwaukee, Wis.
Picture-Phone Co., 212 W. North St., Lima, O.
RCA Manufacturing Co., Inc., Camden, N. J.
S. O. S. Corp., 1600 Broadway, N. Y. C.
Shugart, Harold E. Co., 7470 Santa Monica Blvd., Los Angeles, Calif.
Slater, William, Jr., Inc., 300 W. Austin Ave., Chicago, Ill.
Sugar, S. S., 5 East 57th Street, N. Y. C.
Union Fibre Co., Inc., Winona, Minn.
Union Fibre Sales Co., 205 E. 42nd St., N. Y. C.
Universal Gypsum & Lime Co., 192 Delaware Ave., Buffalo, N. Y.
Volf, Christian A., 1482 Broadway, N. Y. C.
Webster Electric Co., 100 Varick St., New York, N. Y.
Western Electric Co., 195 Broadway, N. Y. C.
Western Felt Works, 4115 Ogden Ave., Chicago.
Wood-All Conversion Co., First Nat'l Bank Bldg., St. Paul, Minn.

ADAPTERS, CARBON
Best Devices Co., 10516 Western Ave., Cleveland, O.
Blue Seal Products, Inc., 264 Wyckoff Ave., Brooklyn, N. Y.
Capitol Stage Lighting Co., 626-10th Ave., New York, N. Y.
Continental Theater Accessories, Inc., 325 W. 44th St., N. Y. C.
Fulton, E. E., Co., 1018 S. Wabash Ave., Chicago.
Hewes-Gotham Co., 520 W. 47th St., N. Y. C.
Motion Picture Accessory Co., 2200 S. Vermont Ave., Los Angeles, Calif.
National Theatre Supply Company, 90 Gold St., N. Y. C. (Branches in principal cities)
Olesen, Otto K., Illuminating Co., 1560 N. Vine St., Hollywood, Calif.
Wenzel Co., 2059 S. State St., Chicago III.

ADAPTERS, INCANDESCENT PROJECTION
Good-All Electric Mfg Co., Ogallala, Neb.
International Projector Corp., 90 Gold St., N. Y. C.

ADAPTERS, LENS
Brooks, Burleigh, 127 West 42nd St., N. Y. C.
Fearless Camera Co., 8572 Santa Monica Blvd., Hollywood, Calif.
Ilex Optical Co., 690 Portland Ave., Rochester, N. Y.
International Projector Corp., 90 Gold St., N. Y. C.

ADVERTISING AND EXPLOITATION NOVELTIES
(See Novelties, Advertising)

AIR CONDITIONING
(See Cooling, Heating and Ventilating)

AIR PURIFIERS
American Air Filter Co., 1st & Central Aves, Louisville, Ky.
Davies Air Filter Corp., 390 Fourth Ave., N. Y. C.
"The Last Word In Motion Picture Laboratories"

PRODUCERS LABORATORIES
Inc.
1600 BROADWAY, NEW YORK
PE-6-1390-1392-1393

NEGATIVE DEVELOPING
DAILIES
FIRST PRINTS
RELEASE PRINTS
OPTICAL PRINTING
DUPING
TITLES
16 mm. REDUCTION
PROJECTION
CUTTING ROOMS
BETHEL MFG. CO., 800 Sibley St., Chicago, Ill.
Caldwell, Edward F. & Co., Inc., 38 W. 15th St., New York, N. Y.
Capitol Stage Lighting Co., 626 10th Ave., N. Y. C.
Century Lighting Equipment, Inc., 149 W. 55th St., N. Y. C.
E-E Electric Installation Co., 227 E. 45th St., N.Y.C.
Erker Bros. Optical Co., 610 Olive St., St. Louis, Mo.
Fulton, E. E., Co., 1018 S. Wabash Ave., Chicago, Ill.
General Seating Co., 2035 Charleston St., Chicago, Ill.
Hewes-Gotham Co., 520 W. 47th St., N. Y. C.
Hub Electric Corp., 2225 W. Grand Ave., Chicago.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 West 50th Street, N. Y. C.
Major Equipment Co., Inc., 4603 Fullerton Ave., Chicago.
Wheeler Reflector Co., 275 Congress St., Boston, Mass.

AMPLIFIERS
A-C Masterpack Co., Duncan, Okla.
American Transformer Co., 178 Emmett St., Newark, N. J.
Amplifier Engineering Corp., 49 Church St., Boston, Mass.
Amplion Products Corp., 38 West 21st Street, N. Y. C.
Atlas Sound Corp., 1451 39th St., Brooklyn, N. Y.
Audio Research, Inc., 105 E. 16th St., N. Y. C.
Ballantine Co., 219 N. 16th St., Omaha, Neb.
Blue Seal Sound Devices, Inc., 723 Seventh Ave., New York, N. Y.
Canady Sound Appliance Co., 19570 S. Sagamore Rd., Rocky River P. O., Cleveland, O.
Cinema Sound Equipment Co., 8572 Santa Monica Blvd., Hollywood, Cal.
Coast to Coast Radio Corp., 559 Fifth Ave., N. Y. C.
DeVry, Herman A., Inc., 1111 Center Street, Chicago.
Electrical Research Products, Inc., 250 W. 57th St., N. Y. C.
Elco-Tro-Fone Corp., 2490 University Ave., St. Paul, Minn.
Federated Photohser, Inc., 25 Park Place, New York, N. Y.
Gates Radio & Supply Co., Quincy, Ill.
Hirsch, Gustav, Organization, 209 S. Third St., Columbus, O.
Lafayette Radio Mfg. Co., 100 Sixth Ave., N. Y. C.
Linconphone Co., Inc., 1661 Howard Ave., Utica, N. Y.
Mellaphone Corp., 65 Atlantic Ave., Rochester, N. Y.
Miles Reproducer Co., Inc., 112 W. 14th St., New York, N. Y.
Motograph, Inc., 4431 W. Lake St., Chicago.
Motion Picture Accessory Co., 2200 S. Vermont Ave., Los Angeles.
Pacent Engineering Corp., 79 Madison Avenue, N. Y. C.
Picture-Fone Co., 212 W. North St., Lima, O.
Platter Sound Products Co., North Vernon, Ind.
RCA Manufacturing Co., Inc., Camden, N. J.
Radio Industries of Canada, Ltd., 120 Fort St., Winnipeg.
Radio Receptor Co., 106 7th Ave., N. Y. C.
Rauland Corp., 3341 Belmont Ave., Chicago.

BUYING GUIDE FOR 1937

Royal Zenith Sound Projectors, Inc., 33 W. 60th St., N. Y. C.
S. O. S. Corp., 1600 Broadway, New York City.
Stromberg-Carlson Telephone Mfg. Co., 100 Carlson Road, Rochester, N. Y.
Toledo Sound Equipment Labs, 1215 Jackson St., Toledo, O.
Van Sickie Radio Co., 1113 Pine St., St. Louis, Mo.
Weber Machine Corp., 59 Rutter St., Rochester, N. Y.
Webster Co., 3825 W. Lake St., Chicago, Ill.
Webster Electric Co., 100 Varick St., N. Y. C.
Webster Electric Co., Racine, Wis.
Wenzel Co., 2059 S. State St., Chicago, Ill.
Western Electric Co., 195 Broadway, N. Y. C.

ARC LAMPS
(See Lamps, Arc)

ARCHITECTS
Augustine, Charles O., 5710 Sixth Ave., Kenosha, Wis.
Balch & Lippert, 16 N. Carroll St., Madison, Wis.
Ballinger Co., 233 Broadway, N. Y. C.
Beall, Frederick E., 334 St. Paul St., Baltimore.
Benedict, E. E., 59 Center St., Waterbury, Conn.
Bitting, E. E., 1104 Hamilton St., Allentown, Pa.
Bliss & Fairweather, 593 Market St., San Francisco, Cal.
Bolter Bros., 445 Douglas Blvd., Los Angeles, Cal.
Bort, Walter Earl, 728 S. 12th St., Clinton, la.
Browne, Ambrose A., 120 Milk St., Boston, Mass.
Buchanan, B. B., Inc., 910 S. Michigan Avenue, Chicago, Ill.
Callendar, H. C., Central National Bank Bldg., Greenecastle, Ind.
Civic Theaters Corp., Webb City, Mo.
Clark, Harla W., 3115 Mapledale St., Cleveland.
Clyde, J. W., 1 Stevens Ave., Mt. Vernon, N. Y.
Coulter, Norman R., 46 Kearney St., San Francisco.
Craney, C. Howard, 112 Madison St., Detroit, Mich.
Crosier, Perry E., 1017 Phoenix Bldg., Minneapolis.
Cutler, Howard W., 1108 16th St., N. W., Washington, D. C.
De Angelis, Michael J., Genessee Valley Trust Bldg., Rochester, N. Y.
Eberon, John, 1560 Broadway, N. Y. C.
Eichberg, S. Milton, 64 W. Randolph St., Chicago.
Eichenlaub, George E., 218 Hess Ave., Erie, Pa.
Faris, Frederic, 1117 Chapline St., Wheeling, W. Va.
Ferguson, W. S. Co., 3030 Euclid Ave., Cleveland.
Gerhardt, Paul, 447 Fullerton Parkway, Chicago, Ill.
Graham, Donald, 1033 Architects and Builders Bldg., Indianapolis.
Graham, J., 1610 Euclid Ave., Cleveland.
Graven, A. S., Inc., 100 N. La Salle St., Chicago.
Gray, George H., & Prospect Court, New Haven, Conn.
Griffith, Edwin, St. John—7th Street Theater, Hoquiam, Wash.
Griffith, Frank W., Snell Bldg., Ft. Dodge, la.
Griffith, Harry C., 411 Canby Bldg., Dayton, O.
Henderson, C. A., 117½ W. 8th St., Coffeyville, Kan.
Henninger, F. A. & Son, Securities Bldg., Omaha, Neb.
Holbrook C. Harry, 628 Franklin Ave., Columbus, Ohio.
Huelsen, Peter M., 506 Savings Bldg., Lima, O.
Hyde, Robt. M., 8 S. Dearborn St., Chicago, Ill.
Kees & Bowstead, 246 Plymouth Bldg., Minneapolis.
Krokov & Browne, 120 Milk St., Boston, Mass.
Lamb, Thos. W., 701 7th Ave., N. Y. C.
Lansburg, G. Albert, 321 Bush St., San Francisco.
Lattenser, John & Sons, Saunders-Kennedy Bldg., Omaha, Neb.
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McShane & Bell Foundry Co., 280 Madison Ave., N. Y. C.
RCA Manufacturing Co., Inc., Camden, N. J.
Schwarz Electric Co., Adrian, Mich.

BOOTH, PROJECTION
Blue Seal Products, Inc., 264 Wyckoff Ave., Brooklyn, N. Y.

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Edward's Mfg. Co., 447 Eggleston Ave., Cincinnati, O.
Fulton, E. E., Co., 1018 S. Wabash Ave., Chicago, Ill.
General Insulating Products Co., 8821—15th Ave., Brooklyn, N. Y.
Glueckman Bros., 588 Eleventh Ave., New York, N. Y.
Harry, O. K. Steel Co., 2333 Papin St., St. Louis.
Lippe Construction Corp., 17 W. 60th St., New York, N. Y.
National Theater Supply Co., 90 Gold St., N. Y. C. (Offices in principal cities)
Reliance Specialties Mfg. Co., Inc., 95 Dobbin St., Brooklyn, N. Y.
Royal Zenith Light and Projectors, Inc., 33 W. 60th St., N. Y. C.
Sharlow Bros. Co., 442 W. 42nd St., New York, N. Y.

BOOTHS, TICKET
Architectural Decorating Co., 1600 S. Jefferson St., Chicago, Ill.
Caille Brothers Co., 6200 Second Blvd., Detroit, Mich.
Continental Theater Accessories, Inc., 325 W. 44th Street, N. Y. C.
Decorators Supply Co., 2547 Archer Ave., Chicago.
Edwards Mfg. Co., 447 Eggleston Ave., Cincinnati, O.
Empire Door Co., Inc., 226 E. 14th St., New York, N. Y.
Froelich Cabinet Works, Jacob, 550 Barry Street, N. Y. C.
Fulton, E. E., Co., 1018 S. Wabash Ave., Chicago, Ill.
Gorham Co., Elmwood Station, Providence, R. I.
Illinois Bronze & Iron Works, 917 Kildare Ave., Chicago, Ill.
Libman-Spanjer Corp., 1600 Broadway, N. Y. City.
Libbey-Owens-Ford Glass Co., Vitrolite Division, Nicholas Bldg., Toledo, O.
Lippe Construction Corp., 17 W. 60th St., New York, N. Y.
Markendorf, J., Sons, Inc., 159 W. 23rd St., N. Y. C.
Menger, Ring & Weinstein, Inc., 72 Madison Ave., N. Y. C.
Moynahen, Ornamental Metals Co., 2658 Porter St., Detroit, Mich.
National Theater Supply Co., 90 Gold St., N. Y. C. (Branches in principal cities)
Newman Bros., Inc., 660 W. Fourth St., Cincinnati, O.
Reliance Specialties Mfg. Co., Inc., 95 Dobbin St., Brooklyn, N. Y. C.
Stanley Frame Co., 442 W. 42nd St., N. Y. C.

BRASS FIXTURES
(See Fixtures)

BRONZE FIXTURES
(See Fixtures)

CABINETS, FILM
American Film Safe Corp., Washington Blvd., Baltimore, Md.
Art Metal Construction Co., Jones & Gifford Ave., Jamestown, N. Y.
Belson Mfg. Co., 800 Sibley St., Chicago, Ill.
Carey Safe Company, 1200 Niagara St., Buffalo, N. Y.
Chicago Cinema Products Co., 1750 N. Springfield Ave., Chicago, Ill.
Decorators Supply Co., 2547 Archer Ave., Chicago, Ill.
Elec-Tro-Fone Corp., 2490 University Ave., St. Paul, Minn.
Erker Bros., Optical Co., 610 Olive St., St. Louis.
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General Electric Co., Schenectady, N. Y.
Guerci & Barthel Co., 908 S. Wabash Ave., Chicago, III.

Hewes-Gotham Co., 520 W. 47th St., N. Y. C.
Hoffman-Soons, 307 First Ave., New York, N. Y.
International Projector Corp., 90 Gold St., N. Y. C.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 West 50th St., N. Y. C.
Miles Reproducer Co., Inc., 112 W. 14th St., N. Y. C.

Motion Picture Lighting & Equipment Corp., 244 W. 49th St., N. Y. C.
Rockbestos Products Corp., P. O. Drawer 1102, New Haven, Conn.
Twin City Scenic Co., 2819 Nicollet Ave., Minneapolis.
United States Rubber Products, Inc., 61 Hudson St., New York, N. Y.

CALL SYSTEMS

All-American Interphone Co., 88 Park Place, N.Y.C.
Amplifier Engineering Co., 49 Church St., Boston, Mass.
Amplion Products Corp., 38 West 21st St., N. Y. C.
Atlas Sound Corp., 1451 39th St., Brooklyn, N. Y.
E-I Electric Installation Co., 227 E. 45th St., N. Y. C.

Hirsch, Gustav, Organization, 209 S. Third St., Columbus, O.
Hoffman-Soons, 387 First Ave., New York, N. Y.
Hub Electric Corp., 2225 W. Grand Ave., Chicago.
Miles Reproducer Co., Inc., 112 West 14th St., New York, N. Y.
Operadio Mfg. Co., St. Charles, III.
Pacent Engineering Corp., 79 Madison Ave., N. Y. C.
Picture-Fone Co., 212 W. North St., Lima, O.
RCA Manufacturing Co., Inc., Camden, N. J.
Schwarz Electric Co., Adrian, Mich.
Stromberg-Carlson Telephone Mfg. Co., 100 Carlson Road, Rochester, N. Y.
Webster Electric Co., 100 Varick St., N. Y. C.

CAMERAS, PARTS AND SUPPLIES

Agfa Ansco Corp., 29 Charles St., Binghamton, N. Y.
Akelsey Camera Co., 175 Varick St., N. Y. C.
Associated Screen News, Ltd., Western Ave. at Decarie Blvd., Montreal, Canada.
Bass Camera Co., 179 W. Madison St., Chicago.
Bell & Howell Co., 1803 Larchmont Ave., Chicago.
Blue Seal Sound Devices, 723 Seventh Ave., New York, N. Y.
Brooks, Burleigh, 127 W. 42nd St., N. Y. C.
Burke & James, 223 W. Madison Ave., Chicago.
Camera Supply Co., 1515 N. Cahuenga Ave., Los Angeles.
Consolidated Theater Supply Corp., 1600 Broadway, N. Y. C.

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Debrie, Andre, Inc., 115 W. 45th St., N. Y. C.
DeVry, Herman A., Inc., 1111 Center St., Chicago, Ill.
Dyke Cinema Products Co., 133-12 228th St., Laurelton, N. Y.
Eastman Kodak Co., (16 mm.) Rochester, N. Y.
Fearless Camera Co., 8572 Santa Monica Blvd., Hollywood, Cal.
Goerz American Optical Co., 317 E. 34th St., N. Y. C.

Hollywood Camera Exch., 1600 N. Cahuenga Ave., Los Angeles.

International Theater Accessories Corp., 1600 Broadway, N. Y. C.

Little, S. W., 5874 Hollywood Blvd., Hollywood.

Leitz, E., Inc., 60 E. 10th St., N. Y. C.

Motion Picture Accessory Co., 2200 S. Vermont Ave., Los Angeles.
Petersen's Camera Exchange, 356 So. Broadway, Los Angeles.

Ruby Camera Exchange, 729 Seventh Ave., New York, N. Y.
R. S. O. S. Corp., 1600 Broadway, N. Y. C.

Tuer's, 7425 Sycamore Trail, Los Angeles.
Victor Animatograph Corp., (16 mm.) Davenport, la.

Willoughby's, 110 W. 32nd St., N. Y. C.

Zeiss, Carl, 485 Fifth Ave., N. Y. C.

CANOPES

(See Marquees)

CARBON ADAPTORS

(See Adaptors, Carbon)

CARBONS

Arco Electric Co., 112 W. 42nd St., N. Y. C.
Capitol Stage Lighting Co., 626—10th Ave., New York, N. Y.

Carbon Products Co., Lancaster, Pa.
Carbon Products, Inc., 324 West 42nd St., N. Y. C.
Century Lighting Equipment, Inc., 419 W. 55th St., N. Y. C.

Chicago Stage Lighting Co., 115 W. Hubbard St., Chicago.
Continental Theater Accessories, Inc., 325 W. 44th St., N. Y. C.


Erker Bros. Optical Co., 610 Olive St., St. Louis, Mo.

Felder, M. G., 1560 Broadway, N. Y. C.
Guerci & Barthel Co., 908 S. Wabash Ave., Chicago, Ill.

Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 West 50th St., N. Y. C.

Le Carbone Co., Inc., Boonton, N. J.
Mole-Richardson, 941 N. Sycamore Ave., Hollywood, Calif.

Motion Picture Lighting & Equipment Corp., 244 W. 49th St., New York, N. Y.

National Carbon Co., Inc., Carbon Sales Division, Cleveland, O.

Noris Carbon Co., Inc., 160 Fifth Ave., N. Y. C.

Reisinger & Hugo, Inc., 25 Murray St., N. Y. C.

Shearer, B. F., Co., 2318 Second Ave., Seattle, Wash.

Wholesale Supply Co., 1047 N. Wilcox Ave., Los Angeles, Cal.
CARPET CUSHIONS
Bigelow Sanford Carpet Co., Inc., 140 Madison Ave., New York, N. Y.
Blockson & Co., Michigan City, Ind.
Clinton Carpet Co., 222 N. Bank Drive, Chicago.
Greater New York Carpet House, Inc., 244 W. 49th St., New York, N. Y.
Pick, Albert Co., Inc., 2159 Pershing Road, Chicago.
Sutton, E. W., Carpet Lining Corp., 53 Sedgwick St., Brooklyn, N. Y.
Union Carpet Lining Co., 18 Washington St., New London, Conn.
Western Felt Works, 4115 Ogden Ave., Chicago.

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A.A.A. Studios, Blvd., 25, Station O, Cincinnati, O.
Aeta Carpet Co., 9006 Melrose Ave., Los Angeles.
Be-Hannesey Art Studios, 1122 N. Western Ave., Hollywood, Cal.
Bigelow Sanford Carpet Co., Inc., 140 Madison Ave., N. Y. C.
Cochrane, Chas., P., Co., Kensington Ave. and Butler St., Philadelphia.
Greater New York Carpet House, Inc., 244 W. 49th St., N. Y. C.
Guercio & Barthel Co., 908 S. Wabash Ave., Chicago, Ill.
Hotel & Theater Carpet Co., 25 W. 18th St., N. Y. C.
Klearflax Linen Looms, Inc., 63rd Ave., W., Duluth, Minn.
Mohawk Carpet Mills, Inc., 295 Fifth Ave., N. Y. C.
Pick, Albert, Co., Inc., 2159 Pershing Road, Chicago.
Power, Robert E., Studios, 1717 Cordova St., Los Angeles, Cal.
Roxbury Carpet Co., 99 Chauncy St., Boston.
Shearer, B. F., Co., 2318 Second Ave., Seattle, Wash.
Slaten, William, Jr., Inc., 300 W. Austin Ave., Chicago, Ill.
Soano, W. & J., Selling Agents Division, 295 Fifth Ave., N. Y. C.
Smith, Alexander & Sons, Saw Mill River Rd. & Lake Ave., Yonkers, N. Y.

CASES AND CANS, REEL CARRYING
Carey Safe Co., 1200 Niagara St., Buffalo, N. Y.
Continental Can Co., 1 Pershing Sq., N. Y. C.
Continental Theater Accessories, Inc., 325 W. 44th St., N. Y. C.
Eastman Kodak Co., Rochester, N. Y.
Erker Bros., Optical Co., 610 Olive St., St. Louis, Mo.
Film Metal Box Corp., 51 W. 21st St., N. Y. C.
Fulton, E. E., Co., 1018 S. Wabash Ave., Chicago, Ill.
Goldberg Bros., 3500 Walnut St., Denver.
Moss, J. Equipment Co., Inc., 422 Withers Street, Brooklyn, N. Y.
National Theater Supply Co., 90 Gold St., N. Y. C.
Neumade Products Corp., 427 W. 42nd St., New York, N. Y.
Pausin Engineering Co., 727 Frelinghuysen Ave., Newark, N. J.

CEMENT, FILM
Associated Screen News, Ltd., Western Ave. at Decarie Blvd., Montreal, Canada.
Bell & Howell Co., 1803 Larchmont Ave., Chicago.
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Eastman Kodak Co., Rochester, N. Y.
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Hewes-Gotham Co., 520 W. 47th St., N. Y. C.
Maxcy-Barton Organ Co., 20 Alagma Blvd., Oshkosh, Wis.
National Theater Supply Co., 90 Gold St., N. Y. C.
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Neumade Products Corp., 427 W. 42nd St., New York, N. Y.
Rosco Laboratories, 367 Hudson Ave., Brooklyn, N. Y.
Ruby Camera Exchange, 729 Seventh Ave., New York, N. Y.
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Williams, Browne & Earle, Inc., 918 Chestnut St., Philadelphia.

CHAIR COVERS
(See Covers, Chair)

CHAIRS
(See Seats, Theater)

CHANDELIERS, CRYSTAL
Caldwell, Edward F. & Co., 38 W. 15th St., New York, N. Y.
Guth, Edwin F., 2615 Washington Ave., St. Louis, Mo.
Rialto Import Co., 135 W. 44th St., N. Y. C.
Wagner-Woodruff Co., 830 S. Olive St., Los Angeles, Cal.
Wyle, J. J. & Bros., Inc., 15 W. 36th St., New York, N. Y.

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American Coin Register Co., Emeryville, Cal.
Arvid, Joseph S., 22 W. 32nd St., N. Y. C.
Brandt Automatic Cashier Co., 501 1st St., Watertown, Wis.
Hedman Mfg. Co., 1158 Center St., Chicago.
Hoefner Change-Maker Co., 3700 East 12th Street, Kansas City, Mo.
McGill Metal Products Co., 128 N. Wells St., Chicago, Ill.
Midwest Ticket & Register Service Co., 831 S. Wabash Ave., Chicago, Ill.
National Cash Register Co., Main & K Sts., Dayton, O.
National Theater Supply Co., 90 Gold St., N. Y. C.
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Standard Ticket Register Co., 1600 Broadway, New York, N. Y.
Universal Stamping & Mfg. Co., 2839 N. Western Ave., Chicago.

CHANGEOVERS
Bason & Stern, 749 E. 32nd St., Brooklyn, N. Y.
Dowser Mfg. Corp., 114 Green St., Brooklyn, N. Y.
Elec-Tro-Form Corp., 2940 University Ave., St. Paul, Minn.
Erker Bros., Optical Co., 610 Olive St., St. Louis, Mo.

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CLEANING SYSTEMS, THEATER

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(See Hoods, Color)

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Formica Insulation Co., 4-45 Spring Grove Ave., Cincinnati, O.
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Lutz, Albert A., Co., Inc., 300 Madison Ave., New York, N. Y.
Master-Builders, The, 218 Hess Ave., Erie, Pa.
National Theater Supply Co., 90 Gold St., N. Y. C.
(Public and principal cities).
Pierce Electric Co., 367 W. Adams St., Chicago.
Power, Robert E. Studies, 1717 Cordova St., Los Angeles, Calif.
Rathbone, Irwin D., 2176 Walton Ave., Bronx, N. Y. C.
Shapiro, M., & Son, 755 Seventh Ave., New York.
Thompson-Starrett Co., Inc., 444 Madison Ave., N. Y. C.

CONTRACTORS, ELECTRICAL
(See Electrical Contractors)

CONVERTERS, ELECTRIC
Amplifier Engineering Co., 49 Church St., Boston, Mass.
Century Electric Co., 1806 Pine St., St. Louis, Mo.
Continental Electric Co., 50 Church St., N. Y. C.
Herter Electric Co., 12690 Elmwood Ave., Cleveland,
Mirisch, Gustav, Organization, 309 S. Third St., Columbus, O.
Hoffman-Soons, 387 First Ave., New York, N. Y.
Ideal Electric Mfg. Co., Menasha, O.
Janette Mfg. Co., 556 West Monroe St., Chicago.
Miles Reproducer Co., Inc., 112 W. 14th St., N. Y. C.
Northwestern Electric Co., 408 S. Hoyne Ave., Chicago, Ill.
Pictrure-Fone Co., 212 W. North St., Lima, O.

COOLING, HEATING AND VENTILATING SYSTEMS
Adams Engineering Co., Inc., 55 W. 42nd St., N. Y. C.
Air Conditioning Engineering, 1523 E. 9th St., Los Angeles.
Airtherm Mfg. Co., 1474 S. Vandeventer St., St. Louis, Mo.
Allen Corp., 9756 Erwin St., Detroit, Mich.
American Blower Corp., 6000 Russell St., Detroit.
American Refrigerating Systems, Inc., Wisconsin Rapids, Wis.

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Automatic Refrigerating Co., Inc., 618 Capitol Ave., Hartford, Conn.
Autovent Fan & Blower Co., 1807 N. Kostner Ave., Chicago, Ill.
Baker Ice Machine Co., Inc., 1601 Evans St., Omaha, Neb.
Ballantyne Co., 219 N. 16th St., Omaha, Neb.
Bayley Blower Co., 1817 S. 66th St., Milwaukee, Wis.
Bishop & Babcock Manufacturing Co., 4901 Hamilton Ave., N. E., Cleveland, Ohio.
Buckeye Blower Co., Columbus, O.
Buffalo Forge Co., 448 S. Hill St., Los Angeles.
Carbolite Machine Corp., Harrison, N. J.
Carrier Corp., 850 Frelinghuysen Ave., Newark, N. J.
Cashin, W. D. Company, 69 A St., S. Boston, Mass.
Clarage Fan Co., 619 Porter St., Kalamazoo, Mich.
Consolidated Sales Corp., Davenport & 16th Sts., Omaha, Neb.
Control Corp. of America, 250 W. 57th St., New York City.
Cooling & Air Conditioning Corp., 908 Graybar Bldg., N. Y. C.
Cooling Tower Co., Inc., 15 John St., N. Y. City.
Crane Company, 836 S. Michigan Ave., Chicago.
Crock Co., Inc., H. E., 28 Light St., Baltimore, Md.
Edwards Mfg. Co., 447 Eggleston Ave., Cincinnati, O.
Frick Company, Waynesboro, Pa.
General Air Conditioning Co., Inc., 155 E. 44th St., New York, N. Y.
General Electric Co., Schenectady, N. Y.
General Refrigeration Sales Co., 120 Shirlan Ave., Beloit, Wis.
Globe Ventilator Co., 205 River St., Troy, N. Y.
Grinnell Co., Inc., 260 W. Exchange St., Providence, R. I.
Icdaire, 252 W. 26th St., New York, N. Y.
Ilg Electric Ventilating Co., 2850 N. Crawford Ave., Chicago, Ill.
Independent Air Filter Co., 215 W. Ohio Street, Chicago, Ill.
Industrial Dryer Corp., Stamford, Conn.
Knowles Mushroom Ventilator Co., 41 N. Moore St., N. Y. C.
Kohler Co., Kohler, Wis.
Kooler-Aire Division, U. S. Air Conditioning Corp., Northwestern Terminal, Minneapolis, Minn.
Kroeschell Engineering Co., 2306 N. Knox Ave., Chicago.
Lippe Construction Corp., 17 West 60th St., New York, N. Y.
Master Fan Corp., 1323 Channing St., Los Angeles.
McClelland, H., S., 1930 S. Compton St., Los Angeles.
Milcor Steel Co., S. 41st & Burnham St., Milwaukee, Wis.
Moses, Percival Robert, 11 Park Place, N. Y. C.
Nelson Corp., Herman, Moline, Ill., N. E. Ventilating & Heating Co., Providence, R. I.
New York Blower Co., 3155 Shields Ave., Chicago, Ky.
Reynolds Corp., 609 N. La Salle St., Chicago.
Royal Ventilator Co., 415 Locust St., Philadelphia.
Seymour, James M. Co., C/o U. S. Tool Co., New- ark, N. J.
Shearer, B. F., Co., 2318 2nd Ave., Seattle, Wash.
Supreme Heating & Ventilating Corp., 1915 Pine St., S. Louis.
Swartwout Co., 1831 Columbus Rd., Cleveland, O.
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Typhoon Air Conditioning Co., 252 W. 26th St., N. Y. C.
U. S. Air Conditioning Corp., Northwestern Terminal, Minneapolis, Minn.
Ventilating Products, 2800 Cottage Grove, Chicago.
Western Rotary Ventilator Co., 1720 E. 14th St., Los Angeles.
Wittenmeier Machinery Co., 850 N. Spaulding Ave., Chicago, Ill.
Woodling, Miner D., Heating & Ventilating Co., 1625 Main St., Kansas City, Mo.
York Ice Machinery Corp., York, Pa.

COSTUME FABRICS
Associated Fabrics, 723 Seventh Ave., N. Y. C.
Blossom Mfg. Co., 79 Madison Ave., N. Y. C.
Dazian's, Inc., 142 West 44th St., N. Y. C.
Gemsco, Inc., 692 Broadway, N. Y. C.
Gubbins' Asiatic Costume Co., 506 N. Los Angeles St., Los Angeles, Cal.
Lester, Ltd., 14 W. Lake St., Chicago, Ill.
Maharam Fabric Corp., 107 West 48th St., N. Y. C.
Throckmorton, Clean, Inc., 102 W. 3rd St., N. Y. C.
Wyle, J. J. & Bros., Inc., 15 W. 36th St., New York, N. Y.

COSTUMERS
Artists' Costume League, 14 W. Lake St., Chicago.
Associated Costumers, 6011 Santa Monica Blvd., Hollywood.
Broadway Costume Co., 525 So. Broadway, Los Angeles.

Brooks Costume Co., 260 W. 41st St., N. Y. C.
Colburns Taxidermy Studio, 4017 Sunset Blvd., Los Angeles, Cal.
DeMoulin Bros. & Co., 1013 S. Fourth St., Greenville, Ill.
Eaves Costume Co., 151 W. 46th St., N. Y. City.
Ford Uniform Co., 50 W. 46th St., New York, N. Y.
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McCormack, Eugene, Brookhaven, Miss.
Mandel Bros., Inc., State and Madison Sts., Chi-
icago.
Neldinger, Joseph G. Co., 57 Barclay St., N. Y. C.
Pick, Albert, Co., 2159 Pershing Road, Chicago, Ill.
Randall Co., A. L., 729 South Wabash Ave., Chi-
icago, Ill.
Schaack Artificial Flower Co., 319 W. Van Buren Ave.,
Chicago.
Schneider, L., 6 Second St., N. Y. C.

FRAMES, LOBBY DISPLAY
Adsign Corp., 22 40th Ave., Long Island City,
N. Y.
Advertiser's Display Studios, 1243 S. Wabash Ave.,
Chicago, Ill.
Amos Metal Moulding Co., Inc., 226 E. 144th St.,
N. Y. C.
Architectural Decorating Co., 1600 S. Jefferson St.,
Chicago, Ill.
Artkraft Sign Co., Lima, O.
Braxton Frame Co., Inc., 341 West 38th St., N. Y.
C.
Chicago Metal Covering Co., 2833 Lake St.,
Chicago, Ill.
Decorators Supply Co., 2547 Archer Ave., Chicago,
Ill.

BUYING GUIDE FOR 1937

Flour City Ornamental Iron Works, 2637 27th Ave.,
Minneapolis, Minn.
Friedman, I. M., 171 W. Lake St., Chicago.
Froelich, Jacob, Cabinet Works, 550 Barry St., New
York, N. Y.
Fulton, E. E., Co., 1018 S. Wabash Ave., Chicago,
Ill.
Guercio & Barthel Co., 908 S. Wabash Ave., Chi-
icago, Ill.
Illinois Bronze & Iron Works, 917 S. Kildare Ave.,
Chicago, Ill.
Libman Spanjer Corp., 1600 Broadway, N. Y. C.
Mandel Bros., Inc., State and Madison Sts., Chi-
icago, Ill.
Parker, William, Sons, Inc., 159 W. 23rd St.,
N. Y. C.
Menger, Ring & Weinstein, Inc., 72 Madison Ave.,
Chicago, Ill.
National Picture Frame & Art Co., 947 61st St.,
Brooklyn, N. Y.
National Studios, Inc., 226 W. 56th St., N. Y. C.
Newman Bros., Inc., 660 W. Fourth St., Cincinnati, O.
Reliance Specialties Mfg. Co., Inc., 95 Dobbin St.,
Brooklyn, N. Y. C.
Stanley Frame Co., 442 W. 42nd St., N. Y. C.
Theater Library Display & Frame Co., 1832 W.
Washington St., Los Angeles.
U. S. Frame & Picture Co., 114 Fulton St., N. Y. C.
Western Poster Co., 2323 Second Ave., Seattle, Wash.

GELATINES

Belson Mfg. Co., 800 Sibley St., Chicago, Ill.
Brigham Sheet Gelatine Co., Randolph Vt.
Capitol Stage Lighting Co., 626 10th Ave., New
York, N. Y.
Central Import Co., 341 E. Ohio St., Chicago.
Century Lighting Equipment, Inc., 419 W. 55th St.,
N. Y. C.
Chicago Cinema Products Co., 1750 N. Springfield
Ave., Chicago, Ill.
Chicago Stage Lighting Co., 115 W. Hubbard St.,
Chicago.
Curtis Lighting, Inc., 1123 W. Jackson Blvd.,
Chicago.
Erker Bros. Optical Co., 610 Olive St., St. Louis,
Mo.
Great Western Stage Equipment Co., B17 Holmes
St., Kansas City, Mo.
Hewes-Gotham Co., 520 W. 47th St., N. Y. C.
Hub Electric Corp., 2225 W. Grand Ave., Chicago.
Kansas City Scenic Co., 1002 E. 24th St., Kansas
City, Mo.
Kiegl Bros., Universal Electric Stage Lighting Co.,
Inc., 321 W. 50th St., N. Y. C.
Major Equipment Co., Inc., 4603 Fullerton Ave.,
Chicago.
Martin, William T., Studios, 4114 Sunset Blvd., Los
Angeles, Cal.
Mole-Richardson, Inc., 941 N. Sycamore Ave., Holly-
wood, Calif.
Morgan Lithograph Corp., E. 17th St. & Payne
Ave., Cleveland, O.
Motion Picture Lighting & Equipment Corp., 244 W.
49th St., N. Y. C.
National C. & A. Rosco Laboratories, 367 Hudson Ave.,
Brooklyn, N. Y.
Throckmorton, Cleon, Inc., 102 W. 3rd St., N. Y. C.

GENERATORS

Amplifier Engineering Co., 49 Church St., Boston,
Mass.
Automatic Devices Co., 737 Hamilton St., Allen-
town, Pa.
Century Electric Co., 1806 Pine St., St. Louis,
Mo.
Cinema Sound Equipment Co., 5752 Santa Monica
Blvd., Hollywood, Cal.
Cinema Studios Supply Corp., 1438 N. Beachwood
Dr., Los Angeles, Cal.
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Continental Electric Co., 50 Church St., N. Y. C.
Continental Electric Co., Inc., 323 Ferry St., Newark, N. J.
Gardiner, L. J., Co., 935 W. Goodale Blvd., Columbus, O.
General Electric Co., Schenectady, N. Y.
Hallberg, J. H., 303 Fourth Ave., N. Y. C.
Hertner Electric Co., 12690 Elmwood Ave., Cleveland, Ohio.
Hirsch, Gustav, Organization, 209 S. Third St., Columbus, O.
Hoffman-Soons, 387 First Ave., New York, N. Y.
Liberty Electric Corp., 276 Culloden Rd., Stamford, Conn.
Miles Reproducer Co., Inc., 38 W. 14th St., N. Y. C.
Mole-Richardson, Inc., 941 N. Sycamore Ave., Hollywood, Calif.
Northwestern Electric Co., 408 S. Hoyne Ave., Chicago.
Picture-Fone Co., 212 W. North St., Lima, O.
Saras Electric Co., 60 Rutledge St., Brooklyn, N. Y.

### GLASS, DECORATIVE

Bache & Co., Semon, 636 Greenwich St., N. Y. C.
Caldwell, Edward F. & Co., 38 W. 15th St., New York, N. Y.
Daunt, W. A. Co., Inc., 110 East 42nd St., N. Y. C.

Libby-Owens-Ford Glass Co., Vitrolite Division, Nicholas Bldg., Toledo, O.
Lippe Construction Corp., 17 W. 60th St., New York, N. Y.
Macbeth-Evans Glass Co., 19 W. 44th St., New York, N. Y.
Marietta Mfg. Corp., 3800 E. 16 St., Indianapolis, Ind.
Pittsburgh Plate Glass Co., Grant Bldg., Pittsburgh.
Rambusch Decorating Co., 2 W. 45th St., New York, N. Y.
Willey Sign Co., 2843 E. Grand Blvd., Detroit, Mich.

### HARD OF HEARING DEVICES

Acousticon Division of Dictaphone Products Co., Inc., 380 Fifth Ave., N. Y. C.
Atlas Sound Corp., 1451 39th St., Brooklyn, N. Y.
Electrical Research Products, Inc., 250 W. 57th St., New York, N. Y.
Gates Radio & Supply Co., Quincy, Ill.
Hearing Devices Co., Times Bldg., N. Y. C.
International Theater Accessories Corp., 1600 Broadway, N. Y. C.
Miles Reproducer Co., Inc., 112 W. 14th St., N. Y. C.
RCA Manufacturing Co., Inc., Camden, N. J.
S. O. S. Corp., 1600 Broadway, N. Y. C.
Sonotone Corp., 19 W. 44th St., N. Y. C.
Western Electric Co., 195 Broadway, N. Y. C.

### HARDWARE, STAGE

Acme Stage Equipment Co., 191 Lafayette St., N. Y. C.
Becker Studios, Inc., 2824 Taylor St., Chicago, Ill.
Channon, J. H., Corp., 115 Hubbard St., Chicago, Ill.
Clancy, J. R., Inc., 1010 W. Belden St., Syracuse, N. Y.
HEATERS, ORGAN
Automatic Electric Heater Co., 1524 Race St., Philadelphia
Hoffman-Soons, 387 First Ave., New York, N. Y.
Prometheus Electric Corp., 358 W. 13th St., N. Y. City.

HEATERS, TICKET BOOTH
Adam, Frank, Electric Co., 3650 Windsor Place, St. Louis, Mo.
Hoffman-Soons, 387 First Ave., New York, N. Y.
National Theater Supply Corp., 90 Gold St., N. Y. C.
Pitt Corp., 209 W. 19th Terrace, Kansas City, Mo.
Prometheus Electric Corp., 358 W. 13th St., N. Y. City.

HEATING
(See Cooling, Heating and Ventilating)

HOODS, COLOR
Capitol Stage Lighting Co., 626 10th Ave., New York, N. Y.
Reynolds Electric Co., 2650 W. Congress St., Chicago, Ill.

HORN TOWERS
(See Towers, Horn)

HORNS AND SPEAKERS
A-C Masterpack Co., Duncan, Okla.
American Radio Speaker Corp., 443 Hudson Ave., Brooklyn, N. Y.
Ampli-Products Corp., 38 West 21st St., N. Y. C.
Amplifier Engineering Co., 49 Church St., Boston, Mass.
Atlas Sound Corp., 1451 39th St., Brooklyn, N. Y.
Ballantine Co., 219 N. 16th St., Omaha, Neb.
Cinadograph Corp., Stamford, Conn.
Consolidated Theater Supply Corp., 1600 Broadway, N. Y. C.
Electrical Research Products, Inc., 250 W. 57th St., New York City.
Hirsch, Gustav, Organization, 209 S. Third St., Columbus, O.
International Theater Accessories Corp., 1600 Broadway, N. Y. C.

Jensen Radio Mfg. Co., 6601 S. Laramie Ave., Chicago, III.
Mellaphone Corp., 65 Atlantic Ave., Rochester, N. Y.
Miles Reproducer Co., Inc., 112 W. 14th St., New York, N. Y.
Motograph, Inc., 4431 W. Lake St., Chicago.
Motion Picture Accessory Co., 2200 S. Vermont Ave., Los Angeles.
Pitney Engineering Corp., 79 Madison Ave., New York, N. Y.
Picture-Fone Co., 212 W. North St., Lima, O.
Platter Sound Products Corp., North Vernon, Ind.
Racon Electronics Co., Inc., 52 E. 19th St., New York, N. Y.
Royal Zenith Sound Projectors, Inc., 33 W. 60th St., N. Y. C.
RCA Manufacturing Co., Inc., Camden, N. J.
S. O. S. Corp., 1600 Broadway, N. Y. C.
Silver-Marshall, Inc., 6401 West 65th St., Chicago, Ill.

INCANDESCENT LAMPS
(See Lamps, Incandescent)

INDICATORS, FILM SPEED
Fearless Camera Co., 8572 Santa Monica Blvd., Hollywood, Cal.
International Projector Corp., 90 Gold St., N. Y. C.

INSPECTION MACHINES, FILM
Bell & Howell Co., 1803 Larchmont Ave., Chicago, Ill.
Debric, Andre, Inc., 115 W. 45th St., N. Y. C.
Dyke Cinema Products Co., 133-12 228th St., Laurelton, N. Y.
Fearless Camera Co., 8572 Santa Monica Blvd., Hollywood, Cal.
Moviola Co., 1451 Gordon St., Hollywood, Calif.

INSPECTION TABLES
Belson Mfg. Co., 800 Sibley St., Chicago, Ill.
Chicago Cinema Products Co., 1750 N. Springfield Ave., Chicago, Ill.
Debric, Andre, Inc., 115 W. 45th St., N. Y. C.
Fulton, E. E., Co., 1018 S. Wabash Ave., Chicago.
Moss, J., Equipment Co., Inc., 422 Withers St., Brooklyn, N. Y.
Neumade Products Corp., 427 W. 42nd St., New York, N. Y.
Sharlow Bros. Co., 442 W. 42nd St., New York, N. Y.

IRON FIXTURES
(See Fixtures)

IRON WORK, ARCHITECTURAL
Caldwell, Edward F. & Co., Inc., 38 West 15th St., N. Y. C.
B U Y I N G  G U I D E  F O R  1 9 3 7

Flour City Ornamental Iron Works, 2637 27th Ave., Minneapolis.
Gluckmann Bros., 588 Eleventh Ave., New York, N. Y.
Illinois Bronze & Iron Works, 917 S. Kildare Ave., Chicago, Ill.
Lippe Construction Corp., 17 W. 60th St., New York, N. Y.
Lutz, Albert A. Co., Inc., 300 Madison Ave., New York, N. Y.
Moynihan Ornamental Metals Co., 2658 Porter St., Detroit, Mich.
Newman Bros., Inc., 660 W. Fourth St., Cincinnati, O.
Perlman, A., Iron Works, Inc., 1735 W. Farms Road, N. Y. C.
Riverside Steel Co., Wheeling, W. Va.
Rogers Schmitt Wire & Iron Works, 1815 N. 23rd St., St. Louis, Mo.
Smith, F. P., Wire & Iron Works, 2346 Clybourn Ave., Chicago, Ill.

LADDER

Acme Stage Equipment Co., 191 Lafayette St., New York, N. Y.
Dayton Safety Ladder Co., 121 W. 3rd St., Cincinnati, Ohio.
Flour City Ornamental Iron Works, 2637 27th Ave., Minneapolis, Minn.
Illinois Bronze & Iron Works, 917 S. Kildare Ave., Chicago, Ill.
Lippe Construction Corp., 17 W. 60th St., N. Y. C.

Patent Scaffolding Co., Inc., 1550 Dayton St., Chicago, Ill.
Rogers Schmitt Wire & Iron Works, 1815 N. 23rd St., St. Louis, Mo.

L A M P S,  A R C

Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich.
Capitol Stage Lighting Co., 626 10th Ave., New York, N. Y.
Century Lighting Equipment, Inc., 419 W. 55th St., N. Y. C.
Chicago Cinema Products Co., 1750 N. Springfield Ave., Chicago, Ill.
Chicago Stage Lighting Co., 115 W. Hubbard St., Chicago, Ill.
Cinema Studios Supply Corp., 1438 N. Beechwood Drive, Hollywood, Cal.
Cinema Supplies, Inc., 36 Glenwood Ave., Minneapolis, Minn.
Gardiner, L. J., Co., 935 W. Goodale Blvd., Columbus, O.
General Electric Co., Schenectady, N. Y.
Guerilo & Barthel Co., 908 S. Wabash Ave., Chicago, Ill.
Hall & Connolly, Inc., 24 Vandam St., N. Y. C.
Hallberg, J. H., 303 Fourth Ave., N. Y. C.
Hoffman-Soons, 387 First Ave., N. Y. C.
International Projector Corp., 90 Gold St., N.Y.C.
Kiegi Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. C.
Mellaphone Corp., 65 Atlantic Ave., Rochester, N. Y.

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Chicago Cinema Products Co., 1750 N. Springfield Ave., Chicago, III.
Chicago Motion Picture Supply Corp., 1438 N. Beachwood Dr., Los Angeles, Cal.
Guercio & Barthel Co., 908 S. Wabash Ave., Chicago, III.
Hanft, Harry A., 142 W. 17th St., N. Y. C.
Incandescent Lamp Dept., General Electric Co., 570 Lexington Ave., New York, N. Y.
Incandescent Lamp Dept., General Electric Co., Nela Park, Cleveland, Ohio.
Major Equipment Co., Inc., 4603 Fullerton Ave., Chicago, III.
Mole-Richardson, Inc., 941 N. Sycamore Ave., Hollywood, Calif.
Olesen, Otto K., Illuminating Co., 1560 N. Vine St., Hollywood, Calif.
Shearer, B. F., Co., 2318 2nd Ave., Seattle, Wash.
Standard Electric Lamp Co., 117 W. Austin Ave., Chicago, III.
Westinghouse Lamp Co., 30 Rockefeller Plaza, N. Y. C.

LAMPS, PROJECTION

Ashcraft Automatic Arc Co., 47-31 35th St., Long Island City, N. Y.
Caldwell, Edward F. & Co., 38 W. 15th St., New York, N. Y.
Capitol Stage Lighting Co., 626 10th Ave., New York, N. Y.
Century Lighting Equipment, Inc., 419 W. 55th St., N. Y. C.
Chicago Cinema Products Co., 1750 N. Springfield Ave., Chicago, III.
Chicago Motion Picture Supply Corp., 1438 N. Beachwood Dr., Los Angeles, Cal.
Guercio & Barthel Co., 908 S. Wabash Ave., Chicago, III.
Hewes-Gotham Co., 520 W. 47th St., N. Y. C.
International Projector Corp., 90 Gold St., N. Y. C.
Major Equipment Co., Inc., 4603 Fullerton Ave., Chicago, III.
Matisse Bros., Inc., 787 E. 138th St., N. Y. C.
Photograph, Inc., 4431 W. Lake St., Chicago, III.
Motion Picture Lighting & Equipment Corp., 244 W. 49th St., N. Y. C.
National Theater Supply Co., 90 Gold St., N. Y. C.
(Branches in principal cities.)
Reflector & Illuminating Co., 1431 W. Hubbard St., Chicago, III.
Wenzel Co., 2059 S. State St, Chicago, Ill.
Westinghouse Lamp Co., 30 Rockefeller Plaza, N. Y. C.

LENS ADAPTERS

(See Adapters, Lens)

LENSES, MOTION PICTURE

Bache, Semon & Co., 636 Greenwich St., N. Y. C.
Bass Camera Co., 179 W. Madison St., Chicago, III.
Bausch & Lomb Optical Co., 935 S. Paul St., Rochester, N. Y.
Bell & Howell Company, 1803 Larchmont Ave., Chicago, III.
Brooks, Burleigh, 127 W. 42nd St., New York, N. Y.
Burke & James, 223 W. Madison Ave., Chicago, III.
Debrin, Andre, Inc., 115 W. 45th St., N. Y. C.
Eastman Kodak Co., (16 mm.), Rochester, N. Y.
Fearless Camera Co., 8572 Santa Monica Blvd., Hollywood, Cal.
Frese Optical Co., 827 S. Flower St., Los Angeles, Calif.
Govern, Inc., G., 20 W. 22nd St., N. Y. C.
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Goerz American Optical Co., 317 E. 34th St., N. Y. C.
Gundlach Mfg. Co., Gundlach Bldg., Fairport, N. Y.
Mattise Bros., Inc., 787 E. 138th St., N. Y. C.
Meyer, Hugo & Co., 245 W. 55th St., New York, N. Y.
National Theater Supply Co., 90 Gold St., N. Y. C.
(Branches in principal cities.)
Ruby Camera Exchange, 729 Seventh Ave., N. Y. C.
Selsi Co., Inc., 135 Hayes St., San Francisco, Cal.
Willoughbys, 110 W. 32nd St., N. Y. C.
Wollensak Optical Co., 872 Hudson Ave., Rochester, N. Y.
Zeiss, Carl, 485 Fifth Ave., N. Y. C.

LENSES, PROJECTION

Bache Senion Co., 636 Greenwich St., N. Y. C.
Bausch & Lomb Optical Co., 935 St. Paul St., Rochester, N. Y.
Bell & Howell Co., 1803 Larchmont Ave., Chicago, Ill.
Burke & James, 223 W. Madison Ave., Chicago.
Century Lighting Equipment, Inc., 419 W. 55th St., N. Y. C.
Chicago Stage Lighting Co., Inc., 115 W. Hubbard St., Chicago, Ill.
Debric, Andre, Inc., 115 W. 45th St., N. Y. C.
Erker Bros. Optical Co., 610 Olive St., St. Louis, Mo.
Frese Optical Co., 827 S. Flower St., Los Angeles.

Goen American Optical Co., 317 E. 34th St., N. Y. C.
Guercio & Barthel Co., 908 S. Wabash Ave., Chicago, Ill.
Ilex Optical Co., 690 Portland Ave., Rochester, N. Y.
International Theater Accessories Corp., 1600 Broadway, N. Y. C.
Kliegl Bros., Universal Stage Lighting Co., 321 W. 50th St., N. Y. C.
Kollmorgan Optical Corp., 767 Wythe Ave., Brooklyn, N. Y.
Macbeth-Evans Glass Co., 19 W. 44th St., New York, N. Y.
Matisse Bros., Inc., 787 E. 138th St., N. Y. C.
Mellaphone Corp., 65 Atlantic Ave., Rochester, N. Y.
Meyer, Hugo & Co., 245 W. 55th St., N. Y. C.
Motion Picture Accessory Co., 2200 S. Vermont Ave., Los Angeles.
Motion Picture Lighting & Equipment Corp., 244 W. 49th St., N. Y. C.
Picture-Fone Co., 212 W. North St., Lima, O.
Projection Optics Co., 330 Lyell Ave., Rochester, N. Y.
Royal Zenith Sound Projectors, Inc., 33 W. 60th St., N. Y. C.
Ruby Camera Exchange, 729 Seventh Ave., N. Y. C.
S. O. S. Corp., 1600 Broadway, N. Y. C.
Selsi Company, Inc., 43 W. 23rd St., N. Y. C.
Spencer Lens Co., 19 Doat St., Buffalo, N. Y.
Trans-Lux Daylight Picture Screen Corp., 1270 Sixth Ave., New York, N. Y.
Wollensak Optical Co., 872 Hudson Ave., Rochester, N. Y.
Zeiss, Carl, 485 Fifth Ave., New York City.

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Chicago Cinema Products Co., 1750 N. Springfield Ave., Chicago, Ill.
Dwico, 315 W. 47th St., N. Y. C.
E-J Electric Installation Co., 227 E. 45th St., N.Y.C.
Electric Lighting Supplies, 206 W. 3rd St., Los Angeles.

Guth, Edwin F., Co., 2615 Washington Ave., St. Louis, Mo.
Hanft, Harry A., 142 W. 17th St., N. Y. C.
Hewes-Gotham Co., 520 W. 47th St., N. Y. C.
Hirsch, Gustav, Organization, 209 S. Third St., Columbus, O.
Hub Electric Corp., 2225 W. Grand Ave., Chicago.
Hoffman-Soons, 387 First Ave., New York, N. Y.
Holzmueller, C. J., 1108 Howard St., San Francisco, Calif.

Incandescent Lamp Dept., General Electric Co., Nela Park, Cleveland, Ohio.
Kliegl Bros., Universal Electric Stage Lighting Co. Inc., 19 W. 50th St., N. Y. C.
Lippe Construction Corp., 17 W. 60th St., New York, N. Y.
Macbeth-Evans Glass Co., 19 W. 44th St., New York, N. Y.
Motion Picture Lighting & Equipment Corp., 244 W. 49th St., New York, N. Y.
Olesen, Otto K., Illuminating Co., 1230 Vine St., Hollywood.
Pierce Electric Co., 367 W. Adams St., Chicago, Ill.
Reflector & Illuminating Co., 1431 W. Hubbard St., Chicago, Ill.
Sunlight Reflector Co., Inc., 226 Pacific Street, Brooklyn, N. Y.
Universal Motor Co., Universal Drive, Oshkosh, Wisc.
Wagner-Woodruff Co., 830 S. Oliver St., Los Angeles.
Welsh, J. H., 503 W. 43rd St., N. Y. C.
Wohl Lamp Co., 55 E 11th St., N. Y. C.

LIGHTING EQUIPMENT, STAGE

Acme Scenic Studios, 2921 W. Van Buren St., Chicago, Ill.
Beck Studios, 2001 Highland Ave., Cincinnati, O.
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.
Century Lighting Equipment, Inc., 419 W. 55th St., N. Y. C.
Channon, J. H. Corp., 115 Hubbard St., Chicago.
Chicago Cinema Products Co., 1750 N. Springfield Ave., Chicago.
Chicago Stage Lighting Co., Inc., 115 W. Hubbard St., Chicago.
Cinema Studios Supply Co., 1438 N. Beachwood Dr., Los Angeles.
Display Stage Lighting Co., 442 W. 45th St., N. Y. C.
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E-J Electric Installation Co., 227 E. 45th St., N. Y. C.

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Great Western Stage Equipment Co., 817 Holmes St., Kansas City, Mo.
Holzmueller, C. J., 1108 Howard St., San Francisco, Calif.
Hub Electric Corp., 2225 W. Grand Ave., Chicago.
Kansas City Scenic Co., 1002 E. 24th St., Kansas City, Mo.
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., Inc., 4603 Fullerton Ave., Chicago, Ill.
Martin, William T., Studios, 4114 Sunset Blvd., Los Angeles.
Metropolitan Electric Mfg. Co., Boulevard and 14th St., Long Island City, N. Y.
Motion Picture Lighting & Equipment Corp., 244 W. 49th St., New York, N. Y.
Olesen, Otto K., Illuminating Co., 1560 Vine St., Hollywood.
Ruby Camera Exchange, 729 Seventh Ave., N. Y. C.
Sunlight Reflector Co., Inc., 226 Pacific St., Brooklyn, N. Y.
Theater Equipment Supply Co., 121 Golden Gate Ave., San Francisco.
Throckmorton, Cleon, Inc., 102 W. 3rd St., N. Y. C.
Tiffin Scenic Studios, Tiffin, O.
Ward-Leonard Electric Co., 37 South St., Mt. Vernon, N. Y.
Wheeler Reflector Co., 275 Congress St., Boston, Mass.

LIGHTING EQUIPMENT, STUDIO

Belson Mfg. Co., 800 Sibley St., Chicago, Ill.
Brooks, Burleigh, 127 W. 42nd St., N. Y. C.
Burke & James, 223 W. Madison Ave., Chicago.
Caldwell, Edward F. & Co., 38 W. 15th St., New York, N. Y.
Capitol Stage Lighting Co., 626 10th Ave., New York, N. Y.
Century Lighting Equipment, Inc., 419 W. 55th St., N. Y. C.
Cinema Studios Supply Co., 1438 N. Beachwood Dr., Los Angeles, Calif.
E-J Electric Installation Co., 227 E. 45th St., N. Y. C.
Electric Lighting Supplies, 206 W. 3rd St., Los Angeles, Calif.
Electrical Products Corp., 1128 Venice Blvd., Los Angeles, Calif.
General Electric Co., Schenectady, N. Y.
Hall & Connolly, Inc., 24 Van Dam St., N. Y. C.
Holzmueller, C. J., 1108 Howard St., San Francisco, Calif.
Hub Electric Corp., 2225 W. Grand Ave., Chicago.
Kliegl Bros. Universal Electric Stage Lighting Co. Inc., 321 W. 50th St., N. Y. C.
Macbeth-Evans Glass Co., 19 W. 44th St., New York, N. Y.
Metropolitan Electric Mfg. Co., Boulevard & 14th St., Long Island City, N. Y.
Motion Picture Lighting & Equipment Corp., 244 W. 49th St., New York, N. Y.
Olesen, Otto K., Illuminating Co., 1560 Vine St., Hollywood.
Reeves, Art, 645 N. Martel Ave., Hollywood, Calif.
Sunlight Carbon Arc Corp., 1246 W. 6th St., Los Angeles.
BUYING GUIDE FOR 1937

Wagner-Woodruff Co., 830 S. Olive St., Los Angeles.
Wheeler Reflector Co., 275 Congress St., Boston, Mass.

LIGHTING FIXTURES
(See Fixtures, Lighting)

LIGHTING SYSTEMS, EMERGENCY
Hirsch, Gustav, Organization, 209 S. Third St., Columbus, O.
Kohler Co., Kohler, Wis.
Olesen, Otto K., Illuminating Co., 1560 N. Vine St., Hollywood, Calif.
Ruby Camera Exchange, 729 Seventh Ave., N. Y. C.
Universal Motor Co., Universal Drive, Oshkosh, Wis.

LIGHTS, FLOOD
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.
Century Lighting Equipment, Inc., 419 W. 55th St., N. Y. C.

Chicago Cinema Products Co., 1750 N. Springfield Ave., Chicago, Ill.
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Hoffman-Soons, 387 First Ave., New York, N. Y.
Hub Electric Corp., 2225 W. Grand Ave., Chicago.
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Motion Picture Lighting & Equipment Corp., 244 W. 49th St., New York, N. Y.
Neumade Products Corp., 427 W. 42nd St., New York, N. Y.
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(See Elevators)

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(See Heaters, Organ)

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Electrical Research Products, Inc., 250 W. 57th St., N. Y. C.
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Triangle Poster & Printing Co., 163 Walton St., Atlanta, Ga.
U. S. Printing & Lithographing Co., 52 E. 19th St., N. Y. C.
Warner, E. J., Poster Co., 635 11th Ave., N. Y. C.
Western Poster Co., 2323 Second Ave., Seattle, Wash.

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Chicago Film Laboratories, 1332 Belmont Ave., Chicago, Ill.
Cinadograph Corp., Stamford, Conn.
Debbie, Andre, Inc., 115 W. 45th St., N. Y. C.
Depue, Oscar B., 7512 N. Ashland Ave., Chicago, Ill.
Dyke Cinema Products Co., 133-12 228th St., Laurelton, N. Y.
Fearless Camera Co., 8572 Santa Monica Blvd., Hollywood, Cal.
Midwest Film Co., 845 S. Wabash Ave., Chicago, Ill.

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BUYING GUIDE FOR 1937

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Fearless Camera Co., 8572 Santa Monica Blvd., Hollywood, Cal.
Film Treatizer Corp., 117 W. 63rd St., N. Y. C.
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National Film Renovating & Processing Co., 630 Ninth Ave., New York, N. Y.
Peerless Film Processing Corp., 130 W. 46th St., N. Y. C.
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American M. P. Machine Works, 37-19 23rd St., Long Island City, N. Y.
Automation Pictures, Inc., 2 W. 45th St., N. Y. C.
Belson Mfg. Co., 800 Sibley St., Chicago, Ill.
Capitol Stage Lighting Co., 626 10th Ave., New York, N. Y.
Century Lighting Equipment, Inc., 419 W. 55th St., N. Y. C.
Chicago Cinema Products Co., 1750 N. Springfield Ave., Chicago, Ill.
Eker Bros. Optical Co., 610 Olive St., St. Louis, Mo.
Herkit Engineering Co., 130 W. 46th St., N. Y. C.
Miles Reproducer Co., Inc., 112 W. 14th St., New York, N. Y.
National Studios, Inc., 226 W. 56th St., New York, N. Y.
Ruby Camera Exchange, 729 Seventh Ave., N. Y. C.
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Capitol Stage Lighting Co., 626 10th Ave., New York, N. Y.
Century Lighting Equipment, Inc., 419 W. 55th St., N. Y. C.
Chicago Cinema Products Co., 1750 N. Springfield Ave., Chicago, Ill.
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Kliesl Bros. Universal Stage Lighting Co., 321 W. 50th St., N. Y. C.
Quality Slide Co., 6 E. Lake St., Chicago, Ill.

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Ampro Corp. (16 mm.), 2839 N. Western Ave., Chicago, Ill.
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Auditone Co., 23 South Jefferson St., Chicago, Ill.
Automation Pictures, Inc., 2 W. 45th St., N. Y. C.
Bass Camera Co., 179 W. Madison Ave., Chicago, Ill.
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Neumade Products Corp., 427 W. 42nd St., New York, N. Y.
Pausin Engineering Co., 727 Frelinghuysen Ave., Newark, N. J.
Ruby Camera Exchange, 729 Seventh Ave., N. Y. C.
S. O. S. Corp., 1600 Broadway, N. Y. C.
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Taylor-Shantz Company, 2 Commercial St., Rochester, N. Y.
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National Film Renovating & Processing Co., Inc., 630 Ninth Ave., N. Y. C.
Peerless Film Processing Corp., 130 W. 46th St., N. Y. C.
Teitel, Albert Co., 105 W. 40th St., New York, N. Y.

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Dyke Cinema Products Co., 133-12 228th St., Laurelton, N. Y.
Magic Film Protector Co., 1435 E. Main Street, Muncie, Ind.
National Film Renovating & Processing Co., 630 Ninth Ave., New York, N. Y.

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Debrie, Andre, Inc., 115 W. 45th St., N. Y. C.
Dyke Cinema Products Co., 133-12 228th Street, Laurelton, N. Y.
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Moviola Co., 1451 Gordon St., Hollywood, Cal.
Neumade Products Corp., 427 W. 42nd St., New York, N. Y.
Ruby Camera Exchange, 729 Seventh Ave., N. Y. C.
Wenzel Co., 2059 S. State St., Chicago, Ill.

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Brenkler Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich.
Capitol Stage Lighting Co., 626 10th Ave., N Y. C.
Century Lighting Equipment, Inc., 419 W. 55th St., N. Y. C.
Chicago Stage Lighting Co., 115 W. Hubbard St., Chicago, Ill.
Cinema Studios Supply Co., 1438 N. Beachwood Dr., Los Angeles, Cal.
Erker Bros. Optical Co., 610 Olive St., St. Louis, Mo.
Gates Radio & Supply Co., Quincy, III.
Hertner Electric Co., 12690 Elmwood Ave., Cleveland, Ohio.
Hoffman-Soons, 387 First Ave., N. Y. C.
Hub Electric Corp., 2225 W. Grand Ave., Chicago.
Kliegl Bros., Universal Stage Lighting Co., 321 W. 50th St., N. Y. C.
Metropolitan Electric Mfg. Co., Boulevard & 14th St., Long Island City, N. Y.
Motion Picture Lighting & Equipment Corp., 244 W. 49th St., N. Y. C.
Olesen, Otto K., Illuminating Co., 1506 N. Vine St., Hollywood, Calif.
Preddy, Walter G., 187 Golden Gate Ave., San Francisco, Cal.
Saras Electric Co., 60 Rutledge St., Brooklyn, N. Y.
Schafer Bros., Co., 1059 W. Eleventh Street, Chicago, Ill.
Strong Electric Co., 2501 Lagrange St., Toledo, O.
Ward Leonard Electric Co., 37 South St., Mt. Vernon, N. Y.

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Becker Studios, Inc., 2824 Taylor St., Chicago, Ill.
Bruckner Mitchell, Inc., 132 W. 24th St., N. Y. C.
Channon, J. H., Corp., 115 Hubbard St., Chicago, Ill.
Clancy, J. R., Inc., 1010 W. Belden Ave., Syracuse, N. Y.
Clark, Peter, Inc., 544 W. 30th St., N. Y. C.
Colonial Curtain Co., 23 E. 20th St., New York, N. Y.
English, John W., 15648 Euclid Ave., Cleveland, O.
Great Western Stage Equipment Co., 817 Holmes St., Kansas City, Mo.
Hewes-Gotham Co., 520 W. 47th St., N. Y. C.
Landish Studios, 40 Ames Ave., Rutherford, N. J.
Martin, William T., Studios, 4114 Sunset Blvd., Los Angeles, Cal.
New York Studios, 328 W. 39th St., New York, N. Y.
Nussbaumer, N. C., 2921 W. Van Buren St., Chicago, Ill.

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Power, Robert E., Studios, 1717 Cordova St., Los Angeles, Cal.
Schell Scenic Studios, 581 High St., Columbus, O.
Theatrical Scenic Properties Studios, 320 W. 48th St., New York, N. Y.
Throckmorton, Cleon, Inc., 102 W. 3rd St., N. Y. C.
Tiffin Scenic Studios, Tiffin, Ohio.
Twin City Scenic Co., 2819 Niccollet Ave., Minneapolis, Minn.
Volland Studios, 3737 Cass Ave., St. Louis, Mo.
Western Scenic Studios, 1196 32nd St., Oakland, Cal.

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Film Safe Co., 136 William St., N. Y. C.
Gardiner, L. J., Co., 935 W. Goodale Blvd., Columbus, O.
Neumade Products Corp., 427 W. 42nd St., New York, N. Y.

SAFES, THEATER
Gunite Foundries Corp., Rockford, Ill.
Mosler Safe Co., Hamilton, O.
Sugarman, J. J., Co., Ltd., 415 E. 9th St., Los Angeles, Cal.
York Safe & Lock Co., York, Pa.

SAFETY DEVICES, PROJECTOR
Best Devices Co., 10516 Western Ave., Cleveland, O.
Paramount Device Corp., 908 W. Windsor Ave., Chicago, Ill.

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Beaumont Studios, 443 W. 47th St., N. Y. C.
Beck Studios, 2001 Highland Ave., Cincinnati, O.
Becker Studios, Inc., 2824 Taylor St., Chicago, Ill.
Blossom Mfg. Co., 79 Madison Ave., N. Y. C.
Colonial Curtain Co., 23 E. 20th St., New York, N. Y.
English, John W., 15648 Euclid Ave., Cleveland, O.
Fowler's Scenic Studio, 60 W. 45th 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.
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Kloepfel Drapery Studio, 2852 Estes Ave., Chicago.
Lash, Lee, Inc., 1476 Broadway, N. Y. C.
Leigh Sign Ad Co., 313 Spring St., N. W., Atlanta, Ga.
Los Angeles Scenic Studios, Inc., 1215 Bates St., Hollywood.
Martin, William T., Studios, 4114 Sunset Blvd., Los Angeles, Cal.
New York Studios, 328 W. 39th St., New York, N. Y.
Novelty Scenic Studios, Inc., 320 W. 48th 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, 281 High Street, Columbus, O.
Theatrical Scenic & Properties Studios, 320 W. 48th St., N. Y. C.
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Da-Lite Screen Co., Inc., 2723 No. Crawford Ave., Chicago.
Erker Bros. Optical Co., 610 Olive St., St. Louis, Mo.
Gardiner, L. J., Co., 935 W. Goodale Blvd., Columbus, O.
Guercio & Barthel Co., 908 S. Wabash Ave., Chicago, Ill.
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New York Studios, 328 W. 39th St., New York, N. Y.
Ortho-Krome Screen Co., Salisbury, Md.
Raven Screen Co., 137 E. 25th St., N. Y. C.
Royal Zenith Sound Devices, Inc., 33 W. 60th St., N. Y. C.
Ruby Camera Exchange, 729 Seventh Ave., N. Y. C.
Shearer, B. F. Co., 2318 2nd Ave., Seattle, Wash.
Theater Screen Corp., Roosevelt, N. Y.
Walker American Corp., 800 Beaumont St., St. Louis, Mo.
Williams Screen Co., 95 N. Case Ave., Akron, O.

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Ackerman-Johnson Co., 625 Jackson Blvd., Chicago, Ill.
Chicago Expansion Bolt Co., 126 S. Clinton St., Chicago, Ill.
Paine Co., 2949 Carroll Ave., Chicago, Ill.
Star Expansion Bolt Co., 147 Cedar St., New York, N. Y.
U. S. Expansion Bolt Co., 75 Varick St., New York, N. Y.

SEAT COVERS
(See Covers, Chair)

SEAT INDICATORS
Acme Electric Construction Co., 37 W. Van Buren St., Chicago, III.
Hub Electric Corp., 2225 W. Grand Ave., Chicago,

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SEATS, THEATER


Eastern Seating Co., 49-10 Metropolitan Ave., Brooklyn, N. Y.

General Seating Co., 2035 Charleston St., Chicago, Ill.

Great Northern Chair Co., 2500 Ogden Avenue, Chicago.
Guercio & Barthel Co., 908 S. Wabash Ave., Chicago, Ill.

Gunlocke, W. H., Chair Co., Wayland, N. Y.
Heywood-Wakefield, 174 Portland St., Boston.


Independent Seating Co., 1600 Broadway, N. Y. C.
International Seat Corp., 1501 Broadway, N. Y. C.

Loyal Metal Products Corp., 95 Lorimer St., Brooklyn, N. Y.

Metallon Corp., 101 Dobbin St., Brooklyn, N. Y.
National Seating Co., 2494 S. Fifth St., Milwaukee, Wisc.

National Theater Supply Co., 90 Gold St., N. Y. C.

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Peabody Seating Co., N. Manchester, Ind.
Shearer, B. F., Co., 2318 Second Ave., Seattle, Wash.

Superior Seating Co., 105 W. 40th St., N. Y. C.

Truckee Chair Co., 319 Swede St., Norristown, Pa.
Wisconsin Chair Co., Port Washington, Wis.

SIGNS, CHANGEABLE

Adler, Ben, Signs Inc., 720 S. Dearborn St., Chicago, Ill.

Artkraft Sign Co., Lima, O.

Chicago Electric Sign Co., 2225 W. Grand Ave., Chicago.

Claude Neon Southern Corp., 258 Ivy St., N. E., Atlanta, Ga.

Crystalite Products Corp., 1708 Standard Ave., Glendale, Cal.


Federal Electric Co., 8700 S. State St., Chicago.

Flexulume Corp., 1111 Military Rd., Buffalo, N. Y.

Friedley-Voshardt Co., Inc., 763 Mather St., Chicago.

General Outdoor Adv. Co., 1 W. 25th St., N. Y. C.


Kolux Corp., 1006 S. Union St., Kokomo, Ind.

Lu-Mi-Nus Signs, Inc., 2736 Wentworth Avenue, Chicago, Ill.

Lustrolite, Inc., Davenport, la.

McNamara Sign Co., 531 E. Lafayette Ave., Detroit, Mich.

Neon Electric Signs, Inc., 44 E. Hall St., Battle Creek, Mich.

Newman Bros., Inc., 660 W. Fourth St., Cincinnati, O.


Progressive Letter Co., 1999 3rd Ave., N. Y. C.


Reliance Specialties Mfg. Co., Inc., 95 Dobbin St., Brooklyn, N. Y.

Sunlight Reflector Co., Inc., 226 Pacific St., Brooklyn, N. Y.

Viking Products Corp., 330 W. 42nd St., New York, N. Y.

Wagner Sign Service, Inc., 109 W. 64th St., N. Y. C.

Willey Sign Co., 2843 E. Grand Blvd., Detroit, Mich.

SIGNS, DIRECTIONAL

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International Sign Corp., 200 Varick St., N. Y. C.  
Kliegl Bros., Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. C.  
Kolux Corp., 1064 S. Union St., Kokomo, Ind.  
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Ave., Chicago, Ill.  
Lustro-lite, Inc., Davenport, la.  
McNamara Sign Co., 531 E. Lafayette Ave., Detroit, Mich.  
Macbeth-Evans Glass Co., 19 W. 44th St., New York, N. Y.  
Manheimer Co., 360 Seventh Ave., New York, N. Y.  
Matennis Sign Co., E. Providence, R. I.  
Monroe Sign Shop, Inc., 795 Main Ave., Passaic, N. J.  
National Studios, Inc., 226 W. 56th St., N. Y. C.  
Neon Electric Signs, Inc., 44 E. Hall St., Battle Creek, Mich.  
Rainbow Light, Inc., 36-06 43rd Ave., Long Island City, N. Y.  
Reliance Specialties Mfg. Co., Inc., 95 Dobbin St., Brooklyn, N. Y.  
Shank, E. A., Co., 25 W. 43rd St., N. Y. C.  
Sunlight Reflector Co., Inc., 226 Pacific St., Brooklyn, N. Y.  
Viking Products Corp., 330 W. 42nd St., New York, N. Y.  
Willey Sign Co., 2843 E. Grand Blvd., Detroit.

SIGNS, LUMINOUS TUBE

Adler, Ben, Signs, Inc., 720 S. Dearborn St., Chicago, Ill.  
Artkraft Sign Co., Lima, O.  
Century Lighting Equipment, Inc., 419 W. 55th St., N. Y. C.  
Cinema Studios Supply Corp., 1438 N. Beachwood Dr., Los Angeles, Cal.  
Claude Neon Lights, 41 E. 42nd St., N. Y. C.  
Claude Neon Southern Corp., 258 Ivy St., N. E., Atlanta, Ga.  
Federal Brilliant Co., 3531 Washington Ave., St. Louis, Mo.  
Federal Electric Co., 9700 S. State St., Chicago, Ill.  
Flexlume Corp., 1111 Military Road, Buffalo, N. Y.  
Hirsch, Gustav, Organization, 209 S. Third St., Columbus, O.  
Kolux Corp., 1064 S. Union St., Kokomo, Ind.  
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Avenue, Chicago, Ill.  
Lustro-lite, Inc., Davenport, la.  
McNamara Sign Co., 531 E. Lafayette Ave., Detroit, Mich.  
Monroe Sign Shop, Inc., 795 Main Ave., Passaic, N. J.  
Neon City Signs Division, Good-All Electric Mfg. Co., Ogallala, Neb.  
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Fuller Studios, 2013 S. Vermont Ave., Los Angeles,
Calif.
Hornbeck, R. W., 129 W. 3rd St., Los Angeles,
Calif.
Kansas City Slide Co., 1719 Wyandotte St., Kansas
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National Studios, Inc., 226 W. 56th St., N. Y. C.
Peerless Slide Co., 706 1st Ave., N. Minneapolis.
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Stern Photo Co., Inc., 318 W. 46th St., New
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West Slide & Photo Service, 643 S. Olive St., Los
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Workstel Studios, 151 W. 46th St., N. Y. C.

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Amplifier Engineering Co., 49 Church St., Boston,
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Amplon Products Corp., 38 W. 21st St. N. Y. C.
Atlas Sound Studio, 1451 39th St., Brooklyn, N. Y.
Auditone Co., 23 S. Jefferson St., Chicago, Ill.
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CINEGLOW—Blue Seal Sound Devices, Inc., 723
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DE FOREST—General Talking Pictures Corp., 218
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DeVry, Herman A., Inc., 1111 Center St., Chi-
gaco, Ill.
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Hughes Cash, Inc., 5650 Grand River Ave., Detroit,
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merville, Mass.
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Rochester, N. Y.
Lincophone Co., Inc., 1661 Howard Ave., Utica,
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N. Y.
Meyer, Hugo & Co., 245 W. 55th St, New York,
N. Y.
Miles Reproducer Co., Inc., 112 W. 14th St., New
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Motograph, Inc., 4431 W. Lake St., Chicago.
Motion Picture Accessory Co., 2200 S. Vermont
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Pacent Engineering Corp., 79 Madison Ave., New
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Picture-Fone Co., 212 W. North St., Lima, O.
Platter Sound Products Corp., North Vernon, Ill.

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Proeddey, Walter G., 187 Golden Gate Ave., San
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Racon Electric Co, Inc., 52 E. 19th St., New
York, N. Y.
Radio Receiver Co., 106 Seventh Ave., New York,
N. Y.
REPRODUSAFONE—Music Specialty Co., Union
Trust Bldg., Union City, Ind.
RICO—Radio Installation Corp., 1357 N. Gordon
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Royal Zenith Sound Projectors, Inc., 33 W. 60th
St., N. Y. C.
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Sarvas Electric Co., 60 Rutledge St., Brooklyn,
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St., Rochester, N. Y.
Talkiola Corp., 1600 Broadway, N. Y. C.
Teledo Sound Equipment Labs., 1215 Jackson St.,
Toledo, O.
ULTRAPHONE—Cinema Supplies, Inc., 36 Glenwood
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Upco Engineering Labs., Inc., 254 Canal St., New
York, N. Y.
Victor Animatograph Corp., Davenport, Ia.
Webster Co., 3825 W. Lake St., Chicago, Ill.
Webster Electric Co., 100 Varick St., New York,
N. Y.
Wenzel Co., 2059 S State St., Chicago, Ill.
WESTERN ELECTRIC—Manufactured by West-
ern Electric Co., 195 Broadway, N. Y. C. Dis-
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250 W. 57th St., N. Y. C.

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(See Indicators, Film Speed)

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cisco, Calif.
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Bloomfield, N. J.
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Griswold Machine Works, Port Jefferson, N. Y.
Guercio & Barthel Co., 908 S. Wabash Ave., Chi-
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York, N. Y.
Rosco Laboratories, 367 Hudson Ave., Brooklyn, N. Y.
Ruby Camera Exchange, 729 Seventh Ave., N. Y. C.
Slipper, J. & Co., Ltd., 1968 S. Vermont Ave.,
Los Angeles, Calif.
Wenzel Co., 2059 S. State St., Chicago, Ill.

SPOT LIGHTS
(See Lights, Spot)

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Lutz, Albert A. Co., Inc., 300 Madison Ave., New York, N. Y.
Maxey-Barton Organ Co., 20 Algoma Blvd., Oshkosh, Wis.
Nacey, P. Co., 927 S. State St., Chicago.
Sprinkler Maintenance Co., Inc., 80 John St., N. Y. C.
Vogel, H. G. Co., 15 W. 37th St., N. Y. C.
Woodling, Miner D., Heating & Ventilating Co., 1625 Main St., Kansas City, Mo.

STAGE DROPS
(See Curtains and Draperies)

STAGE EQUIPMENT
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Acme Stage Equipment Co., 191 Lafayette St., New York, N. Y.
Automatic Devices Co., 737 Hamilton St., Allentown, Pa.
Beck Studios, 2001 Highland Ave., Cincinnati, O.
Becker Studios, Inc., 2824 Taylor St., Chicago, Ill.
Bruckner Mitchell, Inc., 132 W. 23rd St., N. Y. C.
Capitol Stage Lighting Co., 626 10th Ave., New York, N. Y.
Chicago Cinema Products Co., 1750 N. Springfield Ave., Chicago, Ill.
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Clark, Peter, Inc., 544 W. 30th St., N. Y. C.
Colonial Curtain Co., 23 E. 20th St., New York, N. Y.

English, John W., 15648 Euclid Ave., Cleveland, O.
Great Western Stage Equipment Co., 817 Holmes St., Kansas City, Mo.
Hewes-Gotham Co., 520 W. 47th St., N. Y. C.
Martin, William T., Studios, 4114 Sunset Blvd., Los Angeles, Cal.
New York Studios, 328 W. 39th St., New York, N. Y.
Nussbaumer, N. C., 2921 W. Van Buren St., Chicago, Ill.
Pioneer, Robert E., Studios, 1717 Cordova St., Los Angeles, Cal.
Schell Scenic Studios, 581 High St., Columbus, O.
Sharrer, B. F., Co., 2318 Second Ave., Seattle, Wash.
Throckmorton, Cleon, Inc., 102 W. 3rd St., N. Y. C.
Tiffin Scenic Studios, Tiffin, Ohio.
Twin City Scenic Co., 2819 Nicollet Ave., Minneapolis, Minn.
Western Scenic Studios, 1196 32nd St., Oakland, Cal.

STATUARY
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ark, N. J.
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Midwest Ticket & Register Service Co., 831 S.
Wabash Ave., Chicago, Ill.
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.

TILE FLOORING

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New York, N. Y.
American Tile & Rubber Co., Perrine Ave., Trenton,
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Congoleum-Nairn, Inc., Kearny, N. J.
Johnst-Mansville Co., 22 E. 40th St., New York,
N. Y.
Kennedy, David E., Inc., 58 Second Ave., Brooklyn,
N. Y.
Lippe Construction Corp., 17 W. 60th St., New
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Lutz, Albert A. Co., Inc., 300 Madison Ave., New
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TOWERS, HORN

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Bruckner Mitchell, Inc., 132 W. 24th St., N. Y. C.
Clark, Peter, Inc., 544 W. 30th St., New York,
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General Insulating Products Co., 8821 15th Ave.,
Brooklyn, N. Y.

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Hertner Electric Co., 12690 Elmwood Avenue,
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Hoffman-Soons, 367 First Ave., New York, N. Y.
International Theater Accessories Corp.,
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Jeffries Transformer Co., 5706 Long Beach Ave.,
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Liberty Electric Corp., 276 Culloden Rd., Stam-
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Miles Reproducer Co., 112 W. 14th St., New York,
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Morello Co., Inc., 600 W. 57th St., N. Y. C.
Newmark, Morris & Brother, 1814 Ludlow St., Phi-
delphia, Pa.
RCA Manufacturing Co., Inc., Camden, N. J.
Radiart Corp., 1322 Shaw Ave., Cleveland, Ohio.
Schafer Bros. Co., 1059 W. Eleventh St., Chicago,
Ill.
Wagner Electric Corp., 6400 Plymouth Ave., St.
Louis, Mo.
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Hygrade Sylvania Corp., 300 Fifth Ave., N. Y. C.
Miles Reproducer Co., Inc., 112 W. 14th St., N. Y. C.
RCA Manufacturing Co., Inc., Camden, O. J.
RCA Radiotron Division, RCA Mfg. Co., Inc., Camden, N. J.
Sonolux Co., E. Newark, N. J.
Tele-Radio Corp., 86 Shipman St., Newark, N. J.
Vulcan Products Co., 30 Clinton St., Newark, N. J.
Western Electric Co., 195 Broadway, N. Y. C.

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Chicago Uniform & Cap Co., 208 W. Monroe St., Chicago, Ill.
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Eaves Costume Co., Inc., 151 W. 46th St., N. Y. C.
Ford Uniform Co., 50 W. 46th St., N. Y. C.
Heckel, Henry J., Inc., 136 W. 21st St., N. Y. C.
Lester, Ltd., 14 W. Lake St., Chicago, Ill.
Maier-Lavatay Co., 2141 Lincoln Ave., Chicago.
Mandel Bros., Inc., State and Madison Sts., Chicago.
Meier & Co., A. C., 205 W. Monroe St., Chicago.
National Uniform Co., 41 E. 28th St., N. Y. C.
New York Costume Co., 75 W. Lake St., Chicago, Ill.
Pettibone Bros. Mfg. Co., 626 Main St., Cincinnati, O.
Pick, Albert Co., Inc., 2159 Pershing Road, Chicago.
Richards, James E., Co., 2 Norwood Ave., Dayton, O.
Russell Uniform Co., 1600 Broadway, N. Y. C.

Uniforms By Ostwald, Inc., 18 E 16th St., New York, N. Y.

UNITS
Amplion Products Corp., 38 W. 21st St., N. Y. C.
Electrical Research Products, Inc., 250 W. 57th St., N. Y. C.
Pacent Engineering Corp., 79 Madison Ave., New York, N. Y.
RCA Manufacturing Co., Inc., Camden, N. J.
Western Electric Co., 195 Broadway, N. Y. C.

VENDING MACHINES
Best Chemical Co., 287 Summer Ave., Allentown, Pa.
Caille Brothers Co., 6200 Second Blvd., Detroit, Mich.
Columbus Vending Co., 2005 E. Main St., Columbus, O.
Cretors C. & Co., 620 W. Cermak Road, Chicago, Ill.
Holcomb & Hoke Mfg. Co., 1445 Van Buren St., Indianapolis, Ind.
Kingery Mfg. Co., 420 E. Pearl St., Cincinnati, O.
International Mutoscope Reel Co., Inc., 516 W. 34th Street, N. Y. C.
Mandel Bros., Inc., State and Madison Sts., Chicago.
Midwest Ticket & Register Service Co., 831 S. Wabash Ave., Chicago, Ill.
Mills Novelty Co., 4110 Fullerton Ave., Chicago.
Pack Shops, Inc., 40th Ave. & 21st St., Long Island City, N.Y., N. Y.
Worrell Mfg. Co., 112 S. Main St., St. Louis, Mo.

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FOREIGN OUTLOOK
FOR 1937

Principally due to greater internationalization of product, American distributors will make further important gains in re-capturing their foreign market revenue in 1937, it is generally the opinion of leading foreign department executives in New York, as expressed in a survey on the outlook abroad.

The officials view the year ahead with increased optimism and are convinced that the foreign market is certain to produce more substantial grosses. Although war clouds hover in some areas, they almost unanimously feel that economic conditions are definitely stabilizing themselves.

Following are the individual outlooks:

Foreign Releases Already Made
By John W. Hicks, Jr.
Vice-President of Paramount in Charge of Foreign Distribution

This is one year in which the guesswork about film success throughout the world has been removed by the early projection of many of its pictures. The motion pictures which are to write the success story of Nineteen Thirty-seven are already on celluloid, a fact well and satisfactorily known to those Paramount representatives who recently foregathered in Hollywood for the purpose of celebrating the Silver Jubilee of Paramount's founder, Adolph Zukor.

There they saw the concrete and irrefutable evidence of this year's radiant outlook in the shape of film spectacles, film musical comedies, film romances and films of unquestionable humor—all designed for the pleasure of the world and the satisfaction of the world's exhibitors. Speaking solely for Paramount, this observer is sanguine in the belief that from the evidence presented (and there is no evidence in the world more convincing than actual developed, printed and scored celluloid), this year on which we are now embarked has all the potentialities for being the most successful to date for every phase of the film industry actually and practically participating in it.

Britain Makes Tremendous Strides
By Arthur W. Kelly
Vice-President of United Artists in Charge of Foreign Distribution

The lesson American producers learned in 1936 is that while Hollywood still continues to dominate in the world market, it no longer has a monopoly on good product. Good product today means international product. And with the improved production facilities now available abroad, particularly in England, it is just as easy for Alexander Korda, for example, to make international pictures at his Denham Studios in London as it is for Samuel Goldwyn to make them in Hollywood.

The tremendous strides made by the British film industry in the past twelve months have not been lost on our Hollywood brethren. They realize full well there are at least half-a-dozen producers besides Korda who are making important pictures costing anywhere from $400,000 to $1,000,000 each—and these pictures are regularly outgrossing the American product, with a few exceptions, in the rich British market.

The same is true of the Spanish-speaking countries where native product is outgrowing the Hollywood variety four to one! Even in the Far East—in India, China and Japan—as well as in Continental Europe, South America and Australasia, only the outstanding American pictures—those with universal audience appeal—are doing big business due to local pride in and support of national pictures.

It's a natural and inevitable evolution of the film business, and instead of fighting national production, United Artists, through its far-seeing executives who long ago recognized the handwriting on the wall, is encouraging these local producers, helping them to raise the level of their product, offering them an international outlet for their pictures.

General Increase in B. O. Returns
By Sam E. Morris
Vice-President, Warner Bros.

The only major deterrent to our steady growth in foreign distribution during 1937 would be the threat of war clouds which at the present writing are tending to stagnate the economic progress of the peoples of many countries. However, politically minded authorities are prophesying that these war clouds will disappear in the near future, and the nations and peoples will then make very rapid gains in general business activity, employment and wages.

If their prophecy is correct, then the outlook for the future should unquestionably be very bright indeed, for the quality and international appeal of our studio's output has shown steady and healthy improvement. And we are certainly holding our own, to say the least, against the improvement in any native product which has been evidenced during the past year from any foreign country.

Where no threats of war exist, these countries have enjoyed the same general increase in box-
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office returns that have occurred in this country, and we look for still better conditions there as well as here. Warner Bros. and other Hollywood studios have, however, been agreed that the world is waiting and anxious to see, but our possibilities are dependent to a very large extent upon the economic conditions in each and every country.

**International Technique Being Attained**
*By N. L. Manheim*
*Export Manager, Universal*

More and more I am convinced that the goal towards which many of us have so long been working—international technique of motion picture making—is to be realized. Nothing could be so beneficial to the marketing of American moving pictures abroad, and nothing could be more beneficial to the foreign market than the making of moving pictures with an eye on the whole world instead of only on America.

I feel confident that that state of mind is being more nearly approached than ever before. One of the things that convinces me is a production made in Hollywood this year by a director imported from Austria. That director is Henry Koster. His first moving picture, "Moving Smart Girls," is the best example of international technique ever produced in the United States. I feel so confident it will be the forerunner of many other such productions.

Even without this new form of production there are many reasons why American films will be more important in the foreign field than ever before. Many countries in which production for the last few years has been lagging are finding that their own outside markets will not absorb the enormous cost. These countries will rely more on American pictures during the coming year than formerly.

I cannot help but feel that with currency stabilization assured, with international relations much more friendly to America and with a new kind of product which combines much of action and not so much of dialogue that the export year 1937 will be an extremely prosperous one.

**Economic Upswing Aiding Films**
*By Phil Reisman*
*RKO Vice-President in Charge of Foreign Affairs*

It is my sincere belief that 1937 will be one of the most successful years the motion picture industry has enjoyed for a long time. Many factors will contribute to this, chief among them being the marked economic upswing unmistakably evident in numerous countries. Unless some world catastrophe intervenes, this trend will gather momentum and we will see a large measure of prosperity during the current year. This will be reflected in increased theatre patronage with a consequent rise in box office receipts. Not to be discounted as an aid to sustained recovery are the reciprocal trade agreements which have been negotiated that will continue to negotiate, with foreign countries.

The motion picture public overseas is definitely "international minded." They demand pictures with a universal appeal; pictures which tell their story by action rather than by dialogue; pictorial and spectacular subjects. And it is only by the production of product of this caliber that American producing and distributing organizations can hope to receive the maximum return on their investments. There is hardly a producer of note in Hollywood today who is not alive to the possibilities of the foreign market, and a very healthy sign, which augurs well for the future, is the substantial increase in this type of product which has emanated from the West Coast during the past twelve months.

RKO Radio is fully cognizant of the importance of producing pictures with an international flavor, which is one of the reasons why we have finished 1936 with the biggest foreign gross in the history of our Company. Continued technical bar-

**Producers Regaining Foreign Ground**
*By J. H. Seidelman*
*Foreign Manager, Columbia Pictures*

In 1936 the American companies have regained much of the ground which they lost in foreign countries during the three preceding years. The reasons for this gain are traceable to the following events which occurred in 1935—

1. The general improvement in economic conditions in most of the foreign countries;

2. The general improvement in the type of product made in Hollywood and more readily appreciated in foreign countries;

3. A lessening of restrictions affecting the importation and distribution of motion pictures;

4. The almost total collapse in quality and number of local-made pictures.

However, in order to maintain these gains and to further strengthen our positions, it is my opinion that the American companies should be ever careful and watchful of the type and quantity of the pictures which they export abroad. To continue to flood foreign markets with many pictures will result in a greater spread of the double feature program and the resultant lowering of averages for all concerned.

It is also vitally important for the industry to put aside selfish interests and stand as a unit in the battle against restrictive legislation which is bound to come about because of the downfall of local production. We must fight as one unit against any legislation which may be attempted to strangle the American Industry or to use a portion of its income to subsidize badly crippled and badly administered local producing units.

By careful planning and proper cooperation among themselves, the American companies cannot fail to make further progress abroad in 1937.

**Spotty Grosses in Australia**
*By Harold Auten*
*Foreign Manager for Greater Union Theaters, Limited; Cinesound Productions Limited; British Empire Films Limited, Associated Distributors Limited of Australia*

General conditions in Australia during 1936 were much better than those of several preceding years, but the box office returns were extremely "spotty." Many theaters did very well for weeks on end, notably some of the "ace city" houses, but on the other hand, had a number of "thin" weeks as well, despite the good quality of entertainment offered.

To sum up the whole position as far as the box office is concerned, business was by no means sensational in 1936 and is hoped that, with continued good general business throughout Australia, 1937 will prove a much better year for all concerned.

During the past year, a vast amount of renovating and remodeling of existing theaters has taken place. In fact, much more money has been spent in this direction than in building, and today the average Australian house can be said to be at least the equal of any similar theater throughout the world.

The advertising and exploitation campaigns put on for the first-run "ace" theaters in the large
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Independent Product Well Received
By Mortimer D. Sikawitt
President, Guaranteed Pictures

All indications augur well for the independents in the foreign field during the next twelve months. The pictures they are producing are of an unusually fine calibre and are meeting with excellent response abroad.

Double features throughout the United Kingdom, as well as in a large number of other countries has been an important factor in the increased demand for the type of product the independents are making.

The general reciprocal trade agreements inaugurated by our government in Washington, should also aid materially in opening up markets hereafter closed because of stringent exchange control regulations.

In short, I see in 1937 a more stable independent industry and a growth that will give independents a position of dignity in the foreign as well as domestic markets.

U. S. Interest in Foreign Films Increasing
By Martin J. Lewis
General Manager, Metropolis Pictures

The interest of the American public in foreign motion pictures has shown a steady increase in the past year. A good foreign film backed up by intelligent exploitation and advertising can gain and equipped with well written superimposed English titles, will find a profitable market in America for both the distributor and producer. The greatest danger to future and wider expansion of foreign films in America lies in the following mistakes which should be avoided by all interested parties:

Marketing of inferior product which damages the reputation of foreign films as a whole; lack of intelligent exploitation and advertising; and inexpert editing and titling.

The European motion picture producer by selling his picture to America, should protect himself so that his films receive the utmost in individual attention. Without being afraid to sound too optimistic, I venture to say that the responsible and intelligent distributor of foreign films can look forward to the best season since the depression.

France Gains Certain Advantage
By Jean H. Lenauer
President, Lenauer International Films, Inc.

Co-owner of the Filmarte Theater, New York City

Nineteen hundred thirty-six, generally speaking, has been a very good year for foreign movies. First of all we had a few outstanding pictures in the market, and whatever one could say, this is and will be the main point.

The line up of countries which furnished some of the outstanding successes is more or less the same as in 1935. As usual, France seems to enjoy a certain advantage. There are a few very obvious reasons for it. Germany, as a producing country has very much disappeared. Not only did the boycott here ruin German exploitation, but also German's producers have lost their contact with the international market. The good producers had to leave the country, or leave behind their own policies, and quite a few of them are active in France and help produce more international films. Austria has also lost its grip on the world market, at least in America. It seems to me quite obvious that a foreign film, even if it is an outstanding work of art, can never even come near the grosses which a medium American film. European producers however are very slow in accepting this fact. This too, makes our business a rather difficult one.

Attempts have been made, and probably will be repeated in foreign films and crash the regular American market this way. This is ridiculous outside of exceptional cases.

Market Conditions Constantly Changing
By George Barnett
President, Modern Film Sales

It is self-evident that continued profitable distribution of American independent pictures in foreign markets urgently requires constant awareness of changing conditions.

On my recent trip around the world I was most impressed by the increased native production in practically every country I visited, large or small. These pictures, despite their numerous flaws judged by our production standards, owe their popularity to the fact that they are in the native tongue and tempo-part and parcel of their very own every day life.

Fortunately however for us, American films continue to exert their tremendous influence in foreign markets. I would like to develop steadily and impressively, and is constantly requiring a greater number of pictures, to give us independent distributors the proper opening for disposing of our product abroad. With this proviso: that our product must be worth while, they must have good stories and casts, and most of all, they must have exploitation angles. These were the qualities which enabled American pictures to be seen throughout the world, and these same qualities will maintain and even increase our profitable foreign business in spite of vigorous native competition.
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Field Better for independents
By J. H. Hoffberg
President, J. H. Hoffberg Co.

The international market in 1937 should be a little better for the independents. Good pictures will always find a market regardless of what the conditions might be. However, with the lifting of the bans on the export of money in most foreign countries, as economic conditions keep normalizing themselves, there should be a little brisker demand for independent product. On the other hand new opportunities should develop for the independents in the importing field with the continued production abroad of pictures in all languages. Every now and then a worthwhile foreign-made picture can be acquired and profitably distributed in the United States.

While the outlook for 1937 is nothing to rave about there is still an abundant field of activity available for those that know their business and have the alertness to take advantage of attractive opportunities.

Want Hollywood-Made Product
By Jack Barnsyn
Foreign Department Head, Grand National

Conditions in the foreign market continued to improve in 1936. Foreign exhibitors want Hollywood-made productions preferably with music and spectacle or with fast-moving action, and such films have a worldwide market. Grand National Films will contain all these vital qualities in a great number of its productions.

The foreign market for American pictures should further improve by virtue of the fact that only a small number of locally-made pictures has earned money and to which while a large percentage has never recovered its production cost and for that reason, local production has fallen off considerably.

Another help to American pictures is the fact that German-made product continues to become less and less desirable for foreign countries.

The foreign exchange situation is improving and I expect that 1937 will be a very big year for American pictures abroad.

Stiff Competition in Latin America
By C. Gonzalez
General Manager, Reliable Film Export

Of particular interest to the distributor today, as well as in the near future, is the fact that American product is receiving stiff competition in Latin America. There is a constant demand for product of Latin origin, and the reason for which our Southern neighbors are getting the "jump" on Hollywood is because we are prone to resort solely on picture themes that would be practical for exploitation here and in Europe.

The consensus of opinion in the early 1930's in reference to the Spanish-speaking territories was that we would not be able to command the Southern markets until we would develop the means of acquiring satisfactory Spanish dialogue and good enough Spanish themes. Now, however, after years of progress along these lines, we fail to follow up the advantage and reap of its benefits.

It will perhaps be a startling surprise to American producers of Spanish talks to learn that their product do not have equal acceptance in Latin America as do those that are filmed in Mexico, Argentina or in Spain. The point is made all the more obvious when one considers the facilities and the superior equipment which Hollywood has in contrast to the embryonic stages of development of the Spanish-American film industry.

It would be indeed well worth while that we take note of these conditions and produce films that are really representative of the character of Hollywood. Let our Spanish films be the criterion as are our English-speaking productions!

New High for Foreign Films in U. S.
By Roman Reuben
Managing Director, Kinotrade

The "good neighbor policy" of President Roosevelt, and the moves of many foreign countries have entered the American home.

This has increased to a great extent the interest in foreign motion pictures. People want first hand information. And what greater medium is there than the motion pictures?

We read about what is going on in other countries in the daily newspaper headlines. We hear them over the radio. The time has passed when we would say to ourselves that events in other countries and in other lands do not concern us. We know well they do and therefore we want to know these people, we want to see them, judge their emotional qualities. The answer to this is their motion picture product, which gives us the opportunity to get acquainted with people of all lands and continents, during a fleet hour of entertainment.

Therefore the year 1937 should reach a new height in the distribution of foreign product in the United States.

Must Know Foreign Field Needs
By Morris Kleinerman
President, Exhibitors Film Exchange

One of the most potent factors in selling is a clearer and up-to-the-minute picture of the buying public's mind and as soon as this is realized and acted upon by the American independent producer, the sooner foreign sales will show a definite upswing.

The foreign movie-goer is no longer thrilled with the simple fact that the figures on the screen move that the scenes are vivid, thrilling, unusual or breathtaking; he also desires that this foreign entertainment grow up with him. The American can no longer be lured by scenes taken from the back of a railroad train, nor does prosaic melodrama lure him to the box office. They desire intelligent material, well handled and photographed with a logical conclusion. The foreign cinema fan has likewise lost the "movie" mo, because it is a moving picture made in America. He, too, desires a logical, entertaining program through which he can be amused, informed and satisfied.

How soon will independent producers realize and accept the fact that both the foreign and the American public expect and enjoy pictures featuring action. Moving pictures that move, plots that move, situations arising and being climaxd. Unfortunately this tried and true formula has been supplanted with talking pictures that talk, reel upon reel, while the audience squirms in their seats and admires the interior decoration waiting for the next piece of ACTION.

As soon as the ill is discovered the patient must next be considered for some means of curing. This inactivity of characters is one; naive tales told in a weak and nonchalant manner is another and finally the glaring error of allowing this form of material to be constantly sent abroad to Scandinavia, the Far East and other hypercritical countries to be exhibited as typical American work.

When we consider that 250 countries in the world today are forming their own film producing companies, we would be indeed indolent to not arise to our respective toes to not only compete with but top, the competition with which the American independent producers, who pioneered in this field, should easily do if and when they knockle down to the job of leading the field they created.
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(See Page 1154)

FILM FORWARDERS

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(See Page 1176)

MASSCE & CO., INC.  
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(See Page 1152)

Russia

Amkino Corp.  
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RELIABLE FILM EXPORT CO.  
130 W. 46th St. ..........MEdallion 3-0436  
(See Page 1151)
Department of Commerce
Promotes Exports of Motion Picture Products

By N. D. GOLDEN
Chief, Motion Picture Section
Electrical Division

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 is now generally recognized as contributing much toward expanding sales of American manufactured products in all parts of the world.

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 attachés 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.

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22 Years in Business

1158
Brief Description of Functions of Section

The Motion Picture Section, of the Electrical Division, is one of the specialized commodity sections in the bureau headquarters at Washington, and serves all branches of the motion picture industry. Since its inauguration in 1926, the Motion Picture Section has been in charge of men with a good background of experience and is well informed on the domestic and foreign aspects of these basic industrial functions.

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.

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.

With the first group the service of the Section lies chiefly in foreign markets. While the United States obviously forms the largest and most profitable outlet for film exhibitions, an average of around 30 to 40 percent 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.

The primary efforts of the Section are therefore concentrated on aiding the American distributor of the above products to maintain and develop his sales abroad. This is done through answers to individual inquirers and through 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 great 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 annual surveys and are 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—Twice a month 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. The subscription price is $1.00 per year.

CURRENT RELEASES OF NON-THEATRICAL FILMS AND FILM NOTES—This service started in December 1932. 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.

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 the items.

STATISTICAL SERVICE—The Section's statistical service consists of a single statement, No. 3900. 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 sub-standard); projectors (standard and sub-standard); motion picture sound equipment, projection arc lamps. These statements are issued each month and the price is $1.00 per year.
REVIEW OF FOREIGN FILM MARKETS DURING 1936

By NATHAN D. GOLDEN
Chief, Motion Picture Section
Bureau of Foreign and Domestic Commerce

The year 1936 brought to American producers of motion pictures the highest foreign revenues since the introduction of sound films in foreign markets in 1929-30. This is particularly gratifying in view of the intensive efforts on the part of foreign countries to establish their own film-producing industries. It is not difficult to determine the reasons for this increase in revenues when one realizes that the year witnessed the production of the finest crop of pictures ever produced by the American Film Industry, together with a definite return of economic prosperity in the major foreign markets.

While American distributors are still faced with legislative barriers in the free flow of their product in many foreign countries, those films which are permitted entry in restricted markets are so superior to the native product, that their dollars and cents returns make up for lack of quantity distribution. The year 1936 heard many rumblings for an intensification of legislation designed primarily to restrict American films and to foster domestic production in many of our choicest foreign outlets.

Chief among the foreign countries urging a change in its quota set-up is England—by far the most important revenue producer for American films. The Moyne report from the Board of Trade Committee, appointed to consider a renewal of the Cinematograph Films Act of 1927 which expires in 1938, made recommendations which, if adopted by the British Parliament, may have far-reaching effects on the American motion picture industry. The report recommends an extension of the present

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quota system for another period of 10 years, to be increased from the present 20 percent to 50 percent if conditions warrant; the establishment of a film council or committee to pass on the quality of films produced for quota purposes; the Government to take measures to assist the local industry in obtaining fresh capital; that a quota be established for short films commencing with 15 percent for distributors and 10 percent for exhibitors. Responsible to a great extent for these quota recommendations, is a very intensive national feeling that American habits of speech, dress and local customs may become widely adopted in Great Britain. It is presumed that on the basis of the above recommendations of the Moyne committee, the Board of Trade will draft a bill to be presented to Parliament before the Films Act of 1927 expires.

What is in store for American films interests in France at the end of the trade pact in July 1937, is difficult to prophesy. It must be remembered that the present Franco-American trade treaty was not negotiated or signed by the present French government and from present indications something in the way of legislation detrimental to American film interests looms on the horizon.

During 1936 legislation became operative in New South Wales and Victoria which provides quotas in those two States for Australian-produced feature films. In both cases, the quota for exhibitors is that 4 percent of the films shown on the screens must be Australian in the first year, increasing yearly by 2½ percent until a 12½ percent quota is reached in the fifth year. For distributors the range is from 5 percent in the first year increasing each year by 2½ percent to 15 percent in the fifth year.

While American films are still the backbone of the exhibition business in Mexico, there are demands on the part of Mexican producers for legislative measures designed for their protection. The Spanish Civil War has given the Mexican motion picture industry tremendous impetus in recapturing its leading position in the production of Spanish language features. Mexican studios have produced films in greater numbers than ever before in the history of the native industry.

In the short space of one year film-producing in Finland has increased from one company to five. And all are operating at full speed to furnish the sudden demand for native language product. While the product is of an inferior nature, the Finnish theatres are playing to capacity, because of the novelty of hearing their own tongue from the screen.

Germany, at one time one of the most important markets for American motion pictures, virtually has ceased to exist because of the drastic impositions and decrees issued against films for the avowed protection of the German cultural interests.

The German Film Contingent Decree which expired June 30, 1936, was not extended, but in its place there was issued an Enabling Act which became effective on July 1, 1936. This decree empowers the German Propaganda Ministry to state the conditions under which a film is to be considered as a German film as well as the conditions under which a foreign film may receive an import permit. While the wording of this new law is practically the same as that of the old one, the few alterations are of great importance. A German film, to be classified as such, must be produced by a company established under German law. All scenarios, music, directors and actors must be German, and only such persons are considered Germans who are of German nationality and of Aryan descent.

Paragraph 15 of this new law gives to the Propaganda Ministry wide discretion in barring foreign films from the country. Permits under this paragraph may be refused when "foreign films whose tendency or effect is injurious to German prestige or where films in which actors participate who have previously appeared in pictures detrimental to German prestige." During the year this paragraph was invoked on numerous occasions and greater interpretation has been placed upon it by the Censorship Board in its refusal to pass films of American companies with Jewish actors or Jewish music. These new regulations do not in themselves prevent American companies from carrying on their business in Germany. As a matter of fact, they raise the number of export permits contingent permits thus allowing a greater number of foreign pictures to come in than were permitted entrance last year. The actual number of American pictures which will come in however, will depend entirely upon the attitude of the Propaganda Ministry and the Board of Censorship. As a result of this condition, only three American distributors remain now in the German market. Regulations concerning the use of blocked marks have also been considerably strengthened. All these difficulties will eventually force a decision from American companies as to whether they will participate to a greater extent in domestic production by producing locally themselves, or by distributing locally-made products, or whether they will entirely withdraw from the German market.

New regulations governing the importation of American films into Italy were successfully negotiated in the latter months of 1936. This was not accomplished, however, until American companies ceased exporting their films to this market. Under the new regulations American firms may import 250 films each year, which is ample for their needs, and twenty million lire yearly will be permitted to be exported. There are no longer any restrictions with reference to mandatory method of investment in Italy of all funds above the aforementioned permissible export figure.

While there is little likelihood that a quota will be favorably acted upon by the Egyptian
Government, nationalistic propaganda is fostering the development of an Egyptian industry for the production of films in the Arabic language. The suggestion has been made to the Government by the local film industry proposing the compulsory use of a quota of Egyptian films in relation to foreign films.

A serious situation was averted in Cuba during the past year when the Government reversed its position, that all American films should first be censored by a board created for that purpose in New York City. This reversal, however, was not accomplished until American film companies refused to submit films to this board, or to send their product to Cuba. During the year 1936 a bill was introduced in the Cuban Senate providing for the creation of an organization known as the National Motion Picture Board whose function would be to supervise, lend financial assistance, and generally assist in the development of a motion picture industry on the island.

On January 20, 1936, the labor syndicate accepted the final offer of the American motion picture distributors and thus brought to a conclusion a controversy which had paralyzed the American industry in Mexico since September 1935. Matters relating to taxes and import duties were successfully negotiated in conferences between the Minister of Finance and the distributors. Upon the issuance of three decrees on February 7, 1936, American companies again resumed the distribution of their products after an absence of nearly four months.

"Frozen" or "blocked" funds also contributed to the obstacles placed in the path of American companies in the transaction of their business abroad during 1936. Foreign Governments more than ever, during the year just completed, are taking a direct interest in production of motion pictures.

In some markets of Latin America and Europe there is a well defined trend against "dubbed" films. In Belgium American films with English dialogue and superimposed titles in French and Flemish are preferred. Our Commercial Attache advises that in Antwerp and Brussels, which are the largest markets in Belgium, the majority of the people understand English and prefer this type of film.

In Guatemala, Dominican Republic and Costa Rica there is a definite dislike for "dubbed" films.

Exports of American motion picture films for the first 10 months of 1936 show a 9-million-foot gain over the same period of 1935. During the first 10 months of 1936 a total of 171,612,451 linear feet of American negative and positive, sound and silent films, with a declared value of $3,683,517 were exported to foreign markets as compared with 162,238,524 linear feet with a declared value of $3,495,582 for the first 10 months of 1935. A breakdown of the above totals is shown in the following table:

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During the year 1936 foreign motion picture production amounted to approximately 1374 feature films. European production totaled 721 feature films during 1936, an increase of 79 pictures over 1935. Of this number the following countries made the largest contributions: England 217, Germany 130, France 125, Russia 92, Spain 32, Sweden 27, Czechoslovakia 26, and Hungary 20.

Latin American production during 1936 fell off somewhat, only 56 features being accounted for, as compared with 83 films during 1935. Mexico produced 28 features, Argentina 20, Brazil 7, and Peru 1 feature during the year.

In the Far and Near East production increased in 1936 to 648 feature films as against approximately 515 pictures in 1935. The leading producing country in the Far East was Japan with 470 features, with China furnishing 100, India 40, the Philippines 15, Egypt 10, Australia 9, New Zealand 3, and Netherlands India 1.

The increased motion picture production in foreign countries substantiates the interest exhibited by foreign governments, in the creation of their own producing industries. The showing of these locally-produced films, regardless of their quality, reduces the number of play dates for our American product.

The screen has become a new factor in international diplomacy and some nations have attempted to tell Hollywood what shall and what shall not be put into films under the threat that an offending company’s products may be barred in toto from the market. In some cases these threats have been effective to the extent that films are either withdrawn from world circulation, or the objectionable stories, although purchased and paid for, are never produced. The complete inability of foreign governments to control our production, and their need for national expression at home and before the rest of the world, are factors largely responsible for their intense interest in building up their own film industries.

While the foreign outlook appears somewhat dubious, it is very evident from the foregoing data that foreign governments bent upon establishing their own motion picture industries will wield a great influence through the medium of legislation in accomplishing this end. The American industry, fully cognizant of the ulterior motives behind the creation of these legislative barriers, have but one weapon with which to combat these obstacles. This is the production of pictures with an international appeal which are so obviously superior in their technique and story value to other productions that foreign audiences will insist on seeing them. This may result in foreign governments being forced by the insistent demands of natives either to remove or modify legislation directed against American films.

It can be said with assurance that good American pictures as a general rule will be preferred by foreign audiences to national productions which with few exceptions have been of mediocre character. It follows therefore that the outstanding factor in the international situation will be the caliber of the productions which the American motion picture industry attempts to market abroad.

ENGLAND
DURING 1936
By ERNEST W. FREDMAN
Managing Editor of “THE DAILY FILM RENTER”

LOOKING back over the past twelve months I should say 1936 has been probably the biggest year in the history of the British film industry. Certainly, at no time since its inception has it made greater progress as regards production—theaters—and studios—for whereas twelve months ago Britain was decidedly badly off for really good studio accommodation—today she possesses great stages at Denham, where London Film Productions have a huge studio quite equal to anything in California; at Pinewood, which is also a marvellous job of work; the new Amalgamated Studios at Elstree, shortly to be opened, costing the best part of a million pounds; the Joe Rock—Henry Iles Studios, reputed to have cost £500,000—and still others in course of erection.

Taking the business in its order, production has certainly gone ahead in no unmistakable fashion. From the purely production point of view London Films have taken the lead. This
important company, whose head, Alexander Korda, is known the world over, moved into their vast Denham Studios in the middle of the year, where they have immense stages capable of housing at least a dozen units at one time.

These studios are a marvel in construction and occupy many acres of ground, functioning upon the same lines as the great studios in Hollywood. They were constructed by the Californian expert, Jack Okey, and, with the big program of London Films and its allied producers, are working to capacity. Films such as "Rembrandt" with Charles Laughton; "Fire Over England" with Flora Robson as Queen Elizabeth; "Dark Journey" with Conrad Veidt; "Men Are Not Gods," featuring Miriam Hopkins in her British debut; "Moonlight Sonata" with Paderewski and Marie Tempest; "Dreaming Lips" with Elisabeth Bergner, have all been made at Denham, and a big program is scheduled for 1937, all to be made at Denham.

Only a short distance away at Iver, are the Pinewood Studios, where Herbert Wilcox Productions and British National hold sway at the moment of writing. Wilcox has just completed in this Studio "London Melody" with Tullio Carminati and Anna Neagle, and will go into production early in the New Year with a series of ambitious films. This is also the home of British National Films, whose product will be made there.

Gaumont-British, who have given us some big pictures in the past year, such as "Tudor Rose" with Nova Pilbeam and Sir Cedric Hardwicke, "His Lordship" with Aline MacMahon in a dual role and "It's Love Again" with Jessie Matthews, their great star, are embarking on a slightly modified program for 1937 at Shepherd Bush studios, reducing their units from six to two, but they do not intend impairing the standard of their output.

British International Pictures at Elstree, who have been quiet for some months, John Maxwell believing in a conservative policy, have now gone ahead with an ambitious program which includes six pictures:—"Bulldog Drummond At Bay" with John Lodge; "Please Teacher" with Bobby Howes; "Glamorous Night" with Mary Ellis; "Kathleen Mavourneen" with Sally O'Neil; "The Dominant Sex" with Phillips Holmes and Diana Churchill, and "Aren't Men Beasts" with Robertson Hare, all of which will be made at either the Elstree studios or Welwyn.

Associated Talking Pictures who, after their next film with Gracie Fields, lose the services of this star, have concentrated on a new comedian, George Formby, who has achieved phenomenal success, particularly with provincial audiences, have a busy program outlined at their Studios at Elstree.

Julius Hagen, who now controls Studios at Twickenham, Hammersmith and Elstree, and who, over the past twelve months has made
"Broken Blossoms" with Emlyn Williams and Dolly Haas, "Spy of Napoleon" with Richard Barthelmess and Dolly Haas, and "The Man In The Mirror" with Genevieve Tobin and Edward Everett Horton, will have no less than ten pictures, either completed or in course of production, in the early weeks of the New Year.

Capitol Film Productions, who have just made "Paiglacci" with Richard Tauber and "Dreaming Lips" with Elisabeth Bergner, are busy with a new Tom Walls and Ralph Lynn subject; also "The Lilac Domino" with Michael Bartlett. And with their just completed "Love From A Stranger," with Basil Rathbone and Ann Harding, will have a program of at least twelve films, costing probably a million pounds for 1937.

Production is booming with the independents, who seem to be spending more and more money. Money seems to be plentiful and producing concerns experience little difficulty in meeting their requirements in that direction, but whether it will ultimately prove successful is, as I said last year, more or less on the knees of the gods.

Certainly, Great Britain spent more on its pictures last year, than ever before in its trade history. With their eyes on the world market, British producers have not hesitated to borrow from Hollywood some of its foremost stars, and have lavished money on production, but with the exception of Gaumont-British, who are now established in the United States, and the London Film product, which is marketed through United Artists, one cannot discern any great progress toward obtaining American support for British pictures.

Turning from product to theaters, here the position is little short of amazing. Circuit after circuit is now building as fast as it can, and the cry of the small independent theater owner, who sees himself likely to be forced out of existence by the menace, is heard on all hands.

Odeon Theaters, who a year ago had a circuit of fifty, have now passed their hundredth, with sixty more actually in building. It is anticipated that by the summer of 1937, they will reach the two hundred mark. Oscar Deutsch, the presiding head of Odeon, sends his scouts far and wide throughout the land searching for locations, where 1,000 and 1,500 seaters can be usefully erected, and it must be admitted, his policy has to date met with successful results.

Union Cinemas Ltd., another rapidly growing circuit, have adopted a similar policy, and with their subsidiaries will, in the very near future, control anything up to three hundred theaters.

Competition in the theater line is fierce. Gaumont-British still head the list with their three hundred odd houses, with Associated British running them close with two hundred and fifty, after which comes the Union Cinemas, Odeon Theaters, the Doada Circuit, the Bernstein houses. H. D. Moorhouse circuit and various smaller chains up and down the country.

Today kinemas are being erected in almost every village in the land. Redundancy is the cry of the independents, but it has no avail—kinemas go up, with plenty of money forthcoming for their promotion.

Tremendous profits have been earned by the big circuits during 1936, the balance sheet of Associated British Cinemas showing the remarkable profits of close on one million pounds, with Gaumont-British running them very close with over £700,000, profit, most of which has been derived from the theaters. Union Cinemas have similarly shown great profit expansion, and to say that there is a theater boom is a mild way of describing conditions in Great Britain during 1936.

Attendances at theaters during the year have been phenomenal; summer weather was unprecedented, with the result theaters benefited accordingly.

One of the main sensations of the British industry over the past year is undoubtedly the Lord Moyne Committee's Report, framing recommendations for the new Films Act which, if adopted, will come into operation in 1938 when the present one expires.

It is a drastic document in every way, and under its proposals, if they go through, it seems distributors, particularly American, will come off rather badly.

There are twenty-eight recommendations which provide a clear summary of the Report:

(i) The Government should keep a close watch on transfers of interests in British producing, renting and exhibiting units with a view to taking such steps as may be practicable to prevent control passing abroad.
(ii) The Government should, as soon as may be, take such steps as may be practicable to encourage financial interests to constitute one or more organizations to finance British film production, in approved cases, on reasonable terms.
(iii) The requirement of quotas on the renting and exhibition of British films should continue for a further period of 10 years.
(iv) There should be a quota of British long films and a separate quota of British short films, both for renter and exhibitor, the short film quotas not being satisfied by a surplus of long film quota.

Quality Stipulations

(v) The quota of British long films to be satisfied by renters at the outset of new legislation should be 20 per cent. and that to be met by exhibitors 15 per cent., measured on the basis of the total length of all registered long films acquired for renting, or exhibited, as the case may be.
(vi) (a) The British long film quota, both on renters and exhibitors in the years following the first year under new legislation, should be fixed by the administering authority on the basis of the actual output of British long films of a good standard of quality in the calendar year immediately preceding that in which the renters' and exhibitors' quota years commence, the ultimate aim being a quota of 50 per cent. The administering authority should be directed by statute to have regard, in fixing the quota, to the general quality of the films available from the point of view of the public who see them.

Shorts Percentages

(b) The administering authority should have power to require the necessary returns from producers and
to view all films for the assessment of quality, for the purpose of fixing the future quotas. It should be
constituted an offence to refuse the requisite in-
formation or opportunities for viewing.
(vii) The initial quotas of British short films should
be 15 per cent. in the case of the renter and 10 per
cent. in the case of the exhibitor, these proportions
being calculated on the basis of all registered short
films acquired for renting, or exhibited, as the case
may be.
(viii) The method of fixing future quotas which
is recommended in the case of long films should be
applied also to short films and with a similar ulti-
mate quota in view.
(ix) A quality test based directly on a viewing
of the film should be applied to all British long and
short films, in respect of which registration for ren-
ters' quota is desired.
(x) British long and short films which it is not
desired to register for renters' quota should, without
being required to pass a quality test, be registrable
for exhibitors' quota.
(xi) British long and short films which have failed
to pass the quality test should also be eligible for
registration for exhibitors' quota.
(xii) All long and short films should be trade
shown, whether registered for renters' quota or for
exhibitors' quota only.
(xiii) The exhibitors' quota should be computed on
a quarterly basis and the renters' quota on a six-
monthly basis, returns being furnished to the admin-
istering authority annually as heretofore. A deficiency
in the exhibitors' quota not exceeding 20 per cent.
should be permitted in any quarter, provided it is
made good in the immediately following quarter of
the same quota year.
(xiv) On a first conviction for the offence of
failure to comply with the renters' quota, rather
than on the third conviction as at present, the ren-
ters' license should be liable to revocation if the
court of 'opinion that the offence was deliberate.
(xv) The administering authority should be au-
thorized to allow, in its discretion, the renting of one
copy only of any foreign film which has not been
exhibited to the public in Great Britain within the
current exhibitors' quota year, for exhibition for a
total period not exceeding 12 weeks—from which at
least half is outside the County of London—without
the necessity for the renter to acquire the quota of
British film in respect of it. The provisions of the
Act of 1927 with regard to the exhibitors' quota
should not be affected by such concession and the
provisions of Section 19 (3), 23 (2) and 32 (2) of
the Act should be continued to meet special diffi-
culties which may arise.
(xvi) Films made in any part of the Empire, should,
when registered for renters' quota, but not when regis-
tered for exhibitors' quota only, satisfy the same
quality test as films made in Great Britain.
(xvii) The Government should approach those Do-
mination States in which film quota legislation is in
operation to protect the local industry, with a view
of urging that treatment given by them to films made
in Great Britain should be as far as possible reciprocal
to that received by their films in this country.
(xviii) A proportion of foreign film up to 10 per
cent. of the total length of the film, or 20 per cent.
of the studio scenes, whichever is the lesser, should
be allowed in films registered as British, the film
being treated for purposes of the cost assessment of
a British film and for the purpose of the registered
length as if the foreign percentage were absent.

Scenarist's Nationality
(xix) Provided the requirements of paragraph (iv)
of Section 27 (3) of the Act of 1927 are continued,
the requirement of a British scenario author in a
British film should be withdrawn.
(xxi) The films to which new legislation should apply
should be all cinematograph films other than purely
news reels and films which are wholly or mainly com-
mercial advertisements.
(xxx) On every application for the registration of
a film a statutory declaration should be required from
the renter of the film or, where the renter is a limited

The Insignia of Quality

PICTURES OF INTERNATIONAL MERIT

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NEW YORK, N. Y.
company, from the secretary or a director of the company, to the effect that after making all reasonable inquiries he is satisfied that the blind booking provisions of the Act have not been infringed in respect of the film in question. (xxii) The penalty for infringement of the blind booking provisions should be removed from the exhibitor, remaining only on the renter, and the maximum penalty on summary conviction for infringement of the blind booking provisions should be increased to £250 in respect of each film in question. On a second conviction the license of the renter should, in addition to any other penalties, be liable to suspension or cancellation. (xxiii) The restrictions on advance booking should be withdrawn.

Block Booking

(xxiv) It should be made an offence for a renter to make or attempt to make it a condition of booking any film or films that an exhibitor should book also other films, long or short, which he does not desire to book, and the whole of the provisions with regard to blind booking should be applied to this offence of block booking, a statutory declaration being also required with each annual renters' quota return. (xxv) Exhibition of a film to the public before being trade shown, for the purpose of a 'try-out,' should be allowed on as many as three occasions at the same or different theaters, provided such exhibitions are unadvertised. (xxvi) Consideration should be given to the question of taking an annual census of the film production industry in this country. (xxvii) We do not at present recommend that the new legislation should apply to sub-standard films. The Government should, however, watch carefully the production of such films with a view to taking suitable measures to deal with any harmful degree of foreign competition which may ultimately arise. (xxviii) For the purpose of administering the provisions of new legislation giving effect to our other recommendations we recommend that the Government should constitute a Films Commission composed of a Chairman and not less than two, or more than four, other members, all being entirely independent of any professional or pecuniary interests in any branch of the films industry, such Commission to have the executive and other powers to which we have referred in the body of our Report and for the purposes named therein.

Thus it will be seen that the future of the British film industry may be even more firmly established within the next year or two, because if it is a condition that British films will have to be included on a high percentage among picture programs, it will undoubtedly give an immense fillip to further British production.

On the other hand, it may have the effect of reducing the number of American pictures that enter this country, as the Quota in the course of the next ten years can rise as high as fifty per cent, although it must be remembered that every step in the increasing scale will be dependent upon the progress made in the preceding year, 1937 may be the testing year for British films.

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**France During 1936**

By P. A. Harle

Editor and Publisher

"La Cinematographie Francaise"

Looking back on the year which has closed, we have the agreeable impression that this is the end of a trying period and that 1937 should bring a return to good business for the French cinema.

Our friends in America and London have made progress. Do not imagine that France sleeps. We start off slowly, as is our habit, but the movement has already begun. It is therefore with a smile that we send our best wishes to our comrades throughout the world.

During 1936 France made nearly as many films as in 1935, or twice as many as in the days of silent pictures. Box-office receipts were about the same in 1936 as 1935. For a period of business, which all agree was very trying, the results are quite satisfactory.

French exhibitors have acquired an appreciation of knowledge of exploitation and many of the theaters have been made more comfortable with better ventilation and new projection equipment.

The 18 French studios are well equipped and their production units are made up of experienced technical manpower experienced in their work through the productions of 500 sound features since 1932. An important production advantage is the "team work" of the various units.

The financial situations of Pathe and Gaumont are being cleared and these companies, which formerly produced half of the total French films, should soon return to production.

It has required several years to build up a stable industrial foundation but the base has been solidified and those abroad can now place full confidence in the French film industry.
GERMANY DURING 1936
By DR. BUHRBANCK
"Lichtbildbuehne," Berlin

The German film business for the year 1936 is enjoying a remarkable revival of activity, reflected especially in a steady increase of attendance. As compared with the previous year this increase may be put at 30 per cent. Thus for example, in Berlin for August and September 1936 as compared with 1935, the number of admissions for these two months rose from 8.3 to 10.2 million, and the gate receipts for the same period rose from 6.7 to 8.4 million marks. This welcome phenomenon can be attributed chiefly to two causes: first, the generally improved economic situation of the German public and secondly, the improved quality of the German films. The large scale program of the German Government for creating employment has reinstated millions of theretofore unemployed into our economic life, simultaneously creating an increase of the total public wealth. For the future it is likely that the economic status of the German people will continue to improve, since the 4-year plan embarked upon in this year will conduce to stabilizing German business and therewith, to reassuring the individual with regard to his ability to earn a livelihood. The fact that the improvement in quality was accompanied by an increased attendance is a matter of general experience. That the improvement in quality should have gone hand in hand with a considerable increase in production costs was something that could not be avoided. The runs of the films have grown shorter, the preparation for each film has been conducted with greater care, the wages and salaries of the technical staff, including the stars, were constantly rising. Consequently the average cost today of a German film produced in the German language only, is estimated at about

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440,000 Marks, a sum which used to apply to films of the very highest order only. All this explains why producers and lessors are not yet contented with their results, despite the steadily rising receipts of the theaters. Efforts aiming at a rational reduction of the growing expenditures noted above, have been on foot for several months and are heartily seconded by the Film-Credit Bank which requires the most carefully worked out estimate for any film, in the financing of which it co-operates.

In proof of the betterment in the quality of German films, the recognition which they won in Venice might be cited. At the International Film Convention, Luis Trenker received for his film: "The Emperor of California," the highest prize, the Mussolini Cup. A film entitled "Youth of the World," an artistic portrayal of the Winter Olympics, was pronounced to be the best documentary film and received the Luce Cup by way of recognition. "Schlussaccord" (the Last Chord) received the prize offered by the Theatrical Institute for the best musical film. Medals were awarded to the films: "Verräeter" (Traitors), "Ave Maria" and to the 3 German educational films: "Metall des Himmels" (Sky Metal), "Ein Meer versinkt" (An ocean seeps away) and "Die Kamera faehrt mit" (The camera goes along). The 1936-37 production includes altogether 220 films, of which some 155 are of German production. The films are represented in point of numbers as follows: Ufa, 30; Syndikat, 23; Tobis Rota, 22; Tobis Europa, 22; Bavaria, 20; Terra, 14; Metro, 12; Paramount, 12; Maerikische-Panorama, 10; Deutsche Fox 10 (approx.); Siegel Monopol, 8; N.A.G., 7. To these should be added a number of smaller firms, which have not announced their programs, but which bring out their films as the occasion demands.

The advance-preparation of the intended production, recommended by the President of the German National Film Chamber, Prof. Lehnhich on the day of his assumption of office, has been put into effect in almost all quarters. Thus Ufa, out of the 30 films announced, will have finished 28 by the End of 1936; Syndikat will have 6 ready by the middle of November with 7 more in process of production and 9 in preparation. Out of 14 films, Terra has 8 finished, 3 in process of production and 3 in preparation. Bavaria announces that in November alone it is putting on 8 original exhibitions. To what extent advance work on films is now the fashion will be seen from the fact that Ufa will begin its studio work for the 1937-38 season, as early as this month of December, and that in the case of the other firms also, preparation is well under way. For the most part the subjects have already been selected, and to a considerable extent the obligations of the authors, composers, stage managers and chief actors have already been set out in the form of contracts.

The great international conventions such as the Congress of Authors in Berlin, the Color-Sound-Congress in Hamburg, as well as the special efforts made by the German film-theaters during the Olympic Games have given foreigners, many thousands of them, the opportunity to become acquainted with the German film of today. It is with sincere regret that the film world of Germany feels that it is still badly misunderstood abroad. Germany which offers to the foreign film every possible opportunity compatible with its own vital interests seeks a cultural exchange with other countries, for the sake of the mutual good to be derived from such an arrangement. All this is shown by the number of participants in the tour of investigation undertaken by the German Film Theater Proprietors to Vienna, Budapest and Prague. For 1937 a similar trip is planned to America, for the sake of investigating the artistic and business sides of the American film industry on the spot.

A particularly active feature of this year was the schooling provided for individuals connected with film-work. In co-operation with Universities and high schools, a number of film-workers associations were formed along the lines of the Film Seminar of the Lessing High School in Berlin, and supervised by Dr. Eckard. At the same time under the supervision of Mr. Hans Weidemann, Vice-President of the German Film Chamber, evenings were devoted to the study of the vital questions relating to the art of filmmaking. Film amateurs also greatly increased in numbers and have been made eligible to the German Film Chamber. In the political field and under the jurisdiction of the Film Division of the Department of Propaganda, valuable film-productions have been carried into the smallest villages and are of extraordinary educational value to young people especially, which means that missionary work is being done to teach the people to know and to appreciate a good film, and to demand good films, and that the film-theater going public is being increased far above the present numbers. How greatly the German film appeals to the German people is shown by the unique W H W Meet which is part of the comprehensive Winter Aid Program. Direct contributions amounted to 75,000 Marks in the first two weeks; free performances are given to the beneficiaries of the Winter Aid and were attended in Berlin alone by some 140,000 spectators in 191 theaters on the first occasion on which this plan was tried.
Ten Years of Soviet Films
In the United States

By VLADIMIR I. VERLINSKY

Amkino Corporation, exclusive distributors of Soviet motion pictures in North and South America, opened offices in New York City in November, 1926. Soon afterwards “Potemkin,” the first Soviet film seen in America, was exhibited to a New York audience.

The picture was received with great acclaim. It had an acknowledged influence on the development of American film technique, introducing as it did Eisenstein’s famous “montage.” But “Potemkin” had limited distribution. And this was generally true of even the most outstanding Soviet films up until 1935. Since that time, Soviet pictures have been shown with great commercial success in the United States, Canada, Mexico, and South America. Today Soviet films are in greater demand than ever before. This demand is daily becoming more manifest.

The rapidly growing list of notable Soviet pictures released in the U. S. since includes important pictures like “Chapayev,” “Peasants,” “New Gulliver,” “Youth of Maxim,” “We Are From Kronstadt,” “Gypsies,” “A Greater Promise,” “Son of Mongolia” and “Revolutionists.” Amkino has scheduled for 1937 release such noteworthy attractions as “Peter the Great,” an historical drama by Alexei Tolstoy which is the most expensive Soviet production to date; Eisenstein’s “Bejin Meadows,” “Return of Maxim,” a sequel to the successful “Youth of Maxim”; “Paris Commune,” the story of the French Revolution, and other pictures.

Before sound, Soviet silent films were shown in only a few American cities. Throughout 1936, Soviet films were regularly shown in 232 cities of the United States and Canada.

In large metropolitan centers like New York, Chicago, Philadelphia and other cities, Amkino
has obtained wide distribution for Soviet films. When I say, wide distribution, I speak comparatively, and only of foreign films. For example, in New York City about 70 theaters regularly play Soviet pictures. In Chicago close to 20 theaters show Soviet films and in Philadelphia about 15 theaters. I believe that no other foreign films are so widely distributed in the U. S.

This result is a tribute to the artistic quality of Soviet films which are made solely for the domestic Soviet market. Nearly all pictures produced in the Soviet Union have a native Russian theme, of either current or historical interest. The function of the Soviet cinema has been to entertain and educate the Russian people and it will continue to do this.

Amkino Corporation released 17 pictures in the U. S. during 1935 and also in 1936. In 1937 we expect to release about 20 pictures selected from between 350 and 400 pictures that will be produced in the Soviet Union.

Since the visit here in 1935 of B. Z. Shumiatzky, head of the Soviet motion picture industry, Soviet production has been greatly improved. The two largest motion picture studios in the U.S.S.R., the Mosfilm Studios in Moscow and the Lenfilm Studios in Leningrad, have been equipped with the most modern production apparatus. Both studios have adopted American methods of production and organization to a considerable degree. During 1936, close to $500,000 was expended in the United States on purchases of equipment for remodeling Soviet studios. The Soviet motion picture industry intends to continue making large purchases in the U. S. Many American film technicians are now employed in Moscow and Leningrad studios.

The construction of a Soviet Hollywood, now under way in the south of Russia, will signal a gigantic advance in the Soviet motion picture production. Construction of the first section of this Soviet cinema city will cost 305 million roubles. The first section will have 40 sound stages and production of 200 feature pictures is planned for the year following its completion.

Amkino has purchased some American films for exhibition in the Soviet Union and intends to buy more. Its acquisitions include two Chaplin pictures, "Modern Times" and "City Lights," several Walt Disney cartoons, "La Cucaracha" and "The Invisible Man."

The excess of dialogue over action in American pictures makes it difficult to show them in the Soviet Union. Superimposing titles has not been successful. This was tried with two Rene Clair films with poor result. The Chaplin films have been immensely popular in the Soviet Union because of the brilliance of their conception and also because they have a minimum of dialogue and much action.

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**CANADA AND NEWFOUNDLAND DURING 1936**

Some Canadian exhibitors have been expressing individual disappointment because of the "slightly increased" volume of business they are enjoying. Probably their expectations were too high, or they have acquired the habit. Certainly business in 1936 showed a decided improvement over business in any of the three previous years.

The general index of Canadian business activity is given at 97% as compared with 91% in November of 1935. Bank debits, bank deposits, and stock market prices all show a considerable increase. Only current loans are lower indicating that Canadian business is not yet mortgaging the future. Exports and imports are much higher. Construction lags, but agricultural income in Western Canada was 51% better in August and September than in the same months last year. Gross value of Canada's principal field crops was $85,000,000 greater in 1936 than in 1935. The greatest of all improvements is shown in mining, especially in the production of gold, nickel, lead and zinc. Canada is making steady and solid progress.

Wired theatres in November 1936 totalled 1033 as compared with 833 in 1935. There are now more wired theatres operating in Canada than in any time since sound was introduced. Only a few of these new theatres are in the six-day-a-week class. Many of them are in towns and villages with limited population. About 20 theatres in Quebec show French Pictures only. About 15 situations are open only in the summer.

In January 1935 there were about 300 places in Canada served by travelling showmen. These small halls could not be justifiably
imported addition was the clause reading "That the Exhibitor's theatre during the entire term of this contract will be equipped with a permanently installed projection machine." This standard contract is accepted by all theatre owners and suggested changes are submitted to the provincial theatre associations before being adopted.

The six Film Boards established in 1925 are still functioning effectively. Arbitration, Safety Committees and Credit Committees are carried on as they were in Canada and the United States before 1930. In some cities there are local Clearance Committees, but this development has met with some opposition.

Distribution houses show very slight change. Gaumont-British formerly handled by Regal Films, is now handled by Empire Films, while Regal distribute for other selected British producers. Warners, Paramount, 20th Century Fox, Universal, United Artists and R. K. O. are handled by Branch Canadian companies of the same name. Metro-Goldwyn is still handled by Regal Films, and Columbia by Columbia of Canada.

A new Copyright Bill establishes a Copyright Appeal Board at Ottawa and the rates charged for performing rights are to be fixed once a year by the new Board. At a recent meeting of performing rights societies and theatre interests, the rates to be paid in 1937 were agreed upon in advance of the meeting of the government appointed commission.
Production is still limited. A number of shorts were produced by Associated Screen News of Montreal and the Dominion Motion Picture Bureau at Ottawa. Fox produced a quintuplet picture in Ontario and Gaumont-British made a Canadian epic in the Canadian West. Canada lags behind Australia in native production.

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Survey of

CANADIAN EXCHANGE TERRITORIES

TORONTO TERRITORY

Toronto exchanges supply the Province of Ontario. Approximately 40 per cent of all Dominion film rentals are produced by this territory, which has a total of 324 theatres, an increase of 37 over the 1935 figures. Of these theatres 104 are situated in Toronto. In addition to the fact that this City serves as the exchange centre for the territory, it also functions as Dominion headquarters for virtually all distributors operating in Canada and Newfoundland. The principal centres of population in addition to Toronto are Hamilton, Ottawa, Windsor, Kitchener, St. Catharines, Oshawa, London and Brantford. The Provincial censorship charge is $6.00 per reel for "foreign" sound film and $3.00 per reel for British pictures. The trailer censorship charge is $3.00. The Censor Board is at present composed of two persons where formerly there were six. There is an appeal Board of three government officials. The appeal fee is $10.00 per reel.

MONTREAL TERRITORY

Montreal exchanges supply the Province of Quebec, which is next to the Province of Ontario in film importance in the Dominion. This territory has 169 theatres, 20 showing French pictures exclusively, and at least one-half of the balance both French and English pictures. Censorship regulations are somewhat difficult due to the different ideals of the French speaking population. Children under 16 years of age are prohibited from attending picture shows, even if accompanied by an adult. The censorship fee is $3.00 per reel and the privilege license fee for exchanges is $200.00 per year. The principal centres of population are Montreal, Quebec, Three Rivers, Sherbrooke, Hull and Verdun.

SAINT JOHN TERRITORY

Saint John exchanges supply the Provinces of New Brunswick, Nova Scotia and Prince Edward Island, and the independent Dominion of Newfoundland. There are 97 theatres now operating in this territory and principally located in such cities as Saint John, N. B., Halifax, N. S., Moncton, N. B., Sidney, N. S., Glace Bay, N. S., and St. John's, Newfoundland. Nova Scotia charges $3.00 per reel as a censorship fee while in New Brunswick the assessment is $2.50 per reel. The trailer censorship charge is fifty cents in Nova Scotia and seventy-five cents in New Brunswick. These are no censor boards in Prince Edward Island and Newfoundland. In Nova Scotia there is a separate appeal board, while in New Brunswick exchanges may take an appeal to a Superior Court Judge. Exchange license fees charged by the various Provinces are as follows: New Brunswick $250., and Nova Scotia $250. No such fees are levied in Prince Edward Island or Newfoundland.

WINNIPEG TERRITORY

Winnipeg exchanges supply the Province of Manitoba, that part of Ontario west of Lake Superior and eastern Saskatchewan. The total number of theatres is 177, which shows an increase of 38 over last year. Winnipeg has the largest number of theatres in this territory. Both the Manitoba and Saskatchewan Censor Boards have their headquarters there, each with a license fee of $2.00 per reel. There is an appeal board for Manitoba but none for Saskatchewan. The exchange license fee in each province is $250.

CALGARY TERRITORY

Calgary exchanges supply the Province of Alberta, the western part of Saskatchewan and seven towns in British Columbia. The total number of theatres supplied is 167, which shows a considerable increase due principally to the fact that a large number of small towns supplied last year by travelling showmen are now permanent situations. A charge of $4.00 per reel is charged by the Alberta Censor Board in Edmonton. The exchange license fee is $250, in Alberta.

VANCOUVER TERRITORY

Vancouver exchanges supply the Province of British Columbia. The total number of theatres supplied is 99. The exchange license fee is $300, and the censorship fee is $3.00 per reel of 1.000 feet, and $2.00 per reel for each additional print. Appeals may be filed from the decisions of the Censor Board to an appeal board comprising three members appointed by the Attorney General of the Province.
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TERRA AMOR Y DOLOR with Consuelo Frank
EL RAYO with Antonio R. Frausto and Amparo Arozamena
TIBURON with Joaquin Coss and Adriana Lamar
VAMONOS CON PANCHO VILLA with Domingo Soler
SU GRAN AVENTURA with Alfredo del Diestro
LOS HEROES DEL BARRIO with Milagritos Perez de Leon

Domestic Distribution:
EINE FRAU DIE WEISS, WAS SIE WILL with Lil Dagover
DIE FAHRT IN DIE JUGEND with Hermann Thimig
JANA (Das Mädchen Aus Dem Bohmerwald) with Leny Marenbach
MORGEN BEGINT DAS LEBen with Eirch Haussmann
ABENTEUER AM LIDO with Alfred Piccaver
SEDMA VELMOC with Lida Baarova
SVITANI with A. Trebovsky

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Edited by

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ALBANIA

Legislation—None.

Censorship—Although there exists no censorship law in Albania, films are censored by a commission consisting of representatives of the Ministry of Education, the police, the Court, the Press Bureau and the Prefecture. Films are censored from moral and political points of view.

Competition—The United States and Germany have almost equal shares in the film market in Albania, while France and Italy together account for only about 10 percent. The Albanian public shows a considerable liking for German films because they are generally musical comedies while American films are mostly dramas. German films have always been cheaper than American films and present American films are progressively increasing in price.

Copyright Relations—None.

Production—None.

Taxes—(1) Customs Duties: Films imported into Albania and which are to be re-exported within 45 days pay a customs duty of 20 gold francs for 100 kilograms.

(2) Municipal Taxes: (a) Annual tax of 300 to 500 gold francs, according to importance (b) Amusement tax of 6 gold francs daily.

(3) Ministry of Finance Income Tax (not fixed).

(4) Miscellaneous stamp taxes.

Theaters—14 theaters in Albania.

Sound—14 theaters wired for sound.

ARGENTINA

Legislation—Previous adverse criticism based on a desire of the local populace to see more Spanish-dialg films has been partly met by an increase in the number of these films exhibited during the year. The newly formed Instituto Cinematografico Argentino, under Government auspices, is expected to establish national regulations pertaining to the motion picture industry, with the probability that the growing domestic producing industry will be favored.

Censorship—Film censorship in Argentina is reasonably lenient, with each municipality undertaking its own censorship. It is possible that some national regulation will be formulated by the above mentioned Cinematografico Argentino, under authority granted to it by Law No. 11,723 dated September 28, 1933.

Censorship in the federal capital is based on Ordinance §439, dated December 28, 1933, and promulgated on January 17, 1934. An honorary commission is composed of eight members from various offices of the municipal and federal Governments, supplemented by one member representing the production and distribution industry.

Each of the other important cities has a censorship body formed somewhat along these lines. While there are no national censorship standards, it may be said that approval is generally given to films with the exception of the following types: those stressing immorality or bad taste; those which ridicule religion; those which contain propaganda insidious to the Government; and those which might lead to international complications. Scientific films may be exhibited to doctors or to other appropriate professions, but are generally not exhibited to the public.

Competition—About eighty-five percent of the films seen are American, with the remainder British, German, Argentine, French, Spanish and Italian, in the order named.

Copyright Relations—Inter-American. Copyright Convention (Buenos Aires, August 11, 1910, ratified July 13, 1934).

Production—It is estimated that 20 locally made features were released during 1936, with 27 more in various stages of preparation. There are nine studios, nine laboratories, and thirty producing companies. All studios are wired for sound.

There are 59 distributors, 10 of which are American, located in Buenos Aires; many of these have branches throughout the Republic. This number includes some of the national producers, who do their own distributing. Rentals at first-run houses approximate between 15 and 30 percent of the receipts after municipal taxes have been deducted.

Taxes—Each municipality imposes its own scale of taxes. In the federal capital, for instance, taxes are collected upon the basis of the registered seating capacity of the individual theater and in accordance with the returns of each performance. The basic tax provides that for each ten centavos or fraction thereof collected for admission, and for each one hundred seats or fraction of registered seating capacity, there should be paid a tax of 14 centavos. During the summer season (November through March) this is reduced to 10 centavos. The foregoing scale applies to houses charging admission of more than 1.30 pesos for a "completa" (complete program consisting of several films) or 0.40 peso for a "seccion" (one to two pictures). Houses which charge a lower admission price pay a basic tax of 11 instead of 14 centavos, with 7 centavos during the summer season. Double the established tax is charged for continuous performances. Except in special cases, all performances must be finished by 12:30 a.m. (with a slight tolerance), otherwise a fine of 100 pesos is imposed. Failure to pay taxes within a specified limit incurs a 20 percent penalty.

Theaters—There are 207 theaters listed in the federal capital and 1,218 in other parts of the Republic.

Sound—It is estimated that approximately 1,000 theaters are wired for sound.

MOTION PICTURE MARKETS
AN INTERNATIONAL SURVEY

The following survey of the world's film markets was compiled by the Motion Picture Section of the Bureau of Foreign and Domestic Commerce. Lists of importers, distributors, etc. were obtained in a FILM DAILY world-wide survey.
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THE LEADING AND LARGEST FRENCH AND CONTINENTAL FILM TRADE JOURNAL
AUSTRIA

Legislation—The system of issuing “Vormerk-
scheine” to pay for presentation permits issued by the provincial authorities did not change in Austria with regard to sound feature films (“Stammfilme”) or sound shorts during the year 1936. Film imports and exhibition permits thus remained subject to Vormerk scheine (contingent) control. To stimulate domestic production, local suppliers of sound film recording apparatus receive as a bonus ten Vormerk scheine for every Austrian feature sound film (up to ten) of a specified standard and produced under various detailed conditions. If domestic film apparatus is used in the production of sound features, three additional Vormerk scheine are issued. Vormerk scheine are allotted for a limited number of shorts. One producer only (Selenophon) makes shorts in Austria and is present for 40% of the shorts produced; reserves from one to three Vormerk scheine, depending on length and type.

The issuing of Vormerk scheine is based on the condition that the film is shown to the Advisory Film Council of the Ministry of public presentation. According to the Basic Regulations Applying to the Film Contingent, Vormerk scheine in appropriate number can be allotted prior to the production of an Austrian feature film.

Domestic sound films of all kinds are granted presentation permits without the necessity of submitting Vormerk scheine. For foreign films, except news, however, cultural shorts recognized by the Ministry of Trade and Communications and the Ministry of Education, Vormerk scheine (or fractions, depending on the type of film) are required. In addition to the presentation permits. Their value in 1936 was fixed at 2,100 schillings. The Vienna Chamber of Commerce, Trade and Industry issues these permits on au-thority and recommendation of the Advisory Film Council (members are appointed by the Minister of Trade and Communication) established by basic regulations dated February 1, 1935, of the Austrian Ministry. It also issues Vormerk scheine to suppliers of sound apparatus and acts as a clearing house to enable these suppliers or other holders to dispose of them to authorized distributors. The above regulations all apply to narrow sound films as well.

Film distributors who import more than ten features a year are compelled by the Film Bureau of the Vienna Chamber of Commerce to purchase one or two cultural shorts per year (at 4,150 schillings apiece) for obligatory exhibition. When one is taken over, it is immediately as-
signed to a feature film and must be shown whenever the feature picture appears on any screen in Austria. In case of refusal to comply, exhibition permits for films distributed by them will not be granted or if already granted will be withdrawn. Exhibitors are also required to show one Austrian official new reel at each perfor-mance and to charge rentals. This tends to greatly handicap the presentation of this class of foreign shorts.

Producers of foreign language versions of Aus-trian-made feature films receive permission for the free presentation of one sound film from the country to which the foreign version was first sold, provided that it may be increased if the version in question contains propaganda for travel in Austria.

The price of permits for the presentation of films of all kinds produced in countries which handicap the distribution of Austrian films by import embargoes, payment restrictions, censors or the like, is fixed by the Ministry. It is in addition to the normal fee. Recourse to this measure has as yet not been taken.

Three Vormerk scheine are required for any number of copies of foreign feature films im-
ported in the German version whether original or dubbed.

For each copy of a foreign language sound film under 530 meters 10 presentation permits are received for each Vormerk scheine; for a film 530 to 700 meters, 5 permits; for a film 700 to 1000 meters, one permit; two Vormerk scheine are required for each copy of a film 1000 to 1500 meters and three per copy for one over 1500 meters in length. Such films are also admitted free of charge for presentation in Austria.

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The Film Bureau is authorized, in case a producer of an Austrian feature film sells it at a reasonable price into foreign customs territory, or otherwise shows it abroad in order as an export premium such number of additional Vor-

merskeheine as is fixed by the Ministry of Commerce. These Vorlerskeheine remain under control of the Film Bureau and can be used only for obtaining permits for films imported from the same foreign customs territory. Use of this authority can be made only once for each sound feature film.

In case of a disparity between Vorlerskeheine issued and used, the Ministry of Commerce can alter any of the foregoing regulations, effective immediately.

The Austrian film industry depends, to a large extent, on the German market. On the average some 75% of production costs of an Austrian film are covered by its sale to Germany. Receipts from domestic showings only cover 10 to 15% of these costs.

The Austro-German film agreement which has been in force for several years and nominally should not expire until July 1939, is now in suspense, as a compromise is being sought to deal with the trade difficulties resulting from the more than doubled import duties on films, effective July 1, 1938. As a result, many Austrian films have been postponed or canceled.

Competition—The six large American film companies distributing in Austria greatly improved their position in 1936 from the standpoint of volume and turnover. Profits were scanty, however, owing to the high cost of Vorlerskeheine (from which German films are exempt) and the necessity of buying one or more expensive Aus-

trian "culture" films each year. The share of the market, estimated on an earning basis was German 70%; American 20%; all others 10%; estimated on a feederage basis (including copies) it was German 55%; American 35%; all others 10%.

Estimated on a basis of the number of films shown, the position of the United States for the past four years, expressed in percentage of the entire number exhibited, is shown in the follow-

ing table. As it appears, the United States has held its own especially in 1936 whereas German films have lost ground to others of other origin, chiefly American. It must be remembered that only about half of the American features are re-

leased in more than one copy and seldom more than three, whereas German features often ap-

pear simultaneously in as many as eight prints. While American films are shown in good volume, especially in the large first-run houses in Vienna, their profits are not great for reasons already mentioned. German films although not greater in number exhibit many more copies through-

out Austria and their overhead (no Vorlerskeheine required) is much less.

<table>
<thead>
<tr>
<th>Country of Origin</th>
<th>1933 features</th>
<th>1934 features</th>
<th>1935 features</th>
<th>1936 features</th>
</tr>
</thead>
<tbody>
<tr>
<td>United States</td>
<td>277</td>
<td>249</td>
<td>299</td>
<td>313</td>
</tr>
<tr>
<td>Germany</td>
<td>181</td>
<td>178</td>
<td>159</td>
<td>139</td>
</tr>
<tr>
<td>Austria</td>
<td>55</td>
<td>55</td>
<td>55</td>
<td>55</td>
</tr>
<tr>
<td>Total</td>
<td>343</td>
<td>322</td>
<td>293</td>
<td>253</td>
</tr>
</tbody>
</table>

* Note: based on ten months' figures.
Established in 1915
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Editor and Publisher

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Copyright Rights—Established by government decree of September 20, 1907; April 9, 1910; March 11, 1923 and December 19, 1929. The draft of a new copyright law is now under discussion. The new copyright law was introduced on April 9, 1936. Federal Gazette No. 24, Decree No. 111, A. U.

Production—During 1928 (11 months) the Austrian film industry produced 19 feature sound films and 10 short sound films, compared to 23 and 15 in all 1935, 16 and 155 in 1934, and 15 and 87 in 1933.

Little progress was made in the contemplated establishment of an institution to finance the production of Austrian films, but conferences have been held with German and Austrian (bank) capital under consideration.

Taxes—The tariff on sound films is 120 gold crowns ($40.70 at current rate) per quin tal, plus 4% of duty-paid c.i.f. invoice value.

(1) local censors fee—50 schillings ($9.25) per 1,000 meters, but not more than 100 schillings per film. Fee for Federal approval is three groschen per meter plus government stamps.

(2) Amusement ("Lustbarkeite") tax—4 to 20% of gross receipts depending on seating capacity and This tax has not been changed since December 15, 1933. Films reviewed and passed by the Ministry of Education and Art are exempt from tax. The government has thus reduced the tax on films in Austria, but in Vienna no reduction in the tax is made for films in these two categories.

(3) Employer or lessee pays usual taxes on earning and personal income, also various Federal or Municipal public welfare taxes (unemployment fund, insurance of employees against illness or old-age pension fund, etc).

(4) For price of Vormerkbuchs, compulsory purchase of cultural shorts, etc., see text.

Detailed figures on the number of moving picture theaters in the nine provinces of Austria are given in the table below:

<table>
<thead>
<tr>
<th>Province</th>
<th>Total</th>
<th>Silent</th>
<th>Sound</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vienna</td>
<td>176</td>
<td>2</td>
<td>178</td>
</tr>
<tr>
<td>Lower Austria</td>
<td>271</td>
<td>22</td>
<td>293</td>
</tr>
<tr>
<td>Upper Austria</td>
<td>71</td>
<td>16</td>
<td>87</td>
</tr>
<tr>
<td>Styria</td>
<td>62</td>
<td>18</td>
<td>44</td>
</tr>
<tr>
<td>Carinthia</td>
<td>26</td>
<td>7</td>
<td>33</td>
</tr>
<tr>
<td>Salzburg</td>
<td>20</td>
<td>6</td>
<td>26</td>
</tr>
<tr>
<td>Tirol</td>
<td>19</td>
<td>3</td>
<td>16</td>
</tr>
<tr>
<td>Vorarlberg</td>
<td>11</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>Burgenland</td>
<td>36</td>
<td>6</td>
<td>42</td>
</tr>
</tbody>
</table>

**TOTAL** 692 73 765

Sound—692 theaters are wired for sound. Of these 692 theaters, 261 are in Lower Austria, 176 in Vienna and the remainder, 245, in other provinces of Austria.

Imports from U. S. A.—

<table>
<thead>
<tr>
<th>Year</th>
<th>Positive Sound</th>
<th>Negative Sound</th>
<th>First 10 months</th>
</tr>
</thead>
<tbody>
<tr>
<td>1935</td>
<td>2,056,661 ft.</td>
<td>$42,307</td>
<td></td>
</tr>
<tr>
<td>1936</td>
<td></td>
<td></td>
<td>1,520,842 ft.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>19,174 ft.</td>
</tr>
</tbody>
</table>

**DISTRIBUTORS AND IMPORTERS**

**VIENNA**

Artistic Film Rakosi & Co., VII., Neubaugasse 12.
Danubia Film Armin Gruber, Filmverleih & Vertrieb VII., Neubaugasse 1.
Engel Hugo, Film Ges. m.b.H., VII., Neubaugasse 29.
Europa Filmverleih und Vertriebs Ges. m.b.H., VII., Neubaugasse 11.
Excellor-Film Verleih und Vertrieb, VII., Siebenstergasse 39.
Fox Film Corporation Ges. m.b.H., Filmverleih und Fabrikation VI., Mariahilferstr. 47.
Gaumont Gesellschaft m.b.H., VII., Mariahilferstr. 57-59.

Hank Leopold, Filmvertrieb und Verleih VII., Neubaugasse 61.
Dr. Hauser & Co., Ges. m.b.H., VII., Neubaugasse 39.
Hoßauer Goza, Filmverleih und Vertrieb VII., Neubaugasse 28.
Huschak & Co., Ges. m.b.H., VII., Neubaugasse 25.
Huk Filmvertrieb und Verleih, Max Kurz. Kommanditges., VI., Mariahilferstr. 47.
Kiba Kinobetriebs-Anstalt Ges. m.b.H., VII., Neubaugasse 2.
Koppelman & Reiter, VII., Neubaugasse 25.
Lux Film Filmvertrieb und Verleih Ges. m.b.H., VII., Neubaugasse 25.
Mayer's Buro, VII., Neubaugasse 25/11.
Metro Goldwyn Mayer Film Ges. m.b.H., VII., Neubaugasse 1.
Mondial Internationale Filmindustrie A.G., VII., Neubaugasse 22.
Muller Robert, Gesellschaft m.b.H., VII., Neubaugasse 25.
Norbert & Co., Filmverleih und Vertrieb VII., Neubaugasse 25.
Oebut, Oesterreich in Bild und Ton, Gesellschaft der Sekenenphonic Lichtund Tonbildgesellschaft m.b.H., VII., Neubaugasse 8.
Paramount Film Ges. m.b.H., Filmverleih VII., Neubaugasse 1.
Philipp Karl, VII., Siebenstergasse 39.
R.K.O. Adolf Barth, VII., Neubaugasse 3.
Schafer Film, VII., Neubaugasse 64-66.
Schuller & Co., Filmverleih und Vertriebs Ges. m.b.H., VIII., Lindengasse 53.
Simmon Simon & Brothers III., Neubaugasse 5.
Tobis-Sascha Filmindustrie A.G., VII., Siebenstergasse 31.
Ufa Film Ges. m.b.H., VII., Neubaugasse 1.
Universal Pictures Ges. m.b.H., Filmverleih und Vertrieb, VII., Neubaugasse 1.
Weil & Co. Eduard, Filmvertriebs und Verleih Ges. m.b.H., Neubaugasse 36.
Warrner Brothers-First National, VI., Mariahilferstrasse 71.
Wirtschafts Adolf, Filmverleih, VII., Neubaugasse 36.
Wirtschafts Au, Filmverleih, VII., Neubaugasse 25.
Witzi-Wiener, Tonfilm Verleih und Vertrieb, VII., Neubaugasse 1.
Freibirth Paul, Filmverleih, VII., Neubaugasse 23.
Orbis Filmverleih Ges. m.b.H., VII., Neubaugasse 38.

**AUSTRALIA**

Legislation—During 1936 legislation became operative in New South Wales and Victoria which provides quotas in those two States for Australian-produced feature films. The quota for exhibitors is 4 per cent for the first year, 5 per cent for the second year, 7½ per cent for the third year, 10 per cent for the fourth year, and 12½ per cent for the fifth year; for distributors it is 5 per cent for the first year, 7½ per cent for the second year, 10 per cent for the third year, 12½ per cent for the fourth year, and 15 per cent for the fifth year. The operation of the quota appears to have satisfied Australian producers, as there has been no agitation during the year for an increase in its scope.

There has been some agitation during the past year for the acceptance of British (produced in England) films as "quota" pictures in Australia. The basis for this agitation is, that Australian-produced films are accepted as "quota" pictures in England, whereas films produced in England do not qualify as "quota" pictures in New South Wales and Victoria, the two States in Australia which have quota laws. However, this agitation is not strong at the present time, and it appears that British films will not, in the immediate future, be given any more advantage in the Australian market than they have enjoyed for some time—more so with regard to customs duty. There has been no serious agitation against American films, as such, during the year. Restrictions which were placed on the imports of...
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many products from the United States, in May, 1936, did not affect films.

Censorship—Very severe. A Board of Censors, which consists of five professional women, continues to exercise censorship authority over all films imported or exported. Censorship appeal is vested in one person who has all the powers of three members of the Board. In addition to this Federal Censorship Board, there is a State censorship law in Victoria, but in practice Victoria usually accepts the Federal Censorship Board's decisions. It is often said that the 'general' or ''adult' exhibition. In all States except Victoria, this does not prohibit the admission of films designed for 'adults' but is merely information for parents; in Victoria, a picture passed for 'limited' exhibition can not be shown to persons between the ages of 16 and 18. In all States except Victoria the police can act to stop the showing of a film, but this power is practically never used in the case of imported films. It has, however, been used at times to stop the screening of a per cent produced films, over which the Federal Censorship Board has no jurisdiction.

Competition—A new company was formed in Australia during 1936 to coordinate the distribution of films produced by several of the major studios in England. However, British films have not during 1936 made any appreciable gains in Australia, with the preference for patriotic appeals, remains the predominating influence. American films appear still to be in as strong position as they were in 1935, when the United States of America received 253 of the 355 feature pictures imported into Australia. American films have now regained some of the ground lost in 1933. Of all feature films imported into Australia, they comprised 14 per cent in 1932; 71.7 per cent in 1933; 72.5 per cent in 1934, and 73.4 per cent in 1935. The share enjoyed by British films was 22.6 per cent; 23.3 per cent; 27.5 per cent and 25.6. Figures for 1936 are not yet available, but it is believed that American films have more than held their own during 1936. British pictures, however, have been popular, but as a class the American films remain supreme.

Copyright Rights—Presidential Proclamation of April 3, 1918.

Production—Due to quotas in New South Wales and Victoria for Australian-made pictures, production activity increased greatly during 1936. Six feature films had been completed during the first three months of the year, were more scheduled to be finished before the end of the year. In three of these pictures, the lead was played by Hollywood artists who were brought to Australia. The most extensive of these pictures is said to have cost £35,000 (about $140,000), but some cost considerably less. Critics agree that the quality of Australian pictures have improved considerably, but it appears that they still have a fair distance to go before being equal to the average imported film.

Before an Australian picture can be registered as a "quota" film, it must pass an inspection and convince the authorities that it has attained or surpassed the minimum requirements as to quality. This is designed to encourage the production of quality films, and at least one feature picture has been refused registration as a "quota" film because of its low quality. This requirement has had the effect of discouraging the production of extremely cheap films by persons without proper backing, and has tended to confine the increased activity to the well-established producers.

The quota laws of both South Wales and Victoria stipulate that distributors shall "acquire and make available for distribution" the number of pictures specified. The word "acquire" has caused some uncertainty as to whether the distributor must obtain the pictures only in order to have them ready for exhibition. In some cases, it has been stated that the distributor must himself produce the pictures if necessary to obtain the required number of Australian films. However, it now appears that the object of the quota legislation was to assure a market for the films voluntarily produced in Australia, and not actually to force production. The films have in fact been produced so far have been marketed satisfactorily, and there is good reason to believe that distributors will not be forced to become producers, but will be exempted from the payment of "quota" pictures. Although the first year of the New South Wales quota ends on December 31, 1936, several distributors at the end of 1936 had not "acquired" any quota pictures. They are ready and willing to "acquire" pictures from others, but they are going on the assumption that they will not be held responsible for any failure to "acquire" Australian pictures by producing them.

Distributors of American films are greatly concerned with a provision of the quota law which permits an exhibitor to distribute American films to a limited extent. This means that American films to whatever extent may be necessary to find program time for quota pictures. Some exhibitors are now using this to reject a film whenever they like, so long as the total rejections do not exceed the number of "quota" pictures exhibited. The distributors believe that it was not the intention of the legislation to permit such discretion for the exhibitor, and they are now seeking a correction to limit the rejection of a film to the specific picture actually displaced by a quota film.

Taxes—The Federal Government tax for 1936 was one shilling per £1. For the various States of the Commonwealth a company is taxed only on the business done intra-state. Tax rates vary from State to State. In New South Wales, where most of the film companies have their head offices for Australia, the tax last year ranged from 1 shilling 9 pence per £1 to 2 shilling 6 pence per £1, depending on the amount of income, but this has just been changed to a flat rate of 2 shillings 3 pence per £1.

Theaters—There are more than 200 theaters operating in Australia. The improvement in box-office takings, noticeable during the past three years, was continued in 1936 when theater attendance was probably as large as in pre-depression years. The State of New South Wales still enforces the Act providing relief to exhibitors on hire agreements over 12 months. While the enforcement of such legislation has been passed in other States, companies hiring sound equipment have, in most cases, extended terms throughout Australia which were required in New South Wales.

Sound—1,420 theaters are wired for sound. The construction of new theaters, which was very active in 1934 and early 1935, has now slowed down somewhat.

Imported from U. S. A.—
1935—Positive Sound 4,858,102 ft. $112,814
Negative Sound 475,407 ft. 8,394
1936—(First 10 months)
Positive Sound 4,028,205 ft. $90,703
Negative Sound 890,814 ft. 19,896

DISTRIBUTORS AND IMPORTERS

SYDNEY

Associated Distributors—British Empire Films Limited, 251a Pitt Street, Sydney. (British International Pictures, Cinesound Australia), Associated Talking Pictures, General Film Distributors.)

Columbia Pictures Propriety Limited, 251a Pitt Street, Sydney. (Columbia.)

Gaumont British Dominions Film Distributors Limited, 106 Castle Street, Sydney. (Gaumont-British, Gainsborough, British and Dominions, Twickenham, British Lion).

Metro-Goldwyn-Mayer Limited, 20-28 Chalmers Street, Sydney (M.G.M.)

Paramount Film Service Limited, 66-72 Reservoir Street, Sydney (Paramount).

R K.O Radio Pictures (Australia) Limited, 300 Pitt Street, Sydney. (RKO-

Scott Films, 200 Pitt Street, Sydney (Independent productions.)

20th Century-Fox Film Corporation (Australia) Limited, 97-99 Goulburn Street, Sydney (20th Century Fox).

United Artists (Australia) Limited, 221 Elizabeth Street, Sydney (United Artists).
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BECAUSE, although there are other trade-papers, "Everyones" is the only trade NEWS-paper. It alone provides exhibitors of Australia and New Zealand with the real news of their territories; with candid criticisms of releases, judged from the box-office angle; Technical Section and the latest world-developments from special correspondents in New York, Hollywood and London.

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AMERICAN SUBSCRIPTION RATES, $10 PER ANNUM. ADVERTISING RATES ON APPLICATION TO Business Manager, 102 Sussex St., Sydney N. S. W., AUSTRALIA
Universal Film Manufacturing Company (Australia) Limited, 280 Pitt Street, Sydney (Universal, Expeditionary Aust.)


**BAHAMAS**

Legislation—There appears to be no agitation against the exhibition of American motion pictures.

Censorship—The Commandant of Police has charge of the censorship of motion picture films. No gangster films are permitted to be shown. The Cinematograph Act of 1912 (Bahamas Laws, Chapter 112) forbids the presentation or exhibition by means of a cinematograph or other similar apparatus, of obscene, seditious, profane, blasphemous, immoral, indecent or obscene characters.

Competition—Of the films shown in the Bahamas, 90% are of American production, the remaining 10% being British.

Copyright Relations—Same as the United Kingdom.

Production—There is no production whatever.

Taxes—Are considered moderate.

Theaters—There are 4 motion picture theaters operated in the Bahamas.

Sound—All five theaters are wired for sound.

**BARBADOS**

Legislation—On January 1, 1936 there was put into effect a compulsory British exhibition quota of 20% on features and 50% on news reels, the former increasing in the second year to 25%. Due to the lack of British and other foreign films, not being available, the American importations were not effected and consequently increased.

Censorship—There are no censorship laws in Barbados, however, there is an act which requires the appointment of censors fully authorized to reject or change any film received on this market, and furthermore their decision can not be questioned or repealed. Local censorship is not considered as being strict, and while a considerable portion of the films shown here are sometimes cut, it is believed such action is beneficial.

Competition—95 percent of all the films shown are of American make.

Copyright Relations—Same as United Kingdom.

Taxes—There is no admission tax. A Parochial Tax of 8.5 percent on net profits and a Colonial Income tax on net profits amounting to 2/6 on the pound are levied. These taxes may vary slightly from year to year, being fixed by the appropriate bodies.

Production—There is no production of motion pictures in Barbados.

Theaters—There are at present 3 theaters all of which are wired for sound, in Barbados. The combined seating capacity for these theaters is 1987. The average range of motion picture admission prices is from 12 to 48 cents for first run theaters and from 6 to 24 cents in the second run houses. The average motion picture program consists of a short news reel, comedy and a feature. One theater, however, shows double feature programs on week ends. Two theaters change programs three times a week while the third theater changes its programs twice a week. The favorite type of film are those of a musical comedy nature. Next in importance are heavy dramas and comedies.

Sound—Installed for sound.

Imports from U. S. A.—

<table>
<thead>
<tr>
<th>Year</th>
<th>Positive sound</th>
<th>Negative Sound</th>
</tr>
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<tbody>
<tr>
<td>1935</td>
<td>9,597 ft.</td>
<td>$144</td>
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**BELGIUM**

Legislation—The serious agitation for local synchronization of foreign pictures imported into the territory has abated, since the various organizations which at one time during 1935 were active for governmental intervention in behalf of the Belgian studios failed to establish their demands, and looked instead to the government as to the plan of operation for "dubbing." The result has been the disorganization of former syndicates. As the American distributors are cooperating with a union of local exhibitors, producers, and other importers and distributors, while refusing to unite with them in a single corporate body. Foreigners may eventually be brought to bear to create a single organization embracing all aspects of the Belgian cinema. For the time being, local synchronization has lost its importance as a central issue.

Censorship—The only censorship to which a picture is submitted in Belgium is the "Commision de Controle" which decides whether a film can be played, children admitted or not. This formality is not interfering in any degree. The government does not care to have his picture approved for projection before children under sixteen years of age, he has the right not to present it at all before the said commission. During the 1935-36 season, 473 sound films were released.

Outstanding episodes in scenes to which the Belgian control takes exception are gun play, gambling, kidnapping, extortion, and intimidation. Therefore the attitude of the committee of control toward Wild West pictures is usually to order them not to be shown as to destroy the unity and make films which were successfully exhibited in the United States less appealing in Belgium.

Competition—For sound films it is necessary to divide the country into three parts in relation to the language spoken:

**American German French Others**

<table>
<thead>
<tr>
<th>Flemish speaking</th>
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<tbody>
<tr>
<td>area</td>
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<table>
<thead>
<tr>
<th>French speaking</th>
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<tr>
<th>Brussels</th>
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<tr>
<td>164</td>
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Copyright Relations—Established by Presidential Proclamation on July 1, 1891, extended April 9, 1910 and July 14, 1911.

Production—Two sound films in Flemish; three sound films in French were produced during the 1935-36 season.

Taxes—Taxes levied on the price of seats in cinemas at present are as follows:

(a) Establishments where the admission price has not exceeded 8 francs during the fortnight collection period taken into consideration:

-- Seats not exceeding 4 frs., 4% plus 10% of 4% crisis tax plus 25% of 4% town tax, 5.40%.

-- Seats between 4 and 5.50 frs., 5.50% crisis tax plus 25% of 6% town tax, 8.10%.

-- Seats between 5 and 8 frs., 10% plus 20% of 10% crisis tax plus 25% of 10% town tax, 14.50%.

(b) Establishments were the admission price exceeds 8 francs:

-- Seats up to 5 frs., 6% plus 10% of 6% crisis tax plus 25% of 6% town tax, 8.10%.

-- Between 5 and 8 frs., 10% plus 20% of 10% crisis tax plus 25% of 10% town tax, 14.50%.

-- Between 8 and 12 frs., 12% crisis tax plus 25% of 12% town tax, 18.60%.

-- Above 12 frs., 15% plus 30% of 15% crisis tax plus 25% of 15% town tax, 25.50%.

Theaters—Number to date, approximately 800.

Character of business has not much improved since last year. Negotiations for commitments are still very difficult, due to exhibitors being very cautious and unwilling to engage themselves for a long period, as they do not know what the general situation of the Belgian market will be due to their own business. This situation is due to political rather than economic uncertainty.

Sound—Approximately 740 theaters are wired for sound.

Imports from U. S. A.—

<table>
<thead>
<tr>
<th>Year</th>
<th>Positive sound</th>
<th>Negative sound</th>
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<tbody>
<tr>
<td>1935</td>
<td>2,459,347 ft.</td>
<td>$45,227</td>
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<tr>
<td></td>
<td>76,392 ft.</td>
<td>4,383</td>
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</table>

1936—(First 10 months)

<table>
<thead>
<tr>
<th>Positive sound</th>
<th>Negative sound</th>
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<tbody>
<tr>
<td>1,904,830 ft.</td>
<td>35,800</td>
</tr>
<tr>
<td>1,728 ft.</td>
<td>107</td>
</tr>
</tbody>
</table>
FILMTECHNIK

Standard and Narrow Films and their Uses. Film plays—Educational films—Film propaganda. Taking the film—Preparing the film—Showing the film.

Published by A. KRASZNA — KRAUSZ, Berlin.

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In its capacity of an entirely independent professional publication, "Filmtechnik" represents the interests of all those whose connections with films rest on technical, artistic or commercial grounds. Among its contributors are technical men of the highest standing and it is the leading organ in its own field. A correspondingly elaborate editorial staff and professional authorities of the highest reputation cooperate to instruct the reader in all questions and problems relating to films in general. Special attention is given to the most revolutionary of all developments in filmdom, the sound-film. Original articles by leading professional authorities give information on current matters of interest, and a large section devoted to references saves the reader no end of research in expensive publications. "FILMTECHNIK" has within a very few years made an international name for itself and is read in 28 countries outside of Germany.

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Lautsprecher fuer Tonfilmwiedergabe (Loudspeakers for Sound film reproduction), by E. Schwandt. 0.90 RM.

Wie ein Tonfilm entsteht. (How a sound film is made). By Dr. E. von Loelhoefel. Price: 1.15 RM.

Der Mechau Projektor (the Mechau Projector). By R. Hock, Eng. Price: 1.25 RM.

Die Photogelle im Dienst der Tonfilmwiedergabe. (The photographic cell in the service of sound-film reproduction). By Dr. P. Hatschek. Price: 1.05 RM.

Tragbare und fahrbare Anlagen fuer Tonfilmvorfuhrung (Portable and transportable equipment for Sound-film exhibitions). By P. Zschoche, Eng. Price: 1.30 RM.

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Wilhelm Knapp, publishers, Halle/Saale.
DISTRIBUTORS AND IMPORTERS

BRUSSELS

“A. B. C.”, Isidore Colsarts, Rue Royale, 296.

“Adac Film,” Rue Linnee, 56.

Agence Centrale Cinematographique, Rue du Pont-Neuf, 19.

Alliance Centrale Cinematographique Européenne, Place de l’Yser, 10 (Yser Building).

Artistic Film Productions, Rue des Plantes, 118-120.

Artistes Associés, Boulevard du Jardin Botanique, 33.

Atlantic Films, Boulevard Baudouin, 12.

Auror Film, Rue des Plantes, 120.

“B. I. F. Office,” 75, Rue des Plantes.

Bodart et C°, Rue des Plantes, 95.

C.C.B. (M.A. Sior, Dr.), Boulevard du Jardin Botanique, 32.

Centrale Catholique Du Film, Chaussée de Haeckt, 81.

Century-Film, Rue Neuve, 118a.

Cinedis (Dr. Rene Briais), Rue des Plantes, 112.

Cinefilms, Quai aux Pierres-de-Taille, 26.

Cinematographie Stevens, Rue Dupont, 64.

Commercial Films Distribution, Rue Dupont, 58.

Croisy - Film, Rue Verte, 74.

Dardenne (Darcro Films), Rue Dupont, 30.

D. S. D. Film, Rue des Plantes, 60.

Princes Film (Boulangier), Rue des Plantes, 74.

Emka Film, Rue des Plantes, 86.

Excelsior Film, Rue Verte, 115.

Exploitants Reunis Films, Rue des Plantes, 29.

Filma, Rue des Plantes, 38.

Filmax, Rue des Plantes, 15.

Filmafox, Rue Dupont, 58.

Films Alpha, Rue des Roses, 2.

Films Bonamar, Rue de la Source, 42.

Films Bosman & Bourland, Rue St. Lazare, 62.

Filmeac (Deny H.), Rue des Plantes, 63.

Films Mayfair, Rue des Plantes, 15.

Films Rigo Ardoul, Rue de la Natation, 9.

Faura Films, Rue Verte.


Films Hackim, Rue des Plantes, 71.


Films Sonores Tobis, Rue Dupont, 18.

Films Internationaux, Rue Linnee, 28.

Flora Films, Rue Linnee, 119.

Frank Films, Rue du Marais, 100.

Fox - Film, Place des Martyrs, 16.

G. Gilbert-Sallenave, Rue de la Blanchiserie, 28.

Gefilms (Les Grandes Exclusivites Européennes), Rue des Plantes, 36.

Gaumont-Franco Films-Aubert, Quai au Bois de Construction.

Hendrickx, Rue des Plantes, 67.

Imperial Film, Rue des Plantes, 99.

International Films Distributors, Rue Linnee, 117.

Ledron Films, Rue du Chemin de Per, 25.

Liuna-Films, Rue Verte, 58.

Lux-Films (Studio Cine), Rue Locquenghien, 34.

Metro-Goldwyn-Mayer, Rue des Plantes, 4 et 6.

Meynckens, Rue des Plantes, 115.

Monopoli-Film, Rue des Oeilllets, 2.

New-York Film, Rue des Plantes, 69.

J. Jourdain, Rue Gallait, 43.

Olympia Films, Rue des Plantes, 93.

Osso Films, Rue des Augustins, 23.

Paramount (Dr. Gourdon), 31, Chaussée de Haeckt.

Pathé-Consortium Cinema, Rue Dupont, 12.

Pax Films, Rue des Plantes, 62.

Phonora-Films, Rue des Croisades, 43.

P.D.C. Films (Ste Anne), Place des Martyrs, 19.

Paens-Films, Boulevard du Jardin Botanique 1.

Royal-Films (Dr. Bomhals), Rue des Hirolndelles, 20.

Select Films (Lombarts), Rue des Hirolndelles, 5.

Sphinx Film, Rue Linnee, 134.

Union Des Films Internationaux, Rue Verte, 41.

Union Film (Pierackers), Rue Linnee, 112.

Universal Film, Rue des Martyrs, 20.

Van Goffenshoven, Rue de Laeken, 97.


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BERMUDA

Legislation—None detrimental to American films.

Censorship.—There are no censorship regulations in Bermuda and such regulations as do exist are purely ceremonial, aimed at the management of the theater company and the Board of Education. If there is any feeling on the part of the management that objections might be found with any pictures mentioned on the Board of Education and the Clergy of the Colony are invited to see the picture at a private showing.

Competition.—174 pictures were contracted for during the year 1936, of these 150 were American and 24 were British films. American films are popular in the Colony both with the local population as well as with American and Canadian visitors, and it is believed that in the future only British films of exceptional quality will be used. In 1935 the total number of films shown was 160, of which 70 were British.

Copyright Relations.—Same as United Kingdom.

Production.—There are no film studios in the Colony nor is it likely that any important number of pictures would be produced here. On rare occasions portions of American films are made here.

Taxes.—No amusement taxes are levied in the Colony by the Bermuda Government.

Motion picture films, excluding undeveloped films of British origin, are subject to an import duty of 30 cents per 100 feet. Films not of British origin are subject to an import duty of six pence, approximately 12 cents, per 100 feet, plus a surtax of 25 per cent.

Theaters.—At the present time there are but two important theaters in the Colony and both are located in Hamilton, where shows are given nightly except Sundays. At Somerset and St. George’s three shows weekly are given, and weekly shows are given at Bailey’s Bay, Prospect, the Dockyard and Southampton, a total of eight houses throughout the Colony. The houses in the City of Hamilton have seating capacity of 385 and 400. The seating capacity at St. George’s is 325, at Somerset 174, at Bailey’s Bay 250, at Dockyard 200 and at Somerset 325. Admission prices have remained unchanged for several years, and range from 25 cents to 75 cents per person, with 50 cents being the regular price for admission to evening shows. Prices for matinees are 25 and 35 cents per person. A price of 75 cents per person is occasionally charged for special pictures.

Sound—8 theaters are wired for sound.

Imports from U. S. A.—

1935 — Positive sound $1,988,304 ft. $38,839

1936 — (First 10 months) $1,507,024 ft. $30,562

BOLIVIA

Legislation.—There is no definite legislation imposed against motion pictures. The only restriction is that of transmitting films abroad.

Censorship.—The Government Decree of February 22, 1926, forbids admittance of children under 12 years to picture houses on week days. Censorship is exercised by the various municipalities on the points of moral, religious and political standpoints. It is not strict. Ten pictures were refused in 1934. These were war pictures and most of them have since been released.

Competition.—98 per cent American films are shown.

Copyright Relations.—There are no copyright relations with the United States.

Production.—No films were produced during the past year. There are no studios in Bolivia.

Taxes.—In Bolivia the following are the national taxes collected in all parts of the country: 10 per cent of gross receipts: stamp tax of from Bs. 0.02 to Bs. 2.50 per ticket according to price. In addition there is a 4 per cent municipal tax, a municipal tax on outdoor advertisements, an annual municipal license tax of Bs. 2,000 for first class theaters, and Bs. 1,000 for second
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class theaters. In the other principal cities of the country there are, in addition to national taxes, departmental taxes of from 6 to 10 per cent of gross receipts and annual municipal license taxes of from $1,000 to $1,500.

Theaters—In the larger cities of Bolivia, 3 in La Paz, 2 in Sucre, 1 in Cochabamba and one in Oruro may be considered relatively important.

Admission prices range between Rs. 2.50 and Rs. 3.00. Very rarely prices reach Rs. 4.00 for outstanding films. Sometimes prices are reduced to Rs. 1.00 for films that have been already shown several times. The usual program consists of a newsreel, comedy and feature picture. Theater in La Paz offer one new film weekly which is generally exhibited about the third day of its opening. All other exhibitions about three times during the week. All other exhibitions during the week are films that have been previously shown. Films are required by the national censorship to contain comedies, sensational and thrillers. There is no special preference to nationality of stars and films in the Spanish language would probably be preferred, but exhibitions of pictures in this language are very few. English language films enjoy a great preference over European language films that have been shown.

Sound—19 theaters are wired for sound.

Imports from U. S. A.—1935—Positive sound $6,021
1936—(First 10 months) Positive sound $1,299
Negative sound $1,163

BRAZIL

Legislation—The law requiring exhibitors to show a minimum of 100 meters (328 feet) of domestic film with each program continued to sustain the thirty odd producers of newsreels and short subjects. The action of the Federal Government in offering an annual cash premium for the best picture produced by the industries has done much to improve the quality of domestic shorts. Despite this, however, the majority of these are technically poor and audiences continue to regard them as a necessary evil.

Censorship—Brazilian censorship laws are regarded a reasonable and their application appears to be uniformly fair throughout the entire country. Decree No. 4,324, 1932, sets forth justifiable reasons for the whole or partial rejection of a picture by the Board of Censors:
(1) Offence to public decency;
(2) Suggestive of crime or other conventional acts;
(3) Conveying illusions which might prejudice to international relations;
(4) Insulting to race, collective groups or religious sects;
(5) Offensive to National dignity or provocative of defiance to public order.

are reasons for rejection of films by the Censor Board. Less than one-half of one per cent of the 1,135,420 meters of film censored during the first nine months of 1935 was rejected.

During the first session of the Congress from January to October of 1936 a total of 1,215,387 meters (3,899,561 feet) of film was submitted for censorship, of which only 10,700 meters (34,325 feet) or less than 1% was rejected.

Competition—According to the records of the Federal Censorship Bureau of the Ministry of Justice, 86% of all the feature length pictures submitted for censorship during the ten months of 1936 were of American origin.

Copyright Rights—Protection is afforded titles which have been duly registered with the Censorship. In the case of domestic films by the Censorship, the only legal copy is of the negative or the positive, whichever is submitted, subject to registration.

Production—During 1936 a total of 231,000 feet of motion pictures were produced in this country at an approximate cost of around $75,000. Of this footage 49,000 feet were sub-second length sound pictures, while the balance (182,000 feet) consisted of 530 newsreels and short subject with sound accompaniment, ranging in length from 330 feet to 490 feet.

Although it may be aid that some advancement was made by domestic producers during the year, locally made feature pictures are not regarded as a competitive factor and, being interior to foreign pictures, their appeal is largely regional.

Theaters—According to the latest estimates of several of the larger film distributors, there was a total of 1,400 motion picture houses in Brazil at the close of 1936 of which only 30 are dark. Brazil's two leading cities, i. e, Rio de Janeiro and Sao Paulo have 90 and 60 houses, respectively, currently in operation.

Sound—According to current estimates, 1,170 theaters are wired for sound, leaving only 230 houses, the majority of which are located in the interior, showing silent pictures. The aggregate seating capacity of Brazilian motion picture theaters is in excess of 645,000 seats.

Imports from U. S. A.—
1935—Positive Sound $11,491.63 ft. $244,397
Negative Sound 77,006 ft. $2,728
1936—(First 10 months) Positive Sound $10,408.169 ft. $202,433
Negative Sound 21,531 ft. $506

DISTRIBUTORS AND IMPORTERS

Rio de Janeiro

Allianca Cinematográfica Ltda.—Praca Floriano, 7.
Art Film—Praca Floriano, 7.
Broadway Programma.—Ev. da Veiga, 17.
Columbia Pictures of Brasil Inc., Passaeo, 2.
Comp. Brasileira de Cinemas—Praca Floriano, 7.
Empreza Barone—Praca Floriano, 7.
Fox Film do Brasil S. A.—St. Luzia, 89.
Franca Carvalho & Cia.—Sen. Dantas, 40.
Grenetener Luiz—Sen. Dantas, 40.
Internacional Films S. A.—Praca Floriano, 7.
Irmãos Poece—Ev. da Veiga, 17.
Prog. Art Films Ufa—Praca Floriano, 7.
Radial Films—Rua Chile, 29.
RKO Radio Pictures do Brasil S. A.—Alcino Guanabara, 5.
S. Cia. Franco Bras. de Filmes Ltda.—Praca Floriano, 7.
Sorrentino & Cia. Ltda.—Praca Floriano, 7.
United Artists of Brasil Inc.—Alvaro Alvim, 52.
Warner Bros. First National South Films, Inc.—Rua Alvaro Alvim, 52.

BRITISH MALAYA

Legislation—The agitation for more British films which was evidenced in past years has almost completely died out. The wave of sentiment noticeable among Britons here is now for quality films and British films are subjected to the same degree of criticism as those manufactured in any other country. Films earning the largest gross revenue during 1936 have made their appearance during the year and generally speaking, British films do not appeal to the native audiences especially the Chinese and theater owners seem willing to forego flag waving so long as it adversely affects the box office receipts.

There has been a general improvement in the class of British films shown during 1936, and some have been attracted large audiences. British producers continue to sell their films on a fixed license fee plus cost of printing of the positive film. They have not as yet adopted a policy of releasing their film on a basis which takes into consideration gross earnings of the film in the territory.

Censorship—The local censor is sure to cut any film or it may be banned outright. The white race, murder, gangster, excessive gun play, false imprisonment, or gruesome films are banned. In films that cover a period or costume plays the objections are relaxed to a certain ex-
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tent but are practically all barred in modern themes.

There has been no change in Censor’s fees, for the year on newly imported films of 100 feet, silent or sound; the charge is $1.20. Copies, provided the original has been censored 30 (Strait) & 400 (Kuching) ft. For an appeal after banning by the Censor, the charge is $1.00. If the appeal is approved the reviewing fee for the whole film is $8.10. If the Appeal Board sustains the decision, the charge is $100 for the first five reels and $85 per subsequent reel.

Of the Chinese films those in Cantonese dialects are the least successful. Films in the Hokkien and National language (Kuo U) are not as popular as they once were. This is probably due to the fact that the production of pictures in those dialects is decreasing.

Of the Indian films, those in the Tamil language are the most popular followed by those in Hindustani. The majority of the Indians in British Malaya are of Tamil and Hindustani extraction.

Indian films are severely criticized for adapting an Indian story along American lines. At times they duplicate American scenes but cheapen the product. It is generally believed that the Indian films would be more successful if they would use their own historical background for themes and continue to ape the American.

From a standpoint of making money, where the cast does not effect the story, the light comedy produces more money and appeals to more people than any other type. However, the Malayan audiences are very partial to their favorite actor or actress and will attend any production in which they appear. The historical dramas shown here have been the largest revenue producers but the number of films in this category has been limited.

For a long time, musical films had a good appeal to local unless the picture is almost totally different than the ordinary run of the mill musical show, they fail to make big money.

During the year 1936, there has been a noticeable decrease in attendance at animal pictures which were very popular at one time. The public seems to have had enough on this type of picture for the time being. Society dramas have no appeal beyond the European and Eurasian audiences. Detective stories only draw fair audiences with the possible exception of Charlie Chan. The decline in the Charlie Chan picture is due to the build up of the leading man. Aviation pictures are only mildly popular and this type of picture makes less money than the average type.

Competition—During the first ten months of 1936, the Official Censor of Cinematograph Films of the S.S., F.M.S. and Jehovah reviewed 4,183,600 feet of film. The largest was American film, as against 3,319,500 feet, during the first nine months of 1935. During 1936, 61 per cent of the films reviewed by the Censor during the first ten months was American as compared to 71.6/10 per cent for the first nine months of 1935.

Great Britain supplied 626,500 feet, China 785,000 feet, British Tropics, 157,900 feet, and Other Countries 59,200 feet to British Malaya during the first ten months of 1936.

Copyright Relations—Practically the same as United Kingdom.

They are protected under an Ordinance known as the Merchandise Marks Act. It is considered sufficient protection to the owner to publish a declaration of ownership in the local newspapers.

Production—Other than some wild animal and native life pictures made in Borneo, no pictures were produced.

Taxes—There is no taxation on theaters in Malaya. The police never have limits for an according to seating capacity. In Malaya for cinema performances, if the theater seats less than 200 people, the fee is $2 per performance; seating not less than 299 people $3 per performance; seating not more than 399 people $4 per performance; seating 400 people and over, $85 per performance. For second and subsequent performances on the same day half of the above fees is charged.

Theaters—There were 122 theaters operating in British Malaya during 1936. During the year, two new theaters were opened in Kuala Lumpur and one in Butterworth. A new theater is under construction at Ipoh and two open air theaters have secured permission of the Municipality of Singapore to operate. It is generally believed, however, that only one of these open air theaters will materialize.

Economic conditions of the masses in British Malaya are continuing to improve. This condition has been reflected with increased box office receipts from most theaters and the outlook for 1937 is brighter than it has been for some years. There is some reason why American films should not continue to dominate the market.

Singapore is the distribution center of practically all films shown in British Malaya. All of the leading American film companies have representatives or agents located in Singapore.

Sound—96 theaters are wired for sound.

Imports from U. S. A.—1935—Positive Sound—2,637,920 ft. $50,004 Negative Sound 20,560 ft. 374 1936—(First 10 Months) Positive Sound 2,344,119 ft. $49,471

DISTRIBUTORS AND IMPORTERS SINGAPORE

Paramount Film Service Limited, 51, Robinson Road.
Metro-Goldwyn-Mayer Oriental, Inc., 144b, Robinson Road.
20th Century Fox (East) Limited, 76 Orchard Road.
United Artists Corporation, 80 Orchard Road.
Universal Pictures Corporation, 287 Orchard Road.
Warner Bros. First National Pictures, 267 Orchard Road.
Pavilion Limited, 269 Orchard Road.
Penang Biograph Company, 68 Prinsep Street.
Shaw Bros., 116 Robinson Road.
Tiong Kok Film Company, 183 Tank Road.
Tong Ah Film Co., 175, Tank Road.
Boon Seng & Co., Ltd., 36, Robinson Road.
Alsagoff Limited, 20, Malacca Street.
R. Jumahoy, 20, Malacca Street.
Nanamie & Co., 20, Malacca Street.
Kee Boon Trading Company, 348, North Bridge Road.
Indian Film Agency, 168 Selegie Road.
R. E. M. Kassim & Company, 17-18, Chulia Street.
A. M. R. Ramalingam & Company, 55, Market Street.
Malaya Film Agency, 742 North Bridge Road.

BANGKOK

United Cinema Company Limited, Chalerm Krung Building.
Siam Motino Pictures, 393 New Road.

CEYLON

Legislation—There are no quotas or other restrictions affecting the importation of cinematograph films other than the preferential import duty which is two-thirds of one rupee cent per foot in the case of films of British origin and one rupee cent per foot for films of foreign origin.

Censorship—Films shown in Ceylon practically all come from India where they have been censored. Police have given the control of all public performances. An Appeal could be made against the decision of the police to the Mayor of Colombo, against whose decision the final authority is the Minister of Local Administration. Indian authorities inform Ceylon censors of all films they reject and the managers of cinemas are informed that such films would not be allowed in Ceylon.

Competition—60% American.

Copyright Relations—Same as in Great Britain.

Production—None.
All the motion pictures are largely criticized and analyzed in

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Chas de Cruz
Editor

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ARGENTINA
The Chinese film industry continued to flourish during the 1930s, with new productions released in China and abroad. However, the growing intensity of censorship and regulations began to take its toll on the industry. The Central Motion Picture Censorship Board in Nanking was established to enforce censorship rules, and the Nanking Censorship Board was abolished in 1936.

The amalgamation of important areas with the National Government during 1936, and the restrictions imposed by the government on the film industry, had a direct effect on the production and distribution of films in China. The government demanded a censorship fee in addition to the fee levied by the Censor Board at Nanking. This fee was based on the box office receipts, contract renewals, and distribution business in general. Despite these restrictions, the Chinese film industry continued to produce films, and the films continued to be shown in theaters throughout China.

The Chinese film industry faced many challenges during this time, including restrictions on the production of films, censorship, and economic difficulties. However, despite these challenges, the Chinese film industry continued to produce films that were popular with the public, and the films continued to be shown in theaters throughout China. The Chinese film industry continued to be an important part of Chinese culture and history, and continues to be a source of pride for the Chinese people.

**CHINA**

**Legislation** — The growing intensity of censorship and regulations began to take its toll on the industry. The Central Motion Picture Censorship Board in Nanking was established to enforce censorship rules, and the Nanking Censorship Board was abolished in 1936.

The amalgamation of important areas with the National Government during 1936, and the restrictions imposed by the government on the film industry, had a direct effect on the production and distribution of films in China. The government demanded a censorship fee in addition to the fee levied by the Censor Board at Nanking. This fee was based on the box office receipts, contract renewals, and distribution business in general. Despite these restrictions, the Chinese film industry continued to produce films, and the films continued to be shown in theaters throughout China.

**Competition** — Approximately 80% of the films exhibited in China were American. This trend represents an increase of approximately 2% when compared with the 1935 estimates. The business of American film distribution in relatively few foreign countries in general, and are endeavoring to avoid situations or dialogue that could be construed as disparaging to the peoples of other nations. China offers big possibilities for American films and intelligent consideration should be given to the market’s expansion possibilities. Writers and producers when dealing with things Chinese should keep in mind the Chinese point of view and thereby avoid censure, gain increased revenue, and add to the prestige and desirability of American films in China.

**Censorship** — The foundation of the Kwangtung independent provincial regime during 1936, and the amalgamation of this important area with that of the National Government had a direct effect upon the censorship requirements formerly enforced at Canton. Prior to the direct control of this area by the National Government, Canton demanded a censorship fee in addition to the fee levied by the Central Motion Picture Censorship Board at Nanking. This Canton requirement was in complete disregard to instructions issued by the Nanking authorities which stated that all films entering the Nanking censorship were free from further provincial censorship in China. Upon the fall of this independent political regime in July, the Canton Censorship Board was abolished and all motion pictures have since been relieved of this local administration. In addition to Nanking censorship, local censorship at no additional charge is enforced in the International Settlement and French Concession at Shanghai; separate certificates are necessary for the British Crown Colony of Hong Kong for which a nominal charge is required by the Nanking Censorship Board at Nanking. Films entering the South Manchuria Railway Zone are charged a nominal inspection fee by the Dairen police which permits their exhibition throughout this entire area without further censoring.

When feature motion pictures imported from abroad are submitted to the Censorship Board at Nanking, they are inspected and censored. They are also subjected to a 20% charge of the box office receipts on the gross receipts. In the cases of action, while trailers require 8 copies. All of the above printed matter, with the exception of the foreign language continuities which are generally made in English, are printed on special forms authorized by the Censor Board and at the expense of the distributor. The censorship fee levied by the Nanking authorities is $2.00 per 500 meters or fraction thereof. After the Board’s approval, a license and tax fee amounting to yuan 3.10 is charged per subject. Stronger measures have recently been adopted whereby all foreign motion pictures imported into China and deemed derogatory to the nation by the Central Film Censorship Board will be confiscated. In addition to this there are state police duties to be fulfilled, and efforts will be made to have every motion picture that has been judged derogatory to China confiscated and destroyed, exhibited neither in China or anywhere abroad. It is said that any producer refusing to comply will find his product banned from China permanently.

**Impress from U. S. A.—**

1935—Positive Sound $0.500 ft. $1,150

1936—First (10 Months) Positive Sound 41,034 ft. $1,241

Taxes and recreation taxes on the playing of silent pictures.

The price of admission to the principal motion picture theaters vary from 50 rupee cents ($0.18) to $1.24.

**Sound—** 14 theaters are wired for sound.
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large coastal cities and those of smaller size in the interior. Westerns or "horse operas" have lost considerable ground and their future value to distributors in the China field is doubtful except in the case of smash hits.

Copyright Relations—United States Commercial Treaty of October 8, 1903, provides for reciprocal protection.

Production—Inasmuch as this resume has been prepared before the end of the year, exact figures on the number of Chinese pictures produced during 1936 are not available for pictures generated from Chinese producers and distributors in Shanghai and Canton, the two principal centers of production, reveal that during the year the transition to sound pictures began and the industry has been in full swing—generally begun in 1934 and 1935, has now been practically completed. In 1935 there were approximately 12 silent features and 34 sound features produced. Reports from Canton show that there were approximately 30 sound features (Cantonese dialect) and only several silent films produced, thus making a total of approximately 64 feature sound films and about 16 silent for that year. Incomplete returns for 1936 from Shanghai studios show that approximately 43 to 50 sound features and 60 to 70 silent films. Production figures for Canton for 1936 are unavailable at this time but it is believed they will correspond to the production increase witnessed in the Shanghai studios during the year.

One of the interesting developments in 1936, and which is directly a result of the liquidation of the Kwangtung independent provincial regime, is that pictorial material for films depicting "doubtful" territories is definitely discouraged. It is believed that high officials of the Central Publicity Committee in Nanking have decreed that the use of dialects other than Mandarin and the national language, will be prohibited in domestically produced motion pictures. However, all motion pictures with Cantonese dialogue now in circulation shall be allowed to continue showing in Kwangtung and Kwangsi, but pictures now under production and using the Cantonese dialect must be completed and censored at Nanking within 2 months (ending about December 31) and from then on, no picture with such dialogue may be produced.

These studios were not active during the first half of 1936 but production increased noticeably during the latter half partly as a result of government encouragement and increased production capacity of the studios. The industry in the audio-visual field for the most part has functioned along sound lines. Films have a patriotic appeal and are being produced successfully throughout the year.

Principal improvements in the industry are: (1) increased efforts to modernize studio equipment, (2) condensation of story plots, (3) quality of photography, (4) construction of sets and set dressing, (5) advertising. There is still, however, much room for improvement in such departments as financial and business management, recording, dubbing, special effects, editing, and laboratory work. Much of this improvement, of course, depends upon the installation of proper equipment and the facilities for training in its use.

Definite advances have also been made during the year in educational motion pictures. The Ministry of Education has put into execution a plan which objectives, (1) to use educational films to supplement teaching in the primary and secondary schools, (2) to import common knowledge to the masses, and (3) to provide suitable exploitation for the purchase and showing of films of educational value. Each province has been divided into 2 or 3 districts in order to facilitate the distribution of films. One technician designated to each district whose duties are to show educational films in every town and village in his district. These programs are to be supplied regularly by the Ministry of Education and presented in temples, schools, or wherever it is conveniently suitable. This operator works under the direct supervision of the Department of Education of his particular province and each provincial department is held responsible for the distribution and showing of these films and must submit monthly reports to the Ministry.

The Central Studio in Nanking, a government project completed in 1935, has evidenced genuine merit in the technical resources employed. In 1936 the studio produced its first 2 feature length pictures. In addition, this studio in 1936, namely, "The Warrior" and "The Secret Code.

One of the highlights of the distribution field is the rapid stride Nanking has made in assuming a place in the important market of the republic. The experience of motion pictures. Fifteen years ago, with a population of approximately 300,000 the city has rapidly grown in size until today 1 million people are domesticating in the capital. With the city as recently as 5 years ago the city was not considered of any value to distributors; Shanghai, Hong Kong, Canton, and Tientsin then holding the ranking of motion pictures in the Republic. Today Nanking has moved into third place being only surpassed by Shanghai and Hong Kong for the release of both foreign and国产 films.

Chinese pictures are steadily gaining in domestic popularity and producers have increased attention to their entertainment and educational value as well as extending efforts to improve their technical quality.

Taxes—Taxation is high and varies in different parts of the country.

Theaters—There are about 300 standing theaters properties including Manchuria, Hong Kong and Macao with an aggregate seating capacity of approximately 155,000 for theaters equipped for sound and approximately 80,000 for silent houses.

Sound—Approximately 183 theaters are wired for sound with an average seating capacity of 800 per house. During 1936 the installation of American sound reproducers for projection equipment is reported to have advanced by more than 100% compared with 1935. The principal reason is principally attributed to augmented sales efforts on the part of American representatives in China and to the fact that silent theaters are being converted into sound theaters with another 100% being made over for being that much of the old sound equipment of various makes has now become obsolete. Theater owners are also becoming increasingly aware that the additional expenditure needed for the installation of American equipment is compensated for by its durability, quality, and by box office receipts. These new orders have chiefly come into the larger cities such as Shanghai, Nanking, Hong Kong and Canton and are about equally distributed between foreign and Chinese enterprises.

It still holds true, however, that China generally remains a price market particularly for equipment of this type. While domestically manufactured or "reassembled" sound reproducers are firmly used in many Chinese theaters, the market for such equipment has not progressed in proportion to the rise witnessed in the demand for the American product. In fact, one of the leading Chinese manufacturers of sound reproducers discontinued this line of their business during the year as it is reported to have proved unprofitable due to delayed payments of "domestic" banks and the amount of import organizations copying their product to the detriment of their own sales. While American representatives are anticipating that the 1937 market will reflect a rise, the 1936 level, China's nationalization of silver and the yuan's subsequent decline in value in terms of foreign currencies, coupled with domestic products and prices, may offer such unfavorable conditions, exclusive of any political uncertainties, may tend to make it increasingly difficult for the Chinese to extend their full import volume of
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Film-Import and Export
business to American manufacturers or permit them to take complete advantage of the superior products offered by American manufacturers of sound equipment.

Imports from U. S. A.—
1935—Positive Sound 1,633,027 ft. $29,455
   Negative Sound 8,313,010 ft. $147,072
1936—Positive Sound 1,262,514 ft. $21,394
   Negative Sound 56,780 ft. 496

DISTRIBUTORS AND IMPORTERS

SHANGHAI
Paramount Films of China, Inc., 142 Museum Road.
Fox Film, Fed., Inc., U. S. A., 142 Museum Road.
Kristol & Kristel (Distributing United Artists Productions), 142 Museum Road.
Metro-Goldwyn-Mayer of China, 55 Embankment Building.
Universal Pictures Corp. of China, 623 Szechuan Road.
Peacock Motion Picture Company, Inc. (Handling R. K. O.), 142 Museum Road.
Warner Brothers, 1st National Pictures (China), Inc., 136 Embankment Building.
Columbia Pictures, 625 Szechuan Road.

PRODUCERS

SHANGHAI
Star Motion Picture Company, Ltd., 744 Route Bourgeat.
United Photoplay Service, Ltd., (a) China Sun Studio, Pass 1980, 1 Avenue Joffre, (b) Great China Lillum Studio, Lane 175, 303 Yengping Road.
Unique Film Production Co., 111 r G. Kahn.
Kai Ho Lin Film Production Co., 1 Jen Chong Li, Kraeteren.
Yen Hua Motion Picture Co., Chin Sze Doo Temple, Jessfield Road, French Concession.
Chinan Film Production Co., 119 Jinke Road, Wha Wei Trading Co., Ltd., 119 Jinke Road.

COLOMBIA

Legislation—None.
Censorship—Censorship comes under the direct control of the National Government in accordance with the provisions of Nos. 331 and 700 of 1932. Boards of censorship in each departmental capital, consisting of three members and three alternates (5 members and alternates in the City of Bogota), serving without remuneration review pictures in each department. Once a picture has been passed by the censorship any departmental board of censors the law prescribes that it may be exhibited throughout the Republic without further censorship. However, in practice certain departmental censors insist upon approving a previously censored picture before allowing it to be shown in the district under their jurisdiction. Censorship is not strict.

Competition—Approximately 80% of the features released in Colombia are American made. During the past year there has been a considerable increase in the number of British features displayed, and also in the number of French, German and Mexican pictures shown.

Copyright Relations—Colombian basic copyright laws date from 1886 and subsequent laws do not specifically deal with motion pictures. Present copyright laws are considered inadequate. Colombia is not a member of the International Convention. The following laws and decrees make up Colombian copyright legislation:
   Law 32 of 1886, Decree 665 of 1886.
   Law 57 of 1887, Decree 1226 of 1922.
   Law 104 of 1922, Decree 1708 of 1930.
Production—There are no studios in Colombia, production being limited to occasional news reels and advertising films.

Taxes—The National Defense Tax of 10 per cent on gross receipts is a motion picture exhibition tax established by Law 10 of 1932, was modified by Presidential Decree effective as of March 1, 1935, as follows: 5% on tickets up to and including 20 centavos, 6% on tickets from 21 centavos to 30 centavos, 7% on tickets from 31 centavos to 40 centavos, 8% on tickets from 41 centavos to 60 centavos, 10% on tickets over 60 centavos. This reduction represents a saving of about 3.5 per cent of the former tax, and lowers direct taxes on the motion picture, exhibitor to about 20 per cent as compared to 23.5 per cent previously to the recent decree.

Poster taxes: for one-sheet posters, 0.80 centavos per set of 30; for two-sheet posters, 1.60 pesos per set of 30; for three-sheet posters, 2.40 pesos per set of 30. (Peso valued at approximately $0.57 U. S.,)

Theaters—Approximately 210 theaters in Colombia with a total seating capacity of 40,000.
One of the most interesting developments in the motion picture exhibition business in Colombia during recent months has been the steady increase in the number of non-American films shown in Colombian motion picture houses. The more effective competition is to be found in European produced pictures, but films of Latin American origin also are being marketed even though in comparatively small numbers.

It is believed that British made films represent the most important competition both from a quality and numerical standpoint. The theater-going public, while seemingly preferring American made pictures because of more interesting plots, better acting and superior direction, appreciate the superiority of the British picture over its European rivals.

Sound—130 theaters are wired for sound, and about 30 others are supplied periodically with portable sound equipment.

Imports from U. S. A.—
1935—Positive Sound 3,131,891 ft. $65,270
   Negative Sound
   1936—(First 6 Months)
      Positive Sound 2,040,754 ft. $58,950
      Negative Sound 30,362 ft. $891

DISTRIBUTORS AND IMPORTERS

BOGOTA
Paramount Films S. A., P. O. Box 333 Bogota, Col. S. A.
Metro Goldwyn Mayer De Colombia, S. A., P. O. Box 1601, Bogota, Col. S. A.
Twentieth Century Fox, De Colombia, S. A., P. O. Box 1107, Bogota, Col. S. A.
United Artists De Colombia, S. A., P. O. Box 383, Bogota, Col. S. A.
Lince Puig Arenzmina, P. O. Box 398, Bogota, Col. S. A.
Cine Colombia, S. A., Cine Colombia, Medellin, Col. S. A.

COSTA RICA

Legislation—There are no laws affecting the importation of motion pictures.
Censorship—There is a Government censor. The censor is appointed by the Governor of San Jose, though the Secretary for the Interior is the final judge.

Competition—During 1936, out of 484 films shown in Costa Rica, 449 were American.

Copyright Relations—Exchange of copyright treaties.

Production—No films are produced in Costa Rica.

Taxes—A tax is imposed by the National Government of 5 per cent of the gross box receipts. Another tax of 5 per cent is imposed in the net receipts (income tax). The latter tax applies to practically all businesses.

Theaters—37 theaters in Costa Rica. Total seating capacity 20,727.
Theater presentations show daily at 3, 7 and 8:30 P.M. and on Sundays and holidays give additional exhibitions. Tastes of audiences are similar to those in the United States, with action pictures in demand. American stars and American pictures in general, with super-imposed titles in Spanish are preferred. There is a general objection to dubbed Spanish films.

Sound—16 theaters are wired for sound.
CUBA

Legislation—In the Gaceta Oficial of June 10, 1936, Extraordinary Decree No. 190 was approved Decree No. 1556 signed by the President and the Secretary of Interior on June 8, 1936, creating a Cuban Board of Motion Picture Censors in the City of Havana. The purpose of this Board is to review all pictures destined for Cuban distribution which have been produced in the United States. The old Board of Review, Comision de Peliculas creada por Decreto No. 1521 of September 20, 1926, and No. 361 of March 2, 1927, will continue to function in Havana but its activities have been limited to reviewing pictures not produced in the United States.

As a result of protests by American film companies and their refusal to submit films to the New York Board there was issued Decree No. 2131, published in the August 5 issue of the Official Gazette, allowing importers to submit films under Decree No. 1556 of June 2, published in the Official Gazette of June 10, which authorized the establishment in New York of a film censorship board.

By the dissolution of the New York board censorship of American films is returned to the Havana Censorship Board.

A bill has been introduced in the Cuban Senate providing for the creation of an organization to be known as the Patronato de la Cinematografia Nacional (National Motion Picture Board), to supervise, promote and otherwise assist the development of a motion picture industry on the Island.

The proposed legislation would create an Academia de Cinematografia Nacional (Motion Picture Academy) which would engage the services of cameramen, make-up artists, electricians, etc., organize a section of declamation for motion picture work, provide dancing masters, etc.

The bill also states that the Board would lend financial assistance to Cuban individuals or companies set up in the country to produce films.

Funds for the financing of the Board and its activities would be raised by an emission of postage stamps not exceeding a total face value of 100,000 pesos. A special drawing of the National Lottery is also proposed in the bill, to enlarge the funds of the Board.

Censorship—Regulations governing the censorship of films provide for the inspection of films by the Film Censor on Board under the jurisdiction of the Department of the Interior (Gobernacion). The decision as to whether a picture may or may not be exhibited is determined by this Board, which was reorganized in August, 1936, and is composed of the Secretary of the Interior and five members. Decisions are valid provided they are concurred in by three of the members. Most of the films are approved by the Commission from synopsis sheets and photos. Law No. 61, promulgated in the Gaceta Oficial on April 3, 1933, creates a “Comision Nacional de Examen de Obras Teatrales y Peliculas Cinematograficas,” to be composed of 11 members of various organizations.

The Secretaria de Govenacion (Department of the Interior) which is charged with the censorship of motion pictures exhibited in Cuba, has verbally requested the distributors of news reel films to make an effort to eliminate from such films all scenes showing the horrors of the factions engaged in civil war. Spanish civil war films have been taken in order to lessen the possibility of disturbances in the theaters, due to the too vigorous exposure of approval on the part of members of the audience, of one or other of the warring groups.

Competition—Films shown are 80 to 85 per cent American. The remaining business is divided among the films from Great Britain, Spain, France, Germany, Mexico and Argentina.

Copyright Relations—Copyright Act 1909 by Presidential Proclamation, November 17, 1902, extended by April 9, 1910. The new Patent and Trade Mark Law of 1936 gives special protection to motion picture films apart from that under copyright law. Trade mark of manufacturers or producer must have been registered prior to application for registration of film. Application must be held by producer or assignee in Cuba.

Production—Motion pictures are not produced in Cuba. There is a small production from time to time of news film shots. Two firms have been working during recent months in the preparation, for showing in Cuban theaters, of very short films with sound accompaniment, of an advertising nature.

Taxes—Distributors in Havana are subject to a municipal business tax of $375.00 per year. They are also subject to the Cuban Government tax of 3 per cent on gross receipts and a tax of 1½ per cent on gross sales. In addition, there is a scaled stamp tax on the face value of contracts signed by exhibitors and distributors; ¼ per cent remittance tax; and Maternity Tax of ½ per cent of gross payroll.

Theaters—It is estimated that at present about 350 theaters are in operation throughout the Island. Sound—300 theaters are believed to be equipped with sound apparatus.

Imports from U. S. A.—

1935—Positive Sound 5,107,132 ft. $97,827
Negative Sound 1,006.20
1936—(First 10 Months) Positive Sound 4,500,179 ft. $99,123
Negative Sound 21,328 ft. 216

DISTRIBUTORS AND IMPORTERS

HAVANA

United Artists Corp., Rafael Ma. de Labra No. 39
Cia. Distribuidora de Peliculas Estrada Palma No. 75
Columbia Pictures, Estrada Palma No. 92A
Cia. Cubana de Peliculas (RKO), Estrada Palma No. 73
Fox Films de Cuba, Estrada Palma No. 85
Metro-Goldwyn-Mayer de Cuba, Raimundo Cabrera No. 80
Paramount Films de Cuba, Inc., Raimundo Cabrera No. 112
Select Pictures, America Arias No. 13
Warner Bros.-First National, Estrada Palma No. 59
Cinco, Estrada Palma 92
Commercial Films Co., Aguilera No. 26
Hispania Films, Aguilera No. 63
International Films de Cuba, Estrada Palma 69
Liberty Films de Cuba, Colón No. 9
Exclusivas Cima, Colón No. 9
Republic Pictures, Estrada Palma No. 59
Selecciones Capitolio, Aguilera No. 24
Agencia Films Argentinos, Trocadero No. 9
Ufa, Trocadero No. 9
Tomas Portoles, Estrada Palma No. 79

HAVANA STUDIOS

B. P. P. Pictures, 9th St., between 5th and 6th Avenues. Reparto, Miramar Laboratorio Liberty, Rafael Maria de Labra No. 31.

CZECHOSLOVAKIA

Legislation—American producers resumed distribution on February 8, 1935, no American sound feature having been shown by any large producers from August 20, 1932, until that date, with the exception of one company which was bound by contractual relations. Negotiations regarding the return of American pictures to the market were conducted by several times in 1934 without result due to refusal of Government to modify existing control. At the end of October, 1934, negotiations were resumed.
An instruction of the Ministry of Commerce, published in the Official Gazette of November 16, 1934, and effective on that date, set forth certain new regulations applying to the import of export motion picture films. The provisions thereof, with subsequent amendments, were as follows:

1. Exposed motion pictures may be imported only by individuals, companies, or juridical persons who possess a trade license for producing or dealing in such films and who comply with the provisions set forth in this instruction, provided that upon their own application they are entered in the register of importers by the Ministry of Commerce. Import licenses are not transferable and will be issued to the exchange which will distribute films in the country.

2. Applications for an import permit are to be submitted through the Czechoslovak Association of Film Industry and Trade in Prague.

3. Each importer must in advance and at his own expense show the picture to the Film Advisory Committee.

4. Each sound feature film imported into Czechoslovakia and approved by the Film Advisory Committee must be entered in the register of imported sound feature films, which is kept by the Czechoslovak Association of Film Industry and Trade in Prague. Imported silent pictures, as well as sound features up to 30 minutes in length, and an advertisement in newspapers, news, and documentary pictures must be entered in the register of other imported pictures, kept by the Czechoslovak Association of Motion Picture Industry and Trade.

5. Entry in the register may be made only when the applicant submits a certificate from the Ministry of Commerce showing that there are no objections to the import of the picture under consideration.

6. Only after the importer submits evidence that the picture was entered into the register will the Ministry issue him an import permit for customs clearance and a certificate designated for the Ministry of Interior to be presented when the picture is submitted for censorship.

7. Imports of exposed motion picture films will be permitted in Czech language versions and in the language version of the country of origin. Dubbing of imported films to be shown in Czechoslovakia into another language is permitted only in cases when dubbing has first been done in the Czech language. All copies of such dubbed versions of the language spoken by a local minority must be provided with superimposed titles in the Czech language. The titles must be made in Czechoslovakia. Exceptions from the above provisions may be granted by the Ministry of Interior after a hearing of the Film Advisory Committee.

8. Importers of News-reels must include them weekly at least 20 per cent of the total meterage in quality Czechoslovak sound news and must have all copies of news reels made in the country.

9. Whoever imports a minimum of 5 sound feature pictures during a 12 month period must prove prior to October 1 of each current year that he is offering for distribution at least one cultural-propaganda short produced in Czechoslovakia in accordance with the suggestions of the confirmed Film Advisory Committee. A producer of a sound feature picture may be released from this obligation by the Czechoslovak Committee provided that said producer's feature contains sufficient cultural subject matter.

10. The proceeds of the registration fees will be applied to subsidizing the production of Czechoslovak sound films. The Association will pay to the producers of these films, within the limits of 210,000 crowns per branch of the Ministry of Commerce, 210,000 crowns per film under the following conditions, as amended to date:

(a) The producer is to submit the complete scenario to the Film Advisory Commit-
regulate film distribution and trade and the concentration of power implied therein. Less important was the alleged inadequacy of representation on the Film Advisory Committee. It appears possible that in addition to the representative of the Association of Motion Picture Industry and Trades Unions of the newly created Federation will be admitted to the Committee.

Censorship—Under the Ministry of the Interior, very strict. A total of 1,081 pictures censored during 1936, of which 1,060 were released for showing, the latter number including 341 feature films; 21 pictures were banned, of which 13 were American and 5 were German. During the January to September period of 1936, 220 feature films were passed by the Board of Censors, 101 features were of American origin, of which 12 were American versions.

Competition—The total 1,146 sound features released by the censors, 157 were American, 80 German, 36 Czechoslovak, 20 Austrian, 18 French and 13 British. This indicates the important position of American companies, as assumed since distribution was reserved on the Czechoslovak market February 8, 1935. In 1934 only 25 American features had been authorized for showing. Furthermore, for the first 10 months of 1936 show 111 sound features (including 14 German versions) out of a censored total of 250 features were American.

Copyright—Recent reciprocal declarations between Czechoslovakia and the United States exchanged April 27, 1927. Citizens of one country are assured full copyright protections in territory of the other. The Act into effect March 1, 1927, under United States Copyright Act of March 4, 1909 and Czechoslovak Copyright Law of November 24, 1926, and amendment made thereto in Law of April 24, 1936.

Production—During 1935, a total of 24 sound feature films were produced, of which 21 were in Czech and 3 in other languages (German and French). In addition 6 versions of Czech films were made during the first nine months of 1936, 19 feature films produced in Czechoslovakia were passed by the film censors.

Studios—The A-B Motion Picture Studios showed a net profit of 282,435 kronen from 1935 operations as against 324,504 kronen in 1934. Czechoslovakia’s second studio—the “Host”—which has been in financial difficulties since it was opened (and even temporarily in 1934) procured a Government guarantee of credits in an amount of 3,500,000 kronen in October, 1936. A third film studio and a color film laboratory are reported as projected.

Taxes—Very high. The present municipal entertainment taxes averaged 35 percent of gross receipts in sound theaters and 25 percent in silent theaters. Interests of Industry has prepared a draft of a law which would lower these rates to about 20 percent and 15 percent, respectively, and in addition establish differential tax rates for films rated according to cultural value.

Theaters—There are 1,833 theaters (290 showing daily, 715 two to six times weekly, and 828 once weekly) as against 1,955 at the close of 1935. The decrease is due to communities which have renamed the total seating capacity was 578,872 persons.

Sound—Of all theaters, 1,343 were wired for sound and had a total capacity of 48,545, representing an increase of 525 theaters in the last two years.

Imports from U. S. A.—1935—Positive sound 1,292,182 ft. $26,725 Negative sound 52,770 ft. 2,160 1936—(First 10 months) Positive sound 1,523,912 ft. 29,349 Negative sound 16,172 ft. 203

PRODUCERS
A.B. Akkove filmové tovarny, Prague, Barrandov. Elektrofilmm a.k. spol. Prague II., Vodickova ul. 34. Meissnerfilm, Prague; tovarny for re-recording of American films. Modlováfilm sp s. r. o., Prague II., Vlašské with capacities 483, representing an increase of 525 theaters in the last two years.

Imports from U. S. A.—1935—Positive sound 1,292,182 ft. $26,725 Negative sound 52,770 ft. 2,160 1936—(First 10 months) Positive sound 1,523,912 ft. 29,349 Negative sound 16,172 ft. 203

DENMARK

Legislation—As in recent years motion picture during 1936 were not affected by the Danish import control system which has severely reduced the importation of most other commodities, especially American, since July, 1936, import permits have been required for the importation of exposed films with Danish text. As a result such films are now provided with Danish text locutions. Further, the Danish Nordisk Films Company A/S, Frederiksborggade 25, and Joh. Ankerstjerna, Lygten 49, both in Copenhagen, have proposed that a new foreign exchange control law is now under consideration by the legislature which will extend the system until the end of 1938, but so far as can be ascertained this will not operate to restrict the importation of films.

Patent Decision—The supreme court in Denmark on October 14, 1934, sustained a decision of a lower court granting an injunction to Nordisk Films Company A/S, Copenhagen, forbidding the showing in Denmark of American pictures using the so-called “noiseless intensity system” on the ground that this use infringed the Petersen & Poulsen patents held by Nordisk Films Company A/S. Following this decision four American companies closed agreements with Nordisk Company A/S whereby the American companies were obliged to pay a license fee to the Danish company amounting to 3,500 kroner for each film showing using the “noiseless” patent. The agreements further provide that news reels and shorts are exempt from the tax if they are shown only as extra numbers. If they comprise the major part of the program they are subject to the fee.

Two American film companies refused to sign the agreement, claiming that the films, which are re-recorded on special equipment developed, are not covered by the Nordisk Film Patent. The lower court in these cases upheld the legality of showing the re-recorded films without payment of a license fee and the case was appealed to the supreme court which in the early part of 1936 affirmed the decision. Nevertheless, one of these companies, made an agreement obliging itself to pay 700 kroner for each film shown using the “noiseless” patent.

The other American company which won its case continues to import films. It is claimed that the Petersen & Poulsen motion picture patents cover the “noiseless intensity system” as used by a well-known American company.

Efforts are being made to enforce the Petersen & Poulsen patents in Sweden, England, Norway and Finland.

Censorship—The Danish film censorium, leaving the fiscal year 1935-36, ended March 31, reviewed a total of 2,187 films (including copies and advertising) having a total length of 1,713,120 meters as compared with 1,858 films with a total length of 1,446,140 meters the year before. Of these films 398 (of which 259 were copies) were pictures having a length of over 1,000 meters as compared with 378 pictures having a length of over 1,000 meters the year previous; 364 were pictures having a length under 1,000 meters (190 the preceding year); 566 were news reels, topical films, etc. (407 the previous year); 3,476 were comedies (1,637 the previous year); and 367 were advertising films practically all of which had a length of less than 25 meters (537 the year before).

Of the 2,187 films (including copies) examined by censor in 1935-36, 1,097 having a total length of 973,960 meters were American (Corresponding figures for the previous year were 821 and 740,000) 279 totaling 68,400 meters were Dutch (194 and 278,840); 253 totaling 265,770 meters were German (163 and 192,110); 61 totaling 20,214 meters were Swedish (57 and 76,840); 57 totaling 72,000 meters were British (46 and 49,085); 39 totaling 25,235 meters were Austrian; 6 totaling 8,820 meters were Russian; 5 totaling 4,475 meters were Hungarian;
totalling 2,050 meters were Norwegian, 2 totalling 2,585 meters were Italian; 2 totalling 2,390 meters were Swiss; one of 370 meters was Yugoslavian, and one 255 meters.

The number of silent films shown in 1935-36 is estimated to have been less than 20 as compared to 67 in 1934-35, of which none were feature films.

No dubbed films were exhibited in the Danish market in 1936.

Censorship Regulations—All films shown publicly in Denmark were shown under the Film censor (The Government Film Censor), Frederiksholmskanal 27, Copenhagen, who is under the jurisdiction of the Ministry of Justice.

In 1935-36 there were 329 films, and 362 films in 1934-35. Two foreign films to 2,092 films, including copies, having a length of 1,499-410 meters as opposed to 1,750 films, including copies, having a length of 1,152,095 meters in 1934-35.

In all 86 films (including copies) with a length of 194,930 meters were forbidden for children in 1935-36 as against 29 films (including copies) with a length of 282,320 meters in 1934-35. 9 films totalling 18,780 meters were completely rejected by censor in 1935-36. In the 1935-36 year a total of 1,427 meters was cut from 48 films, including copies, as compared with 1,131 meters cut from 43 films, including copies, in 1934-35.

16 millimeter films became more popular in 1935-36. One theater owned and operated by the State Railways and located in the building of the main railway station in Copenhagen specializes on these films. A total of 120 films of the 16 millimeter type were shown in 1935-36, most of which were topical or news reels.

Censor fees are 6 ore per meter (one krone equals 100 ore, about 29 cents) for Danish and foreign films except news reels and advertising films for which the fee is 3 ore per meter.

Competition—A total of 229 feature films were released during the months of March and April 1936. The number of films released compared with 283 during the same months of 1935. American leadership made further advance on a percentage basis, viz. from 59 per cent of all films shown in March 1935 to about 68 per cent in March 1936. Of the total releases through September 1936, 147 American as against 170 in the corresponding period of 1935. German producers increased their participation from 40 films in 1935 to 41 in 1936, or from 14 per cent to 18 per cent. British releases dropped from 30 in 1935 to 11 in 1936, or from 10 per cent to 4 per cent; French films declined in number from 9 to 5, or from 3 per cent to 4 per cent; Swedish from 13 to 10 films, or about 4 per cent; and Danish from 10 films to 6.

Other releases were from a Hungarian, one Hungarian, one Russian, and one Yugoslavian. The number of prints of domestic films continued to outrank all except the American.

The imports of films remained unchanged. Two American historical films were especially well received.

Copyright Regulations—Established by Presidential Proclomation May 9, 1893, extended April 9, 1910, and December 9, 1920.

Production—Nordisk Film Company A/S, Frederiksgade 25, Palladium A/S, Axelsborg; and Teatrenes Filmkontor Jernbanegade 4, all of Copenhagen, are the only Danish producers of motion picture features. The other companies specialize in advertising films or short subjects. Each of these producers own one sound studio. The studio owned by Nordisk Filmm Company A/S has 5 stages and one sound recording apparatus, a Danish-Petersen recorder. The Palladium A/S studio has two stages and a Broa sound system (made by Bang and Olufsen, Struer, Denmark). Teatrenes Filmkontor (Asa Film) has one stage and a German Bauer sound apparatus.

Only 6 features were released by Danish producers in 1934-35, as compared with 22 in 1935-36. Three were produced by Palladium, two by Teatrenes Filmkontor, and one by Nordisk Filmm Company. No films were produced in cooperation with Swedish or foreign producers in 1936. The Danish Film Industry claims that the existing amusement tax of 40 per cent of box office receipts is too heavy in view of the limited size of the market for Danish films and has petitioned the government for relief. This request has not been granted and as a result the producers have preferred not to give out information respecting their production plans in 1937.

The three films released by Palladium during 1935 were "Smukshauergen" (The Glowing Fields), "Milliomardrengen" (The Millionaire Boy), and "Panserbase" (The Cop). The two films released during the same year by Teatrenes Filmskontor were "Smukshauergen" (Sunshine over Denmark) and "Cirkus Revuen" (The Circus Revue), while the title of the only film produced by Nordisk Films Company A/S in 1936 was "68 Trackers" (Sixty Lotters).

Taxes—Exhibitors in Denmark are burdened with a 40 per cent tax on box office receipts.

In the fiscal year 1931-32 ended March 31 (the latest in which for which statistics are available), the amusement tax on films yielded 4,691,725 kroner (5,909,975 kroner in 1933-34). Of this amount 3,139,795 kroner was collected by Copenhagen theaters (3,124,426 in 1933-34). As the amusement tax on films is equal to 40 per cent of the gross ticket price it will be seen that the total box office turnover at all Danish motion picture theaters was approximately 14,775,000 kroner in 1933-34 and 16,230,000 kroner in 1934-35.

Films of special social or educational value may be exempted from tax by the Ministry of Justice. Four or five films are granted this privilege each year.

Theaters—On April 1, 1936, there were 352 motion picture theaters in Denmark as against 340 the year before.

The generally imposed economic conditions prevailing in Denmark in 1936 reduced owners of cinema theaters and receipts from ticket sales, particularly in the urban districts, are estimated to have been above those for 1935.

American productions strengthened their foothold and so did all foreign films considered as a whole. Danish films continued to exercise great drawing power but because their market is limited to one small country it is difficult to keep a high artistic standard and at the same time make a profit on them. Competition among local film exchanges was enhanced by the establishment of new offices.

Most important of the new theaters constructed during the year are "Ibella B" in Copenhagen with about 900 seats (German Bauersound installation) and "Solteatret" in Randers with about 500 seats (Danish Bofa sound installation). The former is a first-run and the latter a second-run theater.

A number of older theaters were reconstructed and modernized during the year particularly in the provinces where many smaller theaters were housed in builldings or auditoriums that were originally constructed for other purposes.

No theaters are owned by foreign motion picture producers or distributors and there are no chain theaters, both such forms of ownership being impossible under the provisions of the Danish motion picture law.

The table which follows lists Danish cinemas according to capacity, number of performances given yearly and the annual license fee to which they are subjected:

<table>
<thead>
<tr>
<th>No. of Theaters</th>
<th>Seats</th>
<th>Performances</th>
<th>Lic. Fees</th>
</tr>
</thead>
<tbody>
<tr>
<td>Up to 100</td>
<td>Up to 1,000</td>
<td>Unlimited</td>
<td>Kr.</td>
</tr>
<tr>
<td>131</td>
<td>500</td>
<td>151</td>
<td>0</td>
</tr>
<tr>
<td>47</td>
<td>500</td>
<td>300</td>
<td>150</td>
</tr>
<tr>
<td>25</td>
<td>500</td>
<td>400</td>
<td>300</td>
</tr>
<tr>
<td>8</td>
<td>850</td>
<td>800</td>
<td>5,000</td>
</tr>
<tr>
<td>14</td>
<td>1,000</td>
<td>1,200</td>
<td>1,800</td>
</tr>
<tr>
<td>8</td>
<td>1,200</td>
<td>2,000</td>
<td>2,500</td>
</tr>
</tbody>
</table>

Greater Copenhagen (including suburbs) with a population of approximately 900,000 had 44 motion picture theaters in 1936, with a total seating capacity of 26,874 as against 41 theaters with 24,578 seats a year previously. Of the 44 theaters, 37 seat up to 1,000 persons; 21 from 500 to 1,000; and 5 over 1,000.

Statistics pertaining to greater Copenhagen in...
dictate that attendance at motion picture houses increased from 1934 to 1935, a gain of 947,000 or about 9 per cent. The increase in ticket sales in Copenhagen proper has continued in 1936, its cinema having sold 5,127,931 tickets during the same months of 1936 as compared with 4,975,840 tickets during the same months of 1935, a gain of 152,091 or about 3 per cent.

Sound—Practically all of the theaters are now wired for sound and about 175 give daily performances.

**Imports from U. S. A.—**

- 1935—Positive Sound films, 3,764,943 ft. $75,713
- 1936—(First 10 Months) Positive Sound films, 3,464,941 ft. $69,595
- Negative Sound films, 101,752 ft. 1,635

### DISTRIBUTORS AND IMPORTERS

**COPENHAGEN**

- Atlantic Film, Vesterport.
- Atlas Film, Vesterport.
- Columbia Film A/S, Boulevard 2A.
- Constantin Films A/S, Smallegade 2B.
- Dansk-Svensk Film 1/8, Nygade 3.
- Europa Films, domiciled Rådhusgade 5.
- Fotograma A/S, Nygade 3.
- Fox Film A/S, Frederikshergade 16.
- Gefion Film, Vesterport.
- Gloria Film, domiciled Frederikshergade 16.
- Viggo Hansen, Kronprinsessegade 11.
- Kosmofilm, Vesterlåde 9.
- Minerva-Film, domiciled br. 1/K’s Gade 5.
- Filmaktieselskabet Nordyls, Vesterport.
- Filmaktieselskabet Paramount, V. Boulevard 29.
- Vald. Skaarup Film, domiciled Kronprinsensgade 16.
- Skandinavisk Film, Kobmagergade 67-69.
- Sankt Peder Filmen, Sankt Pederstræde 27.
- Teatrenes Filmskontor, Jernbanegade 4.
- United Artists A/S, V. Boulevard 2A.

### PRODUCERS

**COPENHAGEN**

- Nordisk Tone Film A/S, Frederikshergade 25.
- Carl Bauder.
- Palladium A/S, Axelborg.
- Svend Nielsen.

### DOMINICAN REPUBLIC

**Legislation**—Laws affecting the motion picture industry are confined to laws imposing taxes on undertakings and admission prices and such as restrict the admission of minors into the theaters.

**Censorship**—Censorship is exercised by a Municipal Commission. While there is no national law in regard to censorship, the municipal ordinance of Santo Domingo or a practically identical one has been adopted by the other municipalities. Censorship is very strict; while censorship has not been refused on any films, objections have been raised to many films on moral grounds.

In December 1936 the authorities have forbidden the showing of at least two pictures, because they have allegedly offended the national or patriotic feelings of the people of a country other than the Dominican. In addition, the showing of a film was prohibited on the alleged protest of the Cuban Minister or Charge d'Affaires, but in both cases it is believed that the objections were far-fetched.

**Competition**—95 per cent of the films shown are American, the other 5 per cent are British.

**Copyright Relations**—The title of each film might be registered for the Dominican trade mark law, but no occasion has yet arrived to resort to this recourse.

**Production**—There is no production in this market nor in any studio facilities.

**Taxes**—High.

Theaters in addition to the regular property taxes which are assessed against real estate of any class, must pay a special tax of 40 cents per annum for each seat. Tax on admissions is 2 cents per each admission up to 20 cents and 10 per cent of the admission price above 20 cents.

**Theaters**—23 theaters in Dominican Republic. Two new theaters, both wired for sound have been installed during the year 1936, one additional theater was opened in Santiago, and one theater was closed in Moca. The total seating capacity of the 23 theaters is 10,400.

**EASTAFRICA**

**Legislation**—There are no laws inimical to American motion picture interests in this market.

**Censorship**—Rules under the Kenyan Stage Plays and Cinematograph Exhibitions Ordinance came into effect 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 refused exhibition on the occasion of the approval. Approval may also be subject to a condition that the film may be exhibited only to non-Africans.

There are Censorship Boards at Nairobi, Kenya Colony; Dar-e-Salam, Tanganyika Territory; Kampala, Uganda Protectorate; and Zanzibar. Gangster films are seldom passed by Censorship Boards in East Africa. This is especially true in the Uganda Protectorate.

**Competition**—Mostly American films. With the improved quality of British films, the number shown has greatly increased. It is estimated that at least 75 per cent of the films shown in East Africa are of American origin. It is understood that almost all of the theater operators and the motion picture importers are tied up with contracts which in effect tie American and foreign firms not already having connections in East Africa.

**Production**—There is no production of motion pictures in East Africa.

**Taxes**—Taxes are very moderate.

**Theaters**—The theater at Eldoret, Kenya Colony, has been burned down, and one theater at Kampala, Uganda Protectorate, and another at Nairobi, Kenya Colony, have been closed. There are 13 theaters operating at the present time. Of a total of 13 theaters in East Africa, 11 are operating as follows:

<table>
<thead>
<tr>
<th>Country</th>
<th>Town</th>
<th>Sound</th>
<th>Silent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kenya</td>
<td>Nairobi</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Mombasa</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Nakura</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Tanganika</td>
<td>Dar-e-Salam</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Tanganyika: Kampala</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Zanzibar</td>
<td>Zanzibar</td>
<td>1</td>
<td>0</td>
</tr>
</tbody>
</table>

Total 11

Sound 13 theaters were wired for sound, of which only 11 are operating. There are also two sound outlets in Kenya Colony carried on trucks on
circuit to halls and hotels in Eldoret, Kitale, Kisumu and Kakamega.

It is estimated that during 1937 a total of four more theaters equipped for sound will be constructed at the following places:—Mombassa, Kenya Colony; Tanga and Mwanza, Tanganyika Territory; Kiganda, Uganda Protectorate.

Imports from U. S. A.—
1935—Positive Sound 203,795 ft. $2,574
Negative Sound
1936—(First 10 Months)—
Positive Sound 46,387 ft. $930
Negative Sound

Ecuador

Legislation—A decree of August 8, 1887, known as the law of Authors’ and Artists’ Proprietary Rights (Ley de Propiedad Literaria y Artistica) protects writers and artists, but this law is antiquated and its provisions do not cover the rights and protection of film producers and exhibitors. Consequently the laws of this country make it impossible to enforce exclusive rights to films by punishing the showing of them by unauthorized persons, and do not give any protection to the rights of producers of films. It is understood, however, that each individual film can be registered, and in that way the exclusive right to show that particular film in Ecuador can be obtained. Difficulties are encountered by most distributors in obtaining foreign exchange for payment of rentals of films although film imports have been exempt from the principal provisions of foreign exchange established by an executive decree of July 30, 1936.

Censorship—Board of Censors established in each province by executive decree. Only special prepared films or those receiving special permission may be shown for children. However, the law is not enforced and apparently the question whether a film is suitable for children is left to the parents.

Competition—85 per cent American.

It is reported that there has been a slight increase in the showing of foreign films during the period because of the advent on the market of low-priced Mexican films which have been circulating at the cheaper theaters.

It is estimated that twelve German, eight British, four Mexican, and two Argentine pictures were exhibited during the first ten months of 1936. It is said that no French films were exhibited during this same period. Quito appears to be the foreign market larger and better than Guayaquil. The competition of foreign films in Ecuador cannot be regarded as significant but it is the opinion of one distributor that this is partly due to limitation of foreign film production established by an executive decree of July 30, 1936.

Copyright Relations—Inter-American Copyright Convention at Buenos Aires, August 12, 1910.

Production—No moving pictures, either silent or sound, were produced in Ecuador. The small market would not warrant a domestic studio. During the past year a number of scientific and semi-scientific expeditions have been taking pictures in Ecuador and the Philippines.

Taxes—In accordance with an executive decree of January 30, 1926 (Registro Oficial No. 170, February 2, 1926 and No. 322, May 12, 1930) providing for the municipal taxes, the municipalities are authorized to collect up to 10 per cent of the gross receipts from the sale of admission tickets to theaters, motion pictures, concerts, horse racing, etc. The tax is 7 per cent in Quito; 5 per cent in Guayaquil; 8 per cent in other towns; and in other cities it ranges from 5 to 7 per cent. A tax of 10 centavos for national defense is now collected on all admissions to theaters except on tickets for the cheapest seats which are situated in the gallery or second balcony.

Theaters—There are a total of 34 moving picture theaters with seating capacity of 40,765 in Ecuador. This does not include the various projection rooms generally in club buildings in about 12 towns and villages; total shows were approximately 400 a month; total seating capacity is estimated at 6,000.

Important developments during 1936 may be considered the establishment of a circuit moving picture service which covers the small villages situated on the railroad line of Guayaquil to Riobamba, the chief centers being Alausi and Huigra, important railroad stations where there are schools, colleges and other places of the railroad workers. It is understood that portable equipment is used for this purpose and performances are twice weekly.

Sound—34 theaters are wired for sound.

Imports from U. S. A.—
1935—Positive Sound 43,170 ft. $631
Negative Sound
1936—(First 10 Months)—
Positive Sound 26,388 ft. $381
Negative Sound

Egypt

Legislation—Nationalistic propaganda is fostering the development of local sound film production in Arabic, since most Egyptians are not acquainted with foreign languages. A proposal has been made to the Egyptian Government, based on nationalistic grounds, by the local film industry proposing the compulsory use of a quota of Egyptian films in relation to foreign films. The object of this proposal is to encourage the Arab local film industry. Due to the present period of the Egyptian production at the present moment, it is expected that this proposal will not be favorably acted upon by the Government.

The sole competitive propaganda in foreign films in Egypt is being by Jews and Jewish sympathizers against films produced in Germany. Not more than three German films have been shown in Egypt since the inception of the anti-Semitic movement in that country.

By decree which appeared in the Journal Official No. 54 of May 7, 1936, the Egyptian Government prohibited the exhibition in Cairo of October, 1923, to facilitate the circulation of educational films. This decision, it is expected, will have a beneficial effect on the introduction of educational films in this market.

By decision of the Ministry of Interior, films produced locally should be accompanied by a certificate issued by the Censorship Office of that Ministry. The idea is to prevent the showing abroad of films which might be prejudicial to Egypt.

Censorship—Regulations are made under the Cinematograph Films Law, 1934.

In exercise of the powers vested in the Governor by the Cinematograph Films Law, 1934, His Excellency the Governor, with the advice of the Executive Council, is pleased to make and hereby makes the following Regulations:
1. These Regulations may be cited as the Cinematograph Films Regulations, 1935.
2. In these Regulations—
   "the Board" means the Board of Censors;
   "film" means a cinematograph film;
   "the Secretary" means the Secretary of the Board and includes an Assistant Secretary.
   "the Treasury" means the Public Treasury of Cyprus.
3. Every application of the approval of a film by a Censorship Committee shall:
   (a) be submitted or forwarded to the Secretary;
   (b) be in accordance with Form A in the First Schedule hereto; and
   (c) be made not less than three days before it is proposed to exhibit such film.
4. Every film in respect of which an application as in Regulation 3 hereof prescribed has been made shall be submitted for approval to a Censorship Committee.
5. Upon receipt of an application made as in Regulation 3 hereof prescribed, the Secretary may arrange with the applicant to have the film projected at his place of residence or at Nicosia at such time as the Secretary may appoint:
   Provided that if the applicant requests to have the film projected at any place other than Nicosia, the Secretary may, on payment by the applicant
of all travelling and other expenses required therefor, arrange that the film should be projected at the place requested by the applicant.

6. The fee shall be paid into the Treasury in advance by every applicant a fee of five shillings in respect of every film submitted for examination and approval by a Censorship Committee, and the official receipt for such fee shall be attached to the application by the applicant:

Provided that no fee shall be paid

(a) in respect of any film which does not exceed one thousand feet in length and depicts or relates to comics, reviews of world news, musical extracts, cartoons, educational or cultural subjects, or

(b) in respect of any film taken in Cyprus of less than thirty-five millimeters in width.

7. The decision of a Censorship Committee on an application for the approval of a film made as in Regulation 3 hereof prescribed shall be given in accordance with Form B in the First Schedule hereto, and shall be delivered or forwarded to the applicant within two days of the date thereof.

8. Every application for the approval of a poster by a Censorship Committee shall

(a) be submitted or forwarded to the Secretary;

(b) be in accordance with Form C, in the First Schedule hereto;

(c) be made not less than two days before it is proposed to display or distribute such poster.

9. The decision of a Censorship Committee on an application for the approval of a poster made as in Regulation 8 hereof prescribed shall be given in accordance with Form D in the First Schedule hereto, and shall be delivered or forwarded to the applicant within two days of the date thereof.

10. Any person who desires to appeal to the Board against a Censorship Committee to approve a film or part thereof, shall forward to the president of the Board an appeal in accordance with Form E in the First Schedule hereto, and shall pay into the Treasury a fee of five shillings:

Provided that if the Board allows the appeal, the said fee shall be refunded to the applicant.

11. Upon receipt of an appeal made as in Regulation 10 hereof prescribed, the President of the Board may arrange with the appellant to have the film projected at the appellant’s risk and expense at Nicosia at such time as the President may appoint:

Provided that if the appellant requests to have the film shown at any place other than Nicosia, the President of the Board, on payment by the appellant of all travelling and other expenses required, therefore, arrange that on the film should be projected at the place requested by the appellant.

12. The decision of the Board on an appeal made as in Regulation 10 hereof prescribed shall be given in accordance with Form F in the First Schedule hereto, and shall be delivered or forwarded to the applicant within two days of the date thereof.

13. Any person who desires to appeal to the Board against the refusal of a Censorship Committee to approve a poster shall forward to the President of the Board an appeal in accordance with Form G in the First Schedule hereto.

14. The decision of the Board on an appeal made as in Regulation 13 hereof prescribed shall be given in accordance with Form H in the First Schedule hereto, and shall be delivered or forwarded to the applicant within two days of the date thereof.

15. Upon a person exhibiting a film which has been approved by a Censorship Committee or by the Board, as the case may be, shall at every such exhibition, cause Form B, or Form F of the First Schedule hereto or whatever form is recorded to be posted and kept posted for public inspection in a conspicuous place in the theater, building or space in which such exhibition takes place.

16. The Secretary shall keep a Register of Films in accordance with Form J in the Second Schedule hereto.

17. These Regulations require that any decision or appeal shall be in accordance with a form in the First Schedule hereto, it shall be sufficient if the same is nearly in accordance with such form as hereinafter is referred to.

18. The following classes or kinds of advertising matter shall be exempted from censorship, that is to say,

(a) any slide, handbill or leaflet which displays only the title and class of the film and the names of the actors, and

(b) any locally produced programme, handbill of leaflet relating to a film which has been approved by a Censorship Committee or the Board, as the case may be.

Competition 78 per cent American 10 per cent French, 8 per cent British, 4 per cent Egyptian and all other countries.

Copyright Relations—The Revised Tribunals deal with infringements of trademarks, copyrights and patents under the principles of general law and rules of equity. There are no specific laws regarding this.

Production—Egypt's motion picture industry has made some progress since its establishment in 1927. The production of films, however, is still very limited and consists mainly of Arabic feature films. During the 1927-28 season, only 13 films have been screened while 5 other films are at the time of reporting in the cutting room in comparison with 13 films produced during the 1923-24 season. Most of the films made so far are for account of individuals who pool their capital as a speculative venture. These films enjoy runs generally in native theaters in Egypt and nearby Arab countries.

There are 5 small studios operating intermittently in Egypt and their equipment is relatively unimportant. The only large and up-to-date studio inaugurated in October 1936 is that of the Société Mier pour le Théâtre et le Cinéma, which is located about 5 miles from Cairo and one hour from the Pyramids. It is equipped with modern apparatus for taking both talking and silent films. The Company has so far produced only one musical drama and 6 or 7 news reels, but plans to work out an extensive production programme including a regular weekly news service and shorts on tourist propaganda, etc.

Taxes—The Egyptian Government has been induced to modify the amusement tax; last raised from December 11, 1933, which worked out roughly to a 10 per cent scale but with a minimum of P.T. 5 (approximately 25c) per seat on tickets for theatrical performances, to P.T. 5 minimum represents a tax of 15 per cent, considering the very low price of tickets at these establishments. The new tax scheme enforced as from January 3, 1935, applies a 10 per cent tax to the first category or P.T. 5. For tickets between P.T. 5 and P.T. 10 the tax is P.T. 1 and from P.T. 10 to P.T. 250 the tax is 10 per cent of the next highest even Egyptian pound, for P.T. 250 to P.T. 500 it is 24, etc. From P.T. 500 to P.T. 1,100 the tax is 10 per cent of the next highest even fifty; i.e., for P.T. 305 the tax would be P.T. 35. From P.T. 500 to P.T. 702 the tax is 10 per cent of the next highest even hundred; i.e., for P.T. 702 the tax is P.T. 80. Over P.T. 1,000 the tax continues at 10 per cent for every hundred or fraction.

On March 21, 1935, import duty on developed positive films was raised from L.E. 1 to L.E. per thousand feet, with an additional duty of L.E. 0.50 per thousand feet. This rate was reduced on May 9, 1935, to L.E. 2.50 per kilo meter.

Theaters—102 theaters in Egypt, including 10 military theaters in Alexandria. Two or three times the number of British troops stationed here. Of these ten or twelve operate in the open air during the long summer season only while 8 to 10 indoor theaters close during the summer months on account of the
excessive heat prevailing here and as none of the theaters in Egypt have, so far, been equipped with air-conditioning systems.

Sound—102 theaters wired for sound.

Imports from U. S. A. —

<table>
<thead>
<tr>
<th>Year</th>
<th>Positive Sound</th>
<th>Negative Sound</th>
</tr>
</thead>
<tbody>
<tr>
<td>1935</td>
<td>1,235,951 ft.</td>
<td></td>
</tr>
<tr>
<td>1936 (First 10 Months)</td>
<td>1,055,125 ft.</td>
<td></td>
</tr>
</tbody>
</table>

DISTRIBUTORS AND IMPORTERS

CAIRO

S. A. F. Des Films Paramount, 21, Rue Tewfik.
Warner Bros. First National, 111, Avenue Reine Nazie.
Prosperi Films Consortium, 15a, Avenue du Roi (Koubbeh-Gardens).
Josy Films S. A. E., 14, Rue Antikhana.
Alexandre Aktekman Films (Alexandre Aktekman OssO Films), 25, Rue Tewfik.
E. Agouri & Films, Rue Hamzaoui.
United Film Service, 9, Shareh Borsah.
Ideal Motion Pictures, 4, Rue Manakh.
Talhami Bros., Rue Kasr-el-nil.
Cine Comptoir d’Egypte, 35, Rue Manakh.

ALEXANDRIA

Maurice Ades, 15, Rue Fouad Ier.
Essanol Film Agency, 1, Rue Toussoun Pacha.
Politi Freres, 7, Rue Souk El Hosr.
Les Selections Behna Films, 1, Rue Eglise Maronite.
Metro-Goldwyn-Mayer, 28, Rue Fouad Ier.
Gaumont Franco-Aubert, 26, Rue Fouad Ier.
Fox Film Corporation, 12, Rue Mahmoud Pacha El Fakhry.
Universal Pictures Corporation of Egypt, Inc., 42, Rue Nbeli Daniel.
Bureau des Distributeurs Reunis, Place Ismail Ier.
Mamatis & Co. (Alliance Cinematographique Egyptian), 1, Rue St. Saha.
Ophir Films, 9, Rue Toussoun Pacha.

PRODUCERS

Nahas Sphinx Films, Rue Eglise Maronite, Alexandria.
Ste. Misir pour le Theatre et le Cinema Studios Misir, Rue Pyramids, Cairo.
Rameses Films, Ramesesville (Zamalek), Cairo.
Triomphe Films, 25, Rue Tewfik, Cairo.
Mena Films, Rue Manakh, Cairo.
T. Mazriha, Bacos (Ramleh), Alexandria.
Kahira Films, 9, Rue Manakh, Cairo.
Prosperi Films, 15a, Avenue du Roi (Koubbeh-Gardens), Cairo.
Egyptian Talking Helopolis, Rue de Caire, Helopolis.
Egyptian Talking Pictures (studio and producer), 3, Rue Eloui, Cairo.
Phare Films, 8, Rue Kasr-el-nil, Cairo.
Lotus Films, 1, Guenissa el Guedida, Cairo.

EL SALVADOR

Legislation—No quota or contingent laws, decrees, etc., iminical to any film interests have been promulgated during recent years.

Censorship—There is no censorship board in existence which reviews all pictures. Pictures are banned on the request of foreign Ministers accredited to the Government of El Salvador. Very strict on communistic and socialistic films.

Competition—90 per cent American films are shown.

Copyright—Mexican. Spanish-speaking pictures are popular with the masses.

Copyright Relations—Convention at Mexico, January 27, 1902.

Production—None. The one company formerly operating principally on newsreels, has gone out of business.

Taxes—On admissions:

Tickets 24 to 29 centavos, tax 1 centavo.
Tickets 25 to 49 centavos, tax 2 centavos.
Tickets 50 to 99 centavos, tax 3 centavos.
Tickets one colon and over, tax 5 centavos.

(20 and a half centavos equal one U. S. cent).

On performances:

Vary with time of performance and locality, Maximum c12 ($4.80); minimum c3.50 ($1.40).

Theaters—29 theaters, seating 36,000.

The average program consists of long feature, occasional comedy, newsreel, usual total of 10 reels.

There are about 5 releases each week, 3 to 5 performances daily in San Salvador. Most films are repeated numerous times at different hours. Films ordinarily are given one Sunday feature showing. American stars are preferred speaking the English language. Spanish talks are seen occasionally. Adult films are objectionable.

Sound—27 theaters wired for sound.

Imports from U. S. A. —

<table>
<thead>
<tr>
<th>Year</th>
<th>Positive sound</th>
<th>Negative sound</th>
</tr>
</thead>
<tbody>
<tr>
<td>1935</td>
<td>120,682 ft.</td>
<td>1,217 ft.</td>
</tr>
<tr>
<td>1936 (First 10 Months)</td>
<td>92,834 ft.</td>
<td></td>
</tr>
</tbody>
</table>

ESTONIA

Legislation—American motion picture films will he shown less in the next 12 months than heretofore, according to the importing quotas that the Government has allotted to motion picture distributors for the year that will end June 30, 1937. The quotas of the three principal distributors of American films were reduced on the recommendations of the Ministry of Education and Social Welfare for its decision as to which particular films are fit and proper to be attended by minors. Advertising carries an announcement whether a film may or may not be attended by minors.

Competition—35% American; 44% German.

Copyright—Member of Berne Union.

Production—While laborers in the film industry work at local reviews are developed, operated by the endowment "Festi Kulturfilm" at Tallinn. Mostly news reels and educational films.

Taxes—High. The tax on film imports is computed on the basis of the data relating to the length of films as contained in the shipping documents accompanying the imported motion picture films, if in doubt, the film may be checked to see the data relating to the length of films.

Motion Picture films which are not permitted to be imported shall be taxed at the rate of one quarter of a cent per each meter length for control expenses.

The tax, in case of foreign made motion picture films, shall be payable at the time of the importation of such films into Estonia when applying for the Grant of the import license, and, in the case of films produced in Estonia, at the time of presentation of such films for registration; in both cases the tax is payable by the applicant to the account of the motion picture film fund at the Ministry of the Interior.

Theaters—35 theaters in operation in Estonia.

Sound—35 theaters are wired for sound.

Imports from U. S. A. —

<table>
<thead>
<tr>
<th>Year</th>
<th>Positive sound</th>
<th>Negative sound</th>
</tr>
</thead>
<tbody>
<tr>
<td>1935</td>
<td>93,678 ft.</td>
<td>1,554 ft.</td>
</tr>
<tr>
<td>1936 (First 10 Months)</td>
<td>105,108 ft.</td>
<td>1,500 ft.</td>
</tr>
</tbody>
</table>
DISTRIBUTORS AND IMPORTERS
TALLINN
A S. A. S. Film, Vabakute pl. 3a.
Capitol Film, Valla pl. 4.
Domino Film, Valla pl. 4.
Scandia Film, Valla pl. 10.
Narva Film, A/S. Karja 7. 2.
Paramount Films A S. S. Karja 18. 15.
Rex-Atlantic Film, abaduse pl. 5.
Super Film, Narva mnt. 10. 8.
Tormolen & K., Raekung pl. 17.
Fortuna-FFilm, Vene tan. 1. 20.

FINLAND

Legislation—None.
Censorship—The censorship of motion picture films is provided for by three decrees issued by the Government on October 30, 1933. The first decree itemizes the types of films which shall not be approved for exhibition. The second decree provides for the appointment, by the Ministry of Education, of a Government Film Censorship Bureau (in Finnish, Valtion Filmitarkastamo) comprising one film censor and three associates who are charged with reviewing films intended to be exhibited publicly and stipulating the class of amusement taxes applicable when the particular film is exhibited. All expenses of the Censorship Bureau are borne by the Finnish Cinema Association (in Finnish, Suomen Filminen Liitto). The third decree provides for the formation of a Government Film Commission (in Finnish, Valtion Filmitarkastamo) of five persons appointed by the Ministry of Education to render final judgment, at the request of the owner of the film and at the owner’s expense, on any film prohibited by the Censorship Bureau from being exhibited.

Competition—During 1935, features 65 per cent American, short subjects 56 per cent American, 10 per cent domestic.

Copyright Relations—Copyright laws were enacted in Finland on June 3, 1927, and modified by the law of January 31, 1930. Finland entered into reciprocal copyright relations with the United States on December 3, 1934, effective January 1, 1929. On April 1, 1928, Finland became a member of the Berne copyright convention on November 13, 1908.


Taxes—According to the law of December 21, 1912, effective January 1, 1933, motion picture films exhibited in Finland are subjected to the following taxation:
(a) Art films, 15 per cent of admission charge.
(b) Other films, 30 per cent of admission charge.

If a minimum of 200 meters of domestically produced film is exhibited, the tax shall be reduced by 5 per cent. In practice, therefore, exhibitions of films in the art class are taxed 10 per cent and other films 25 per cent. In 200 meters of Finnish film are usually shown at every performance.

Theaters—220 theaters in Finland.

There are in addition 7 ambulatory theaters.

Sound—210 theaters are wired for sound.

Imports from U. S. A.—
1935—Positive sound
743,134 ft. $15,037
Negative sound
46,210 ft. 1,466
1936—(First 10 months)
Positive sound
686,320 ft. $15,872
Negative sound
14,200 ft. 300
FRANCE

Agitation—French Film Regulations from July 1st, 1936 to June 30th, 1937:

The President of the Republic:

On reports of the Minister of Commerce and Industry of the Interior and the Minister of National Education.

By virtue of articles 49 and 50 of the Law of December 11, 1921, article 152 of the Law of April 29, 1926 and articles 58 and 59 of the Law of March 19, 1928:


DECREES:

ARTICLE 1.

The present decree will be effective from July 1st, 1936 to June 30th, 1937.

ARTICLE 2.

With the reservation of the restrictions mentioned below the importation and presentation in France of films "impressionnes" (printed of foreign origin) is unrestricted.

Foreign films are subject to the same regime as films "impressionnes" produced in France, particularly as concerns the application of censorship by the film control service.

ARTICLE 3.

"Dubbed" films of more than 900 meters, of foreign origin, may not be shown in public in France except within the limit of 94 films per semester and under the following conditions:

1. Dubbing must have been effected in studios situated on French territory within a period of four months from the date the request was filed certified by the payment of the required tax.

2. These films must be presented to the public at the beginning of the presentation as "dubbed films" with mention of the names of the artists interpreting the visual part and the names of the artists interpreting the spoken parts. Furthermore, mention must be made of the country of origin and the "commune" in which the dubbing has been effected.

3. For films regularly inscribed before July 1, 1936, and which could not receive a visa as a result of the contingent for the period of the last decree; July 1st, 1935, to June 30th, 1936, having been exhausted, the four months delay will begin to operate only from July 1, 1936.

ARTICLE 4.

For films "impressionnes" of all kinds originating in foreign countries where the exploitation of French films is subjected to any restrictions, the public showing in France will be subordinate to agreements with the interested Governments.

ARTICLE 5.

With the reservation of the application of article 4, original films in a foreign language, with the exception of animated cartoons, may not be shown in public except in five theaters in the Department of the Seine and 10 theaters in other departments, but not more than a maximum of 2 theaters per department.

Derogations from this limitation may be accorded by the Minister of National Education.

ARTICLE 6.

Non-observance of any one of the above provisions will cause the refusal or withdrawal of a visa.

ARTICLE 7.

The Minister of Interior, the Minister of Commerce and Industry and the Minister of National Education are charged with the execution of the present decree.


Albert Lebrun

(President of the Republic)

Censorship—Censorship is still carried on by the Department of Fine Arts.

Competition—In 1936, 141 French talkies have been released among them 116 produced in French studios, and 25 produced in Germany, Czechoslovakia, England and Italy.

About 190 Foreign Talkies dubbed in French among them 150 American films, 20 German, 15 British and 5 various.

In the specializing theaters showing Foreign talkies with French titles (mainly in Paris), 260 films shown in original version: 195 American, 25 British, 25 German.

Except the case of big American pictures, Foreign dubbed films are generally shown as supporting pictures in a programme where French films are the features.

Majority of the theaters (except the first run cinemas of Paris known as "Salles d'exclusivité") show double bill programmes with two French films, or one French film and a dubbing, or two dubbings.

Production—About 110 French films have been produced in the French studios in 1936 instead of 116 in 1935 and 120 in 1934. More than ever the French production is now only matter of independent producers who do not turn out more than 4 or 5 films per year.

The two big concerns G.F.F.A. and Pathé Cinema are still under receivership and do not produce any more films. Their only activities are in the running of their studios to Independent Producers, and the exploitation of their Theater Circuits.

United Artists, Paramount and Warners are the only three American companies which distribute in France pictures made by local producers. Paramount released in 1936 5 French films, UA. 2 and Warners 1.

Taxes—The question of taxes which had been reduced in 1935 has stayed unchanged in 1936. Exhibitors are still fighting for a reduction of their heavy burden.

Organization of the Industry—The French industry is now united in one official organization: the Confederation Generale du Cinema which groups four branches, Producers, Distributors, Exhibitors and Technical Industries.

There is also a section concerning nothing but French films.

Taxes—1935 has seen at last some reduction of the taxes affecting the motion picture theaters. The project published in the last film year book has been approximately adopted but it is not enough and the fight is going on.

The following is the text of decree concerning the taxes:

ARTICLE 1.

Fourth paragraph of article No. 474 of indirect taxes is changed by the following one:

Motion Picture Theaters—Monthly taxes on the net receipts of the motion picture theaters are, according to section 3:

The rates of the tax on moving picture theaters as fixed by Article 88 of the decree of codification of December 28, 1926, and of the law of December 21, 1930, as amended, are as follows:

1/2% on 10,000 francs net monthly receipts.
5% above 10,000, and up to 20,000 francs net monthly receipts.
10% above 20,000, and up to 50,000 francs net monthly receipts.
15% above 50,000, and up to 100,000 francs net monthly receipts.
20% above 100,000 francs net monthly receipts.

ARTICLE 2.

The second paragraph of Article 90 of the decree of codification of December 28, 1926, modified by Article 40 of the decree of July 19, 1934, concerning fiscal readjustments, is redrafted as follows:

"Taxes are reduced 50% for music halls, bicycle raths, moving picture shows, with the exception of the receipts included in the first category of taxes, cafes-concerts, dance halls at fairs, merry-go-rounds and shooting galleries at fairs, operated re-organized outside Paris, and, in all localities, for amusement parks to which a general entrance fee is charged in addition to the collection of separate fees for admission to the sideshows as well as for concerts not given daily by musicians' associations or by societies subsidized by the State, by departments or by communes to give concerts of classical music."

Which means: Cinemas outside Paris pay only 50 per cent (half) of the taxes rates of the Article One.

ARTICLE 3.

Municipal towns will be allowed to reduce the so-called "Pauper taxes" on all kind of entertainments provide they find some other way of getting the same money.

ARTICLE 4.

From the date of promulgation of the foregoing law, any contract having as object the showing in public of a moving picture film will become binding upon the parties thereto only after the expiration of a 48-hour delay following the trade showing or the first public showing of such film.


Signed

ALBERT LEBRUN

Signatures of Ministers.

Theaters—4000

Sound—3,800 (about).

PRODUCERS

PARIS

Adria Film, 37 Champs Elysees.
Agato, 50 Quai Du Point Du Jour, Billancourt (Seine).
A. A., 65 Rue D'Amsterdam.
Agiman et Sassoon, 122 Champs Elysees.
Albaros (Les Films), 7 Avenue Vion-Whitecomb.

Allo-Livo (Films), 44 rue de Lisbonne.
Aguir (d'), 5 Rue d'Aumale.
Alliance Cinematographique Européene (U.F.A.), 11 Bis rue Volney.
Aref (d'), 1 Rue Lincoln.
Argus Film, 44 Champs Elysees.
Arys Film, 28 Champs Elysees.
A.R.S., 120 Champs Elysees.
Atlantic Films, 36 Avenue Hoche.

Auteurs Associés (Marcel Pagnol), 13 Rue Fortuny.
Bernard (Films J. C.), 16 Blvd. Gouvion-Saint-Cyry.
Bianco, 40 Rue Du Colisee.
B. L. B. Films, 97 Rue de Rome.
Braunberger (Pierre), 50 Quai du Point du Jour, Bilbao.
Calamy (Productions), 49 Avenue Bosquet.
Cammage (Marlou), 18 Rue du Bois, Clichy (Seine).

Good Film, 44 Champs Elysees.
Cineas, 92 Champs Elysees.
CINEPHONIC (Films Marcel Lherbier), 14 Rue de Marignan.

Consortium Cinematographique Continental, 97 Champs Elysees.
Cie Generale Cinematographique, 15 Rue Lord Byron.
Companie Francaise Cinematographique, 40 Rue Francois Ier.
Compagnie Universelle Cinematographique, 40 Rue Vignon.
Conservator Cinematographique Francais, 5 Rue Cardinal Mercier.

Consortium Continental, 10 Rue Aubert.
Consortium International Cinematographique (C. L. B.), 14 Rue de Marignan.
Concordia (Productions), 44 Champs Elysees.
Daven (Productions Andre), 21 Rue de Berri.
Deval (Productions Jacques), 44 Champs Elysees.
Eclair Journal, 9 Rue Lincoln.
Eclair Productions, 12 Rue Gaillon.
Eisen Productions, 45 Rue Vauvenargues.
Epic (Films), 5 Rue de Lincoln.
Europa Films, 6 Rue Copernic.
Exclusive Artistiques, 64 Rue Pierre Charron.
Fiat Film, 15 Rue Villeneuve Clichy (Seine).
F. C. L. (Productions), 44 Champs Elysees.
Fine d'Art (Vandali & Delaun), 63 Champs Elysees.

Filmor, 33 Champs Elysees.
Films Marcel Pagnol, 13 Rue Fortuny.
Films Alfred Rode, 116 Bis Champs Elysees.
Films Eclat, 56 Rue Galliec.
Films Sones "Tobis," 44 Avenue des Champs Elysees.
Flag Film, 120 Champs Elysees.
Flora Film, 95 Champs Elysees.
Forrester Parant, 150 Champs Elysees.
Fox Europa, 33 Champs Elysees.
F. I. L. 14 Bis Avenue Rachel.
France Actualites (France News), 35 Rue du Plateau.

France Europa Film, 120 Rue de la Boetie.
France International Film, 29 Champs Elysees.
France-Univers-Films, 68 Champs Elysees.
Franco London Film, 41 Blvd. Hausmann.
G. G. Films, 36 Avenue Hoche.
Gallic Film, 27 Rue de la picture film will become binding upon the parties thereto only after the expiration of a 48-hour delay following the trade showing or the first public showing of such film.


Signed

ALBERT LEBRUN

Signatures of Ministers.

Theaters—4000

Sound—3,800 (about).
Nero Film, 44 Champs Elysees.
Osso (Films), 7 Bis rue du Teheran.
Pagnol (Films), 13 Rue Fortuny.
Para Films, 78 Champs Elysees.
Paramount, 1 Rue Meyerbeer.
Paris Film Production, 79 Champs Elysees.
Pathé Cinema, 6 Rue Françoise.
Pellegrin (Productions), 4 Rue de Puteaux.
Poire (Les Films Leon), 32 Avenue de Chateau.
Bellevue (Seine).
Prima Films, 97 Rue de Rome.
Raisfeld, 18 Rue Main-Elysees.
Ratibonne, 5 Rue du Cardinal Mercier.
Realisations d'Art Cinematographiques, 146 Faubourg Poissonniere.
Richelieu (Films Roger), 15 Avenue Victor Emmanuel III.
Rivers (Films Fernand), 26 Rue de Bassano.
Rode (Films Alfred), 116 Bis Champs Elysees.
Sedif, 1 Rue Lincoln.
Sigma (Productions), 14 Bis Avenue Rachel.
Societe Nouvelle de Cinematographie, 5 Rue Lincoln.
Salar Film, 78 Champs Elysees.
Synchro-Cine, 63 Avenue des Champs Elysees.
Tobis (Les Films Sonores), 44 Champs Elysees.
Trocadero (Films), 44 Champs Elysees.
Vidal & Delac, 63 Champs Elysees.
Vega Film, 40 Rue Francois Ier.
Venlo (P. J. de), 12 Rue Gaillon.

DISTRIBUTORS

PARIS

Aguiair (d), 5 Rue d'Aumale.
Alliance Cinematographique Européene (Societe Anon. Francaise), 19 Bis. r. Volney, Paris.
Artistes Associés (United Artists), 25 Rue d'Astorg.
Astra Paris Film, 3 Rue Troyon.
Atlantic Film, 36 Avenue Hoche.
Bonne Presse, 5 Rue Bayard.
Che Selection, 27 Rue de Turin.
Compagnie Commerciale Francaise.
Cinematographique (C.C.F.C.), 99 Champs Elysees.
Compagnie Francaise de Distribution de Film (C.F.D.F.), 40 Rue du Colisee.
Consortium Continental Cinematographique, 10 Rue Aubert.
C. F. C. (Compagnie Franciaise Cinematographique), 40 Rue Francois Ier.
Colodis, 7 Bis Rue de Teheran.
Colombia Pictures, 7 Bis Rue de Teheran.
C. P. L. F. (Compagnie Parisienne de Location de Films), 49 Avenue de Villiers.
Compagnie Universelle Cinematographique, 40 Rue Vignon.
Consortium Cinematographique Francais, 5 Rue du Cardinal Mercier.
Cristal (Films), 63 Champs Elysees.
Distributeurs Associés, 93 Rue Caulaincourt.
Distribution Parienne de Films (D.P.F.), 65 Rue Galilee.
Distributeurs Francais (Agiman et Sassoon), 122 Champs Elysees.
Distribution Universelle Cinematographique (D. U. C.), 26 Rue de Bassano.
Eclair Journal, 9 Rue Lincoln.
Exclusive Pictures, 64 Rue Pierre, Charron.
Flat Films, 15 Rue Villeneuve, Clcyh (Seine).
Filmax, 36 Avenue Hoche.
Films Marcel Pagnol, 13 Rue Fortuny.
Films Sonores "Tobis," 44 Avenue des Champs Elysees.
Flora Film, 95 Champs Elysees.
Forrester Parant, 150 Champs Elysees.
France Albatros, 35 Rue des Bateliers Plateau.
France-Europe-Film, 120 Rue de la Boetie.
Franco-London-Film, 41 Blvd. Haussmann.
Gauche Film, 27 Rue de Marignan.
Gaumont-Film-Aubert, Siege Social, 35 Rue du Plateau.
Gece (Films), 8 Rue Catulle Mendes.
Grand Spectacles Cinematographiques, 5 Rue du Cardinal-Mercier.
Gray Film (A. d'Aguiair et Cie), 5 Rue d'Aumale.

Hakim (Films), 79 Champs Elysees.
Haussmann Film, 41 Blvd. Haussmann.
Lauzin (Albert), 61 Rue de Chabrol.
Lux (Cie Cinema de France), 26 Rue de la Biensaisance.
M. A. G. I. C., 95 Blvd., Gouvin-St.-Cyr.
Meric, 17 Rue Bleue.
Metro-Goldwyn-Mayer, 37 Rue Condorcet.
Nord Film, 3 Rue du Colisee.
Osso (Les), 2 Bis rue du Teheran.
Paramount, 1 Rue Meyerbeer.
Paris Cinema Location, 15 Avenue Victor Emmanuel III.
Pathé-Cinema, 6 Rue Françoise.
Pathe-Consortium Cinema, 67 Faubourg St. Martin.
Pellegrin Cinema, 4 Rue de Puteaux.
Ratibonne, 5 Rue du Cardinal Mercier.
Roulier, 14 Rue de la Grange-Bateliere.
Rouchillon (Films Henri), 5 Rue Lincoln.
Sefert, 41 Blvd. Bonne-Nouvelle.
S.E.D.I.F., 92 Avenue des Ternes.
Select Film, 29 Rue de Berri.
S.E.L.F., 48 Rue Bassano.
Synchro-Cine, 63 Avenue des Champs Elysees.
Tobis, 44 Avenue des Champs Elysees.
20th Century-Fox, 33 Champs Elysees.
United Artists, 25 Rue Astorg.
Universal-Select-Film, 2 Square Trudaine.
Venllo, P. J. de, 12 Rue Gaillon.
Vog (Films), 14 Bis Avenue Rachel.

IMPORTERS AND EXPORTERS

PARIS

Acropolis Film, 78 Champs Elysees.
Ades, 6 Rue de Hehler.
Adria Film, 37 Champs Elysees.
Agiman et Sassoon, 122 Champs Elysees.
Agréset, 59 Avenue Des Ternes.
Aguiair et Cie (A. d'), 5 Rue d'Aumale.
Albatros (Films), 7 Avenue Viv' Whiteomb.
Ardis, 14 Rue de Presles.
Atlantic-Film, 36 Avenue Hoche.
Barke, Raymond, 21 Champs Elysees.
Bates, 8 Place de la Porte Champerret.
Bazarell, 32 Blvd. Exelmans.
British International Pictures, 116 Bis Avenue des Champs Elysees.
Cavagnia (Jean de), 92 Champs Elysees.
Chassaing, 40 Rue de Bruxelles.
Chavez Hermanos, 78 Champs Elysees.
Cine-Soleil, 18 Rue de Marignan.
Cohen (Films), 37 Champs Elysees.
Compagnie Cinematographique Canadienne, 92 Boulevard de Courcelles.
Cie Francaise Cinematographique, 40 Rue Francois Ies.
Cornighon-Moliner, 13 Avenue Malakoff.
Du Costa, 359 Rue Saint-Martin.
Duda, 19 Rue Cuja.
Delalande, 104 Faubourg Poissoniere.
Ellegard (Leo), 19 Rue Mirabeau.
Equitable Films, 416 Rue Saint Honore.
P. E. C. (Galliard), 1 Rue Catulle Mendes.
Films Andre Mouret, 97 Rue de Rome.
Films Sonores Tobis, 44 Avenue des Champs Elysees.
Films Export, 116 Bis Champs Elysees.
Forney, 4 Rue de la Tour d'Auvergne.
Franco-London Film, 41 Blvd. Haussmann.
Gelina Film, 72 Champs Elysees.
Glass (Max), 95 Champs Elysees.
Gourland (de), 6 Rue de Seze.
Grenier, 30 Champs Elysees.
Guisti et Co., Magnus, 28 Rue d'Hauteville.
Gurt, J., 27 Rue de Naples.
Haik (Jacques), 63 Champs Elysees.
Hainsel, 36 Rue du Colisee.
Himalaya Film Co., 17 Rue de Choiseul.
Holmberg (Folke), 38 Rue des Mathurins.
AUDITORIUMS

Studio Le Grand, 116 Rue de la Convention, Paris, (Sound only).

Studio Le Grand (S.I.A.C.), (Sound only), 104 Blvd. de Clichy, Paris.

Studios J.A.M. (Sound only), 27 Rue de Tolbiac, Paris.

France Diffusion, 16 Rue Vezelay.

* Studios active during 1936.

FRENCH WEST INDIES

Legislation—So far as can be ascertained there was no adverse film agitation in this city during the year.

Censorship—There appears to be no censorship practiced in this Colony although by decree of the President of France dated May 16, 1935, and published in the Journal Officiel de Martinique on pages 116 and 117 of the 1935 issue, it is decreed: "In 1935, there is established a censorship of films and a commission composed of the Secretary General of the Colony, or his deputy, the Prosecutor of the City or his deputy; a representative of the Commandment of the troops; a representative of the Chief of Public Instruction; and the President of an organization known as the "Société de Protection des Enfants." There is no record of any films being refused censorship, and children of all ages are admitted to theaters at any time there is a showing.

Competition—French and American films.

Copyright Relations—French laws apply.

Production—There is no production in Martinique or the island colony of Guadeloupe.

Taxes—Moderate; varies according to locality, city and town.

Theaters—There are a total of 11 theaters in Martinique with an estimated seating capacity of 8,000. There are located in the following cities: Fort-de-France 3; Lamentin 2; Vaulcun 2; Trinite 2. All other towns on the island have two buildings where pictures are shown. The theaters have two or three showings a week, and no theaters are properly wired for sound. Admission prices in the cities range from Frs. 1.00 to Frs. 15.00 and in the smaller towns and villages from Frs. 1.00 to Frs. 10.00 (Note a Fr. is equal to $0.0666 American currency). In the cities and larger towns where prices of admission are higher, the program consists of one newsreel and one feature picture. Sunday nights when there is an increase in the prices a short comedy is included. In the low price villages only one picture is shown. Feature pictures are shown twice, usually at the 6 p.m. showing and also again at the 9 p.m. performance. The picture then starts its trip around the island to the different towns and villages and after showing one day in each town is returned to Fort-de-France where it is again shown for one day. It is the custom around the island for one or two showings and this moving about is repeated several times or until it is worn out. Of course if the demand for a picture is enough to warrant repeating the showings in each town or village, it is shown until the demand ceases.

Favorite type of picture: It would appear that any picture is acceptable just so long as French

STUDIOS

Studio D'Asnieres (Etablissements Kraemer), 16 Rue de Chateaudun, Asnieres.


Studio De Courbevoie, 178 Rue Armand Sylvestre, Courbevoie.

*Studio Eclaire (Charles Jourjon), 34, a 42 Avenue d'Englebert, Epinay-sur-Seine.

*Studios G.F.F.A. (Gaumont Franco Film Aubert), 12 Rue Carducci, Paris.

*Studios G.F.F.A. (Gaumont Franco Film Aubert), Chemin St.-Augustin, Nice.

*Studio De La Place Clichy, 35 Rue Forest, Paris.

*Studio Pagnol, 14 Impasse des Peupliers, Marseille.

*Studio Radio Cinema, 3 Blvd. Aurelle de Poladel.


*Studio de Neuilly, 42 Bis Blvd. du Chateau Neuilly Sur Seine.

*Studios Paramount, 7 Rue des Reservoirs, Saint-Maurice.

*Studio Pathe, 6 Rue Francoeur, Paris.

*Studio Pathe, 20 Avenue du General Gallieni, Joinville.

*Studio Photosomor, 17 bis Quai du President-Doumer, Courbevoie.

*Studio Tobis, 10 Rue Dumont, Epinay-sur-Seine.

Studio de Montmellat (Albert Moulain), 30 Rue de Livry, Montrouge.
is used, the accepted language of the island. American films, "dubbed" in French are not objected to by the theatergoers. The amount of the tax on each admission is included in the cost of the ticket and it varies according to the locality and the city and town.

The remarks made in the foregoing under Martinique apply equally to the industry as established in Guadeloupe with the following exceptions: There are two motion picture houses, similar to those established in Martinique, operating in Pointe-a-Pitre; and it is assumed that each town and village on the island has at least one place where films are shown.

Sound—15 theaters are wired for sound.

Imports from U. S. A.—

<table>
<thead>
<tr>
<th>Year</th>
<th>Positive Sound</th>
<th>Negative Sound</th>
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<tbody>
<tr>
<td>1935</td>
<td>$23,259 ft.</td>
<td>$325</td>
</tr>
<tr>
<td>1936 (First 10 Months)</td>
<td>88,927 ft.</td>
<td>$1,692</td>
</tr>
</tbody>
</table>

Germany

Legislation—The industry continued under about the same regulations as during the previous year:
1. the Film Chamber continued as the Film Chamber. This bank was instituted in order to provide reputable producers with the necessary capital for production at moderate interest rates, and to require systems of book-keeping which operated without discipline and at heavy costs to borrowers; 2. the single-feature show is now general throughout the country; 3. the full-length, or more than 90 minutes, picture requires a license to be obtained from the Reichsfilmkammer, which issues the certificates; 4. exhibitors remained organized into a single body within the Film Chamber, which has already accomplished much to correct the earlier system of "feudal" producers and the cartels.

Whereas the greatest charge against the German industry in recent years has been its instability, the plethora of "fly-by-night" producers and "hand-pay" exhibitors and the consequent exorbitant cost of borrowed money, the supervision of the industry by the Film Chamber under the close surveillance of the Ministry of Propaganda gives evidence, in theory at least, of correcting these major faults; and, 5. the obligation to show together with every standard feature film one cultural film of at least 300 m. length, in order to promote German culture film production. Educational and propaganda films are also being promoted; 6. in order to better utilize the studios and to equalize the tax burden throughout the whole year, the Reichsfilmkammer has ruled that one-half of the film production must be completed by the beginning of the film season (July) and the other half by the beginning of October. On July 1, 1936, new contingent regulations were issued. On the whole, the wording of these is practically the same as that of the old ones, but the few alterations made are of great importance. Although the United States is not explicitly mentioned in these regulations, they are undoubtedly directed against the American film industry.

It will be recalled that foreign feature films are admitted into circulation in Germany either against internal competition licenses or external contingent licenses. The first are earned by distributors in proportion to domestic production released, and the second by producers in proportion to the receipts from German films shown abroad. Internal licenses are non-transferable, while the export licenses may be transferred. After considerable effort on the part of American film companies, the Ministry of Propaganda lowered the price for export contingent licenses in 1935 from RM 20,000 to RM 10,000. A further reduction is granted if a foreign feature film is distributed in Germany by more than one producer, license being decreased according to the dubbing costs, (the latter including actors' salaries, studio costs, costs of German film material, etc.). For the first RM 20,000 of dubbing costs the license price will be lowered by RM 1,000, and for every RM 5,000, additional up to RM 10,000. When the contingent certificate is transferred, the American firm in question has to pay the seller of the license the sum of RM 5,000, the balance then is transferred with the Certificate. After the Office of the Film Office after the dubbing costs have been fixed. In a few exceptional cases, especially where films are either technically interesting or for political propaganda, the Ministry of Propaganda has the right to grant the foreign film producers an import license without fees.

The American exchanges for the most part bring their feature product to the market against export licenses and have for the past few years used very few of the internal licenses. It appears that internal licenses are more easily obtained than export licenses. Sometimes, American producers have not always been satisfied with the way their product was handled by German film re-enters, who in most cases are closely connected with German producers.

In spite of the reduction in the cost of a contingent license, the high price in effect places the German market for American films in the prohibitive class. The regulations concerning the use of blocked marks have also been considerably strengthened. All these difficulties will eventually force decision from the American companies, as to whether they will participate to a greater extent in domestic production by producing locally themselves or by distributing locally made product or whether they will entirely withdraw from the country.

Censorship—In order to meet the demands of the Nazi moral code, censorship has been greatly intensified and is most vexatious to film importers, particularly to Americans. As has been officially declared, the aim of German film politics is to import American super films, but, on the other hand, to exclude average American films from competition with the German product. The pre-censorship, under the direction of the Ministry of Propaganda, through the Ministry of Propaganda, or the reading of manuscripts or scenarios by the office of the Film Critic of the Ministry, is considered in the trade to have slowed up the machinery of production, the more so as it serves to increase the Ministry's arbitrary control over the industry. Sometimes, however, it is advantageous in that it obviates difficulties with the Board of Censors by aiding producers and distributors to determine the types of film and story that the German public may be expected to appreciate, and, consequently, the German censor to approve. The apparent severity of the censorship policy would indicate a market supply of domestic film of distinct national character.

Under the film law, censorship is now centered in Berlin alone, instead of Berlin and Munich, as formerly.
Contingent licenses are no longer sacrificed when films to which they were applied, are rejected by the censors.

Competition: On the basis of official censorship figures, 108 included films were shown during 1935, of which 94 were German, 50 American and 67 “other foreign” films. During the previous year, the total was 196 including 122 German, 37 American and 37 “other foreign” films. Thus during 1935, foreign films accounted for 53.2 per cent of the total market supply as against 37.8 per cent during the previous year.

During the 1935-36 film season, there were 187 first-runs in Berlin, as against 188 in the previous season. Of the 1935-36 total, 108 included films of German origin, 35 of American origin and 50 of other foreign origin. As compared with the previous season, there was an increase of 4 in German first-runs and a decline of 5 in American. It is noteworthy, that domestic production made up 47 per cent of the Berlin first-run market in 1935-36, American features 18.7 per cent and “other foreign” 23.6 per cent. Germany’s annual requirements for foreign films amount to approximately 250. In consequence of both decreased domestic production and import difficulties, this normal need has not been satisfied since 1933.

Copyrights—Rights—The anticipated government action in regard to copyrights has not so far been taken. It appears, however, that no important changes in existing law and practice are to be expected. The copyright law was in force, and the principles involved and make recommendations, has concluded that

1. only the author is entitled to copyright, and according to the general principle of German copyright the author is the one who wrote the story;
2. on the other hand the right to exploit the film, including reproduction, distribution, public performance, synchronization, etc., is held to belong exclusively to the producer. This is in accordance with regulations already in force, but in the new interpretation the producer’s rights also extend on copyright, but on a newly defined right of exploitation (“Verwertungsrecht”). The right to proceed against persons who through alteration, mutilation, or insertion spoil the film, belongs formally to the author, but in practice would be actually exerted by the producer.

As compensation for the rights of the composer of an original score it is to be paid, according to the seating capacity of the theater, of between RM 0.90 and RM 1.30 per seat per annum, or about 1 per cent of gross receipts.

Production: Production during the past 2 years: 1934 Number Length (in meter)
Long feature films 129 314,345
Short feature and educational films 1,891 554,007
TOTAL 2,020 868,352
1935 Long feature films 130 315,510
Short feature and educational films 2,072 509,127
TOTAL 2,202 824,637

The number of film producers declined from 83 in 1928 to 49 in 1933, and the number of distributors from 41 to 22 during the same period. This decrease was due partly to the elimination of “non-Aryan” firms. During the past season the program of eliminating from the German film industry all persons classified as “unreliable” or “un-German” was brought to completion and as a result membership in the distributors association was reduced to 2/3 that of the previous year and other branches of the industry were similarly affected.

Production costs included for film for cultural films. During the past 26 weeks production costs have increased by 70-80 per cent, while domestic receipts have risen by only 30-40 per cent and export income has heavily declined. The result has been an increase in the earning power of the whole German film industry in consequence of which there was a deficit for the past season estimated at between RM 1,000,000 and RM 2,000,000.

Distributors’ turnover in 1935 amounted to RM 28,000,000 as compared with RM 25,600,000 in 1934.

The output of German copying studios during the season 1935-36 is estimated at about 10,000,000 meters of negatives and 60,000,000 meters of positives of standard films, to which must be added narrow gauge film for educational purposes and for amateurs which is growing in importance.

American production in Germany was practic- ally negligible in its effects for the most part being confined to dubbing.

Distribution is usually made on a percentage basis with a minimum guarantee. The average terms are 30-35 per cent of gross receipts less compensation tax and no distinction is made between the German and the foreign films. In exceptional cases films are rented at a fixed price, especially to very small cinema owners.

Taxes The so-called amusement tax of 5 per cent of the entrance fee is generally absorbed by the film renter. For a film that has been qualified as suitable from a cultural or political viewpoint, this tax may be reduced by the proportion which the qualified film strip bears to the total length of all films shown. As in every performance a qualified culture film has to be shown, the tax is reduced in any case to at least 12 per cent. When the feature film and the news reel are also qualified the tax is further diminished and may even be entirely eliminated. During the past year the amusement tax averaged 7.5 per cent. For the 1935-36 season, box office receipts are estimated at RM 250,000,000 and the amusement tax at RM 17,000,000. For the preceding year the respective figures were RM 205,000,000 and RM 15,000,000.

Theaters: According to the latest statistical compilation there were 5,273 film theaters with a total of 1,933,059 seats in Germany at the beginning of the film season 1936-37. Of the 5,273 theaters, 2,227 had a seating capacity of 250 or more; 2,127 the needed from 150 to 250, 500 to 900, and 194 theaters, of more than 900. The capacity of the German film theaters appears to have been utilized to only about one-third, in spite of the increase in the number of visitors. The number of persons employed in the film industry is estimated at 51,500, of which about 20,000 are employed in production, 3,500 in distribution, import and exploitation in cinemas. The capital invested in German film theaters is estimated at around RM 180,000,000 or about $93 for every seat.
Producers

A.B.C.-Film G.m.b.H., Berlin NW 7, Unter den Linden 17.

Achsehl & Co., Filmproduktion, W., Berlin SW 68, Friedrichstr. 238.

Aco-Film G.m.b.H., Berlin SW 68, Friedrichstr. 8.


Andersen-Film-Produktion, Igo Martin-Andersen, Berlin-Neuempelhof, Hohenzollerktor 52 e.

Ariete-Film G.m.b.H., Berlin Halensee, Paulsborner Str. 79.

Arko-Film G. L. Arko, Berlin W 15, Brandenburgische Str. 23.

Arving Film Produktion, Bert Berlin SW 68, Wilhelmstr. 113.

Arya-Film G.m.b.H., München 2 SW, Maximilian-platz.

Astra-Film Herstellungs- und Vertriebs-Ges. m.b.H., Berlin SW 68, Friedrichstr. 19.

Atalanta-Film G.m.b.H., Berlin-Charlottenburg 2, Carmerstr. 7.

Achter Sned Noldan, Berlin W 62, Budapeststr. 4.


Badal-Filmproduktion, Vonhagen Badal, Berlin SW 68, Kochstr. 18.

Basse-Film G.m.b.H., Berlin-Dahlem, Breitenhach-platz 12.

Bavaria-Film A.G., München, Sonnenstr. 15.


Boehner-Reklame u. Film, Fritz Boehner, Dresden, Bismarckstr. 8.

Brewing Film, Richard, Berlin Charlottenburg 1, Brahestr. 25.


Cabinetfilm Toni Attenberger, Berlin SW 68, Friedrichstr. 12.

Casparius-Produktion, Hans, Berlin-Charlottenburg 4, Darmannstr. 25.

Cine - Allianz Tonfilm - Produktionssges., m.b.H., Berlin SW 68, Kochstr. 18.

Chophon - Film G.m.b.H., Berlin - Wilmersdorf.

Craga Filmstr. 5 10.


Cserczy-Tonfilmproduktion G.m.b.H., Berlin SW 11, Koniggratzer Str. 72.

Deka Film G.m.b.H., Berlin SW 68, Hedemannstr. 13.

Deutsche Film-G.m.b.H. "D.F.G.," Berlin W 15, Pfanenstr. 64.

Deutsche Literatur-Gesellschaft e. V., Berlin SW 68, Markgrafstr. 4.

Deutscher Volksfilm Wumper & Gruel, Berlin-Wilmersdorf, Barnayweg 9.


Diana-Tonfilm G.m.b.H., Berlin SW 68, Hedemannstr. 10.


Dux-Film G.m.b.H., Berlin W 50, Kurfurstendamm 234.

Edda-Film G.m.b.H., Berlin SW 11, Koniggratzer Str. 75.

Eicherg-Film G.m.b.H., Berlin-Charlottenburg 4. & Gesessenstr. 30.


Enders-Film-Verleih, Georg, Berlin-Tempelhof.

Euphono Film-Ges. m.b.H., Berlin SW 68, Friedrichstr. 224.

Europa Tonfilm Produktion Ges.m.b.H., Berlin Halensee, Johann-Georg-Str. 17.

Europäische Film-Allianz (E.F.A.) G.m.b.H., Berlin Halensee, Cicerost. 3.

Ewald Filmdges.m.b.H., Hans, Berlin W 35, Klukstr. 8.

Excentrie-Film Zorn & Tiller G.m.b.H., Berlin-Wilmersdorf, Matzstr. 39.

Exo-Film Reklame G.m.b.H., Berlin W 15, Unterlandstr. 155.

Fabrikation deutscher Filme G.m.b.H. (F.D.F.), Berlin SW 68, Friedrichstr. 8.

Fanal-Film-Produktion G.m.b.H., Berlin W 15, Kurfürstendamm 226.

Film-Ingenieur Lassally G.m.b.H., Berlin-Charlottenburg 5, Witzelbrunstr. 12.

Film-Produktion und Vertrieb G.m.b.H. "Deuton-Film," Berlin SW 68, Friedrichstr. 22.

Fischer-Film, Berlin SW 68, Friedrichstr. 214.

Fjord-Film Produktion G.m.b.H., Olaf Berlin Halensee, Cicerost. 2-6.


Frisch Tonfilm G.m.b.H., R., Berlin-Halensee, Cicerost. 63.

Froelich Film G.m.b.H., Berlin-Tempelhof, Borussiastr. 45-49.

Froelich-Film Produktion G.m.b.H., Carl, Berlin-Tempelhof, Borussiatstr. 45-49.

Gasparcolor Werbefilme G.m.b.H., Berlin W 50, Tagenziestr. 3.

Gaufilmstelle Gross-Berlin der NSDAP, Berlin W 8, Franzosische Str. 48.

Gea-Film G.m.b.H., Berlin W 50, Kurfürstendamm 237.

Gervid Film (Gertrud David), Berlin Grunewald, Am Vogelherd 14.

Hessenland-Film Robert Furst, Kassel, Monchebergstr.

Hisa-Film G.m.b.H., Berlin SW 68, Kochstr. 18.

Internationalen Kinematographen und Film-Zentrale "Pallas," Berlin SW 68, Friedrichstr. 35.

Intropia Film G.m.b.H., Berlin W 50, Ansbachstr. 56.

Italian Film G.m.b.H., Berlin SW 68, Hedemannstr. 14.

"Kifo" Hellmut Bousset, Berlin W 8, Mohrenstr. 48.

Klagonian Film G.m.b.H., Berlin SW 68, Friedrichstr. 225.


Korosi & Bethke, Kulturfilm-Produktion, Berlin SW 68, Kochstr. 5.

Kraska-Film, Berlin-Steglitz, Mariendorfer Str. 45, Kreuzbergstr. 15 G.m.b.H., Lola, Berlin W 50, Passauer Str. 17.

"Kultura" Ada van Roon, Kulturfilm-Produktion Berlin Wilmersdorf, Gunzelstr. 49.

Kulturfilm Institut G.m.b.H., Berlin SW 68, Kochstr. 6-7.


Kunst und Kultur und Kurzton Filmproduktion Conny Carstensen, Berlin-Wilmersdorf, Bonner Str. 3.

Lamprecht Film-Produktion G.m.b.H., Gerhard Berlin SW 68, Friedrichstr. 224.

Landeskulturfilm Karl Schneider, Berlin Tempelhof, Manfred-von-Richthofen-Str. 179.

Lenki, Geo, Berlin W 35, Blnowstr. 8.


Licherenz, Paul, Berlin Wilmersdorf Gunzelstr. 61.

Lloyd-Film G.m.b.H., Berlin W 8, Mauersstr. 43, Magnet-Film G.m.b.H., Berlin Charlottenburg 5.

Lietzenburger 3.

Majestic-Film Gesellschaft m.b.H., Berlin W 15, Kurfürstendamm 235.

Marsfilm G.m.b.H., Berlin W 8, Jagerstr. 13.

Maxim-Film G.m.b.H., Berlin SW 68, Friedrichstr. 19.

Meyenfilm, Oberingenieur Fritz Meyen, Berlin Charlottenburg 2, Knesebarkstr. 25.

Minerva Tonfilm G.m.b.H., Berlin SW 68, Friedrichstr. 224.

Missionsfilm e.G.m.b.H., Berlin NO 43, Georgenkirchstr.

Meteo-Film G.m.b.H., Berlin NW 7, Unter den Linden 24.
Algi-Film G.m.b.H., Berlin SW 68, Hedemannstr. 14.

Amalh Toufilm Vertriebs Ges.m.b.H., Berlin SW 68, Friedrichstr. 22.

Atzey-Film G.m.b.H., Berlin-Halensee, Paulsborner Str. 79.


Bild-und Film-Zentrale G.m.b.H., Dusseldorf, Klosterstr. 25.

Bild und Ton G.m.b.H., Berlin SW 68, Friedrichstr. 15.

Brewing Film, Richard, Berlin-Charlottenburg 1, Brahestr. 25.

Candolfilm Verleih und Vertrieb G.m.b.H., Berlin SW 68, Friedrichstr. 22.

Curten Film-Verleih, Carl, München, Karlsplatz 24; Berliner Buro: Halensee, Cicerostr. 2.

Depra, Deutsche Produktions G.m.b.H., München, Schellingsstr. 93.

Deutsche Fox-Film A.G., Berlin SW 68, Friedrichstr. 225.

Deutsche Gesellschaft fur wissenschaftliche Filme m.b.H., Berlin SW 68, Hindesinstr. 3.

Deutsche Universal Film A.G., Berlin W 8, Mauerstr. 83-84.

Deutschland-Film G.m.b.H., München, Amalienstr. 85.

Doring-Film-Werke G.m.b.H., Berlin NW 40, Schlieffenfuhr. 29-31.

Eigner's Film-Verleih, F., Berlin SW 68, Friedrichstr. 13.

Enders-Film-Verleih, Georg, Berlin-Tempelhof, Wittekindstr. 84.

Film-Ingenieur Lasally G.m.b.H., Berlin-Charlottenburg 9; München, Wittenburgstr. 12.

Film-Vertragsorganisation Dreyer, Berlin-Dahlem, Weisenstr. 3.

Forum-Film G.m.b.H., Berlin SW 68, Friedrichstr. 19.


Hollacks, F.G., Berlin-Friedenau, Bornstr. 30.

Horus-Film G.m.b.H., Berlin-Wilmersdorf, Mansfelder Str. 24.

Herzog Film Ges.m.b.H., Berlin SW 68, Friedrichstr. 13.

Internationale Kinematographischen Filmzentrale "Pallas." Berlin SW 68, Friedrichstr. 35.


Jugendfilm-Verleih G.m.b.H., Berlin SW 29, Gieseinaustr. 3.

Klawi-Filmverleih, Ernst Klawioksky, Berlin SW 68, Friedrichstr. 23.


Knorr-Film, Robert Knorr, Berlin SW 68, Friedrichstr. 19.

Kopp-Filmwerke, Martin Kopp, München, Dachauer Str. 13.

Kulturfilm-Institut G.m.b.H., Berlin SW 68, Kochstr. 17.

Markische Film G.m.b.H., Leipziger Str. 1 Querstr. 26-28; Berliner Buro: SW 68, Zimmerstr. 79-80.

Marsfilm G.m.b.H., Berlin W 8, Jagerstr. 13.
Mercator Filmverleih G.m.b.H., Berlin SW 68, Kochstr. 73.


Metropol Film G.m.b.H., Hamburg, Monckebergstr. 7.

Missionfilm e.G.m.b.H., Berlin NO 43, Georgenkirchstr. 70.

Muller, Monopolfilms G.m.b.H., Henri, Berlin SW 68, Friedrichstr. 84. Ankerstr. 86.

Nerthus Film Curt Hansel, Berlin NW 7, Unter den Linden 38.

Nitrat Film Martin Unterschutz, Hamburg 1, Steinstr. 22.

Nitzsche A.G., Kinematographien und Filme, Leipzig C 1, Karlstr. 1.

Norddeutscher Filmverleih Adolf Bejoehr, Hamburg 1, Barkhofstr. 2.

Normaton-Filmsgesellschaft m.b.H., Berlin SW 11, Koniggratzer Str. 72.

N.A. Filmverleih G.m.b.H., Berlin SW 68, Friedrichstr. 9.

Panorama-Film G.m.b.H., Berlin SW 68, Kochstr. 6-7.

Paramount Film A.G., Berlin SW 68, Friedrichstr. 50.

Regina Filmverleih, Munchen, Mullerstr. 22.

Rheinische Film Ges.m.b.H., Düsseldorf, Graf-Adolf-Str. 46.

R. N. Film-Produktion G.m.b.H., Berlin W 62, Budapeststr. 3.

Roland-Film-Verleih, Düsseldorf, Graf-Adolf-Str. 60.

Wilhelm Schneider-Filmverleih G.m.b.H., Düsseldorf, Graf-Adolf-Str. 34.

Siegel MonopolFilm G.m.b.H., Dresden A, Altmarkt 4; Berlin Buro: SW 68, Friedrichstr. 19.


Stoeccker-Film Aktiengesellschaft, Berlin W 9, Schellingstr. 21.

Suddeutsche Commerzfilm G.m.b.H., Nürnberg, Stephanstr. 2/2.

Suddeutsche Filmlges.m.b.H., Stuttgart-Feuerbach, Bismarckstr. 102.

Syndikat-Film G.m.b.H., Berlin SW 68, Hedemannstr. 21.

Terra-Filmverleih G.m.b.H., Berlin SW 68, Kochstr. 73.

Tobis-Europa Film A.G., Berlin SW 78, Friedrichstr. 207.


Ultra Film G.m.b.H., Berlin SW 68, Hedemannstr. 14.

Urban Film-Vertrieb und Verleih, Conrad Berlin SW 68, Friedrichstr. 238.

Viktoriap-Film-Verleih G.m.b.H., Bunchen 2 NW, Karlstr. 24.

Vitaphot-Film G.m.b.H., Berlin SW 68, Friedrichstr. 225.


Wotan-Film-Verleih E. Patt, Düsseldorf, Bismarckstr. 33.

Becker, Internationaler Filmverleih, Berlin W 8, Mauerstr. 43.


Bild und Ton GmbH, Berlin SW 68, Friedrichstr. 225.

Boehner-Reklame und Film Fritz Boehner, Dresden A 1, Berufplatz 8.

Brewing Film, Richard, Berlin-Charlottenburg 1, Brahestr. 25.

Bundesfilm A. G., Berlin-Charlottenburg 5, Gustl-Str. 35.

Cabinetfilm Toni Attenberger, Berlin SW 68, Friedrichstr. 12.

Candolin Film Verleih und Vertrieb G.m.b.H., Berlin SW 68, Friedrichstr. 22.

Central-Film-Vertrieb, Berlin-Charlottenburg, Gieschebruchstr. 10.

Cinephon Film G.m.b.H., Berlin-Wilmersdorf, Prater Platz 6.


Deka-Film G.m.b.H., Berlin SW 68, Hedemannstr. 13.


Deutsche Film G.m.b.H., "D.F.G.," Berlin W 15, Fasanenstr. 64.

Defa Tonfilm-Vertrieb G.m.b.H., Berlin SW 68, Friedrichstr. 23.

Deutsches Gesellschaft für wissenschaftliche Filme m.b.H., Berlin NW 40, Hindensinstr. 3.

Deutsche Lichtbild-Gesellschaft e.V., Berlin SW 68, Markgrafendr. 4.

Deutsche Universal Film, A. G., Berlin W 8, Mauerstr. 83-84.

Deutscher KompfFilm G.m.b.H., offiz. Filmendienst der Reichsleitung für Unterhaltungswesen, Berlin W 15, Schillerstr. 27.

Deutscher Volksfilm Weper & Gruel, Berlin-Wilmersdorf, Barnayweg. 9.

Diana-Tonfilm G.m.b.H., Berlin SW 68, Hedemannstr. 13.

Edda-Film G.m.b.H., Berlin SW 11, Koniggratzer Str. 75.

Fleisch-Film G.m.b.H., Berlin-Charlottenburg 4, Gieschebruchstr. 10.


Enders-Film-Verleih, Georg, Berlin-Tempelhof, Wittekindstr. 84.

Europa Tonfilm-Produktion Ges.m.b.H., Berlin-Halensee, Johann-Georg-Str. 17.

Europaische Film-Allianz (E.F.A.), G.m.b.H., Berlin-Halensee, Cicerostr. 2-6.

Filmmaterial G.m.b.H., Berlin SW 68, Friedrichstr. 208.

Film-Ingenieur Lasally G.m.b.H., Berlin-Charlottenburg 5, Witzlebenstr. 12.

Film-Produktion und Vertrieb G.m.b.H., "Deuton-Film," Berlin SW 68, Friedrichstr. 22.


Gasparcolor Naturwahrte Farbenfilme G.m.b.H., Berlin W 50, Tautenzientstr. 3.

Gasparcolor Wernehof G.m.b.H., Berlin W 50, Tautenzientstr. 3.


Hertzog Film Ges.m.b.H., Berlin SW 68, Friedrichstr. 13.

Hollack, F. G., Berlin-Friedenau, Bornstr. 30.


Internationale Kinematographen- und Film-Zentrale "Pallas," Berlin SW 68, Friedrichstr. 35.

Italienfilm Ges.m.b.H., Berlin SW 68, Hedemannstr. 14, Janus-Film G.m.b.H., Berlin SW 68, Kochstr. 18, Justiz Film, Berlin-Wilmersdorf, Bechstedter Weg 2.

Klagenau-Film G.m.b.H., Berlin SW 68, Friedrichstr. 225.


Knorr-Film, Robert Knorr, Berlin SW 68, Friedrichstr. 247.

Kulturfilm-Institut G.m.b.H., Berlin SW 68, Kochstr. 6-7,
K. U.-Filmproduktions- und Vertriebs-G.m.b.H. Ul- rich & Neuss, Berlin SW 68, Friedrichstr. 23,
Ladewig, Paul, Berlin-Schöneberg, Eisenacher Str. 67,
Lagopoulos & Co., P., Berlin SW 68, Hedemannstr. 14,
Majestic Film Ges.m.b.H., Berlin W 15, Kurfur- stendamm. 225,
Mfilm G.m.b.H., Berlin SW 68, Friedrichstr. 19,
Mecator Filmverleih G.m.b.H., Berlin SW 68, Kochstr. 73,
Mietro-Goldwyn-Mayer Film A. G., Berlin SW 68, Friedrichstr. 225,
Missionsfilm e.G.m.b.H., Berlin NO 43, Georgen- kirchstr. 70,
Moschoskin, Victor, Berlin-Wilmersdorf, Uhlandstr. 116-117,
Muller, Monopolfilme G.m.b.H., Henri, Berlin SW 68, Friedrichstr. 247,
Nakakian, Berlin W 57, Essholzstr. 1,
Nerthus-Film Curt Hansel, Berlin NW 7, Unter den Linden 38,
Neuephon-Tonfilm-Produktionen und Vertriebs-Ges. m.b.H., Berlin W 8, Friedrichstr. 181,
Nordland-Film A. G., Berlin SW 68, Friedrichstr. 20,
Normat Malings m.b.H., Berlin SW 11, Koniggrätzer Str. 72,
Olympia-Film G.m.b.H., Berlin SO 36, Harzer Str. 39,
Omnia-Film G.m.b.H., Berlin SW 68, Wilhelmstr. 122,
Ondrá-Lamac-Film G.m.b.H., Berlin SW 68, Fried- richstr. 12,
Optima Film G.m.b.H., Berlin SW 68, Friedrichstr. 208,
Opto-Film Ges.m.b.H., Berlin-Halensee, Cicerorstr. 2-6,
Oztoup Film, Berlin SW 68, Friedrichstr. 208,
Pagels Filmvertrieb, Erich, Berlin SW 68, Wilhelmstr. 7,
Pallas-Film G.m.b.H., Berlin-Charlottenburg 2, Joachimstaler Str. 38,
Panorama-Film G.m.b.H., Berlin SW 68, Kochstr. 6-7,
Patria-Film Produktions- und Vertriebs G.m.b.H., Berlin SW 68, Friedrichstr. 19,
Scheidlimsky, Rudolf, Berlin SW 19, Leipziger Str. 59,
Schneider Filmvertrieb, Walter, Berlin SW 68, Friedrichstr. 19,
Schneider Filmvertrieb G.m.b.H., Wilhelm, Dussel- dorf, Graf-Adolfi Str. 34,
Scala Film Produktions Ges.m.b.H., Berlin W 15, Kurfurstdamm. 1999,
Schumidt Filmproduktions- und Vertriebs- G.m.b.H., Hermann, Berlin W 15, Kurfurstdamm. 206-207,
Schulz & Wuehnler Filmfabrikation und Vertrieb G.m.b.H., Berlin SW 68, Friedrichstr. 224,
Schwertefergier, Berlin-Weissensee, Sedenstr. 47 C,
Skaar, Johannes, Berlin SW 68, Friedrichstr. 218,
Stark G.m.b.H., Lothar, Berlin W 50, Kuhlbaecher Str. 14,
Telo-Film G.m.b.H., Berlin-Zehlendorf, Auerhahn- balz 36,
Terra-Film A. G., Berlin SW 68, Kochstr. 73,
Tobis-Cinema Film A.-G., Berlin W 8, Maurerstr. 43,
Trans-ocean-Film Co. G.m.b.H., Berlin SW 68, Friedrichstr. 224,
Ulrich & Neuss K. U.-Filmproduktions- und Vertriebs G.m.b.H., Berlin SW 68, Friedrichstr. 23,
Ultra-Film G.m.b.H., Berlin SW 68, Hedemannstr. 14,
Universum-Film A. G., Berlin SW 19, Krausesstr. 38-39,
Urban Film-Vertrieb und Verleih, Conrad, Berlin SW 68, Friedrichstr. 238,
Wallis Filmfabrikation, Erich, Berlin-Wilmersdorf, Laubenheimer Platz. 1,

European Film-Allianz G.m.b.H. (E.F.A.),
Berlin-Halensee, Cicerorstr. 2-6,
Filmateliers Betriebs ges.m.b.H., Berlin-Dahlem, Hohenzollerndamm 97,
Terra-Produktion G.m.b.H., Aufnahmeatelier: Berlin-Marienfelde, Wilhelm-von-Siemens-Str. 46-47,
Tobis-Atelierges.m.b.H., Aufnahmeateliens: Berlin-Grunewald, Konigsweg, 148, Berlin-Johannesthal, Flugplatz,
Tonfilm-Studio Carl Froelich & Co. Aufnahme-Ate- lier: Berlin-Tempelhof, Borussiastr. 45-49,

LABORATORIES
Aktiengesellschaft fur Filmfabrikation (Afifa),
Berlin-Tempelhof, Viktoriabstr. 13-18,
Bavaria-Film Kopicierwerk G.m.b.H., Geiselgasteg- teig b/Munchen, Max-von-Kurzplatz 8,
Feka-Film G.m.b.H., Berlin SW 68, Puttкамерstr. 19,
"Fikopa" Filmkopieranstalt G.m.b.H., Berlin SW 61, Blucherstr. 12,
Film-Kopieranstalt Droge & Siebert, Berlin-Wei- sensensee, Grosse See 11,
Filmkopieranstalt H. Roenisch, Berlin SW 11, Mockernstr. 111,
Film-Photo-Kopier-Anstalt G.m.b.H., Berlin SW 68, Neuburger Str. 15,
Filmfilmtitel- und Kopier-Ges.m.b.H., Berlin S 42, Gitschiner Str. 44,
Geyer Werke A.G., Berlin SO 36, Harzer Str. 39-42,
Kinokop. R. Noske, Berlin SW 68, Friedrichstr. 235,
"Kosmos" Berliner Film-Kopieranstalt, Emil Schonberg, Berlin SW 68, Lindnerstr. 74,
Rapid Kopier-Ges.m.b.H., Berlin SW 68, Alexander- rinstr. 137,
Tesh Filmfabrik G.m.b.H., Paul, Berlin-Johannis- thal, Oberbahnhof, Damm 27-31,
Universal-Film-Copier-Anstalt Wilhelm Fenz, Ber- lin SW 68, Friedrichstr. 233.

GREECE

Legislation—Motion picture films are included in Group A of the Greek import quota schedule, which permits their importation without re- strictions, subject to quantity or value and regardless of whether the importing firm was previously in the film trade.

For films imported from countries such as Germany, which have official clearing agencies, trans- actions with Greece and a trade balance in favor of the latter, the payment of drafts covering royalties and prints is effected without difficulty. When the clearing account is in debit balance, however, as is the case with Czec- hoslovakia and Austria, payment is delayed by settling drafts in chronological order as funds become available in the clearing accounts. Im- ports from countries such as France, which are subject to private barter, require payment by means of clearing exchange derived from the exportation of Greek Cinemas. Such private barter transactions usually involve the payment of a premium by the importing firm to the holder of the clearing exchange permit. In the case of the United States and England, fore- ign exchange in settlement of the value of im- ported films (including royalties) is made avail- able in two ways. On films purchased outright and imported by local exchanges for their own account, payment for prints and distribution rights in foreign currency may be effected either by means of a letter of credit or by sight draft attached, shipped documentarily and presented through a local bank. In the case of films im- ported by the local branches of foreign produc- ing or distributing organizations, where the royalties are determined by the proceeds from the exhibition of each film, remit- tances in foreign currency are authorized upon application after the books of the local branch have been audited by the Bank of Greece. Due consideration is given to the working agree-
ments between local branches and their head offices in the matter of royalty payments.

Foreign shippers are required to sign and mail duplicate invoices to the Ministry of Commerce at the Greek port of destination the original invoice covering each shipment to be cleared through Greek customs. A signed copy of the same must be presented to the In
voice Control Commission for purposes of com-
parison and verification. For the city of Athens original forms are handled through the Com-
dition de Controle de Factures, 6 University Avenue, Athens, Greece. For other cities the title of the Commission in French and the name and the port of destination will be sufficient address.

Censorship—Controlled by the Public Morals Divisi-
on of the Police Department. Existing regula-
tions provide that children under 16 years of age may not be admitted in motion picture the-
aters unless the film shown has been ap-
proved by the censors as suitable for children
and adult. However, this regulation is almost never strictly enforced. Censorship is particularly rigid on communistic propaganda, but quite lenient in other respects.

Competition—Present American films control
about 70 per cent. of the Greek trade. This in-
cludes films dubbed or produced in the European studios of American producers. Society dramas and musical comedies appeal to the more per-
ous classes of the population, but there is also a fairly good market for American "action" films among the so-called "popular" theaters. English versions of American films are preferred when dubbing can be done well and appropriate-
ly; many films, of course, lose too much of their character when dubbed, and English is suffi-
ciently intelligible to a Greek audience to be prefer-
able to French in such cases. German producers lead in the export of opera or musical comedy, while certain French society dramas have been quite successful in recent years. Historical films are of comparatively minor interest. During the 1935-36 season (October-May), a total of 43 feature films were released in Greece. Of these 323 (72%) were American, 43 (13%) German and 10 (2%) French.

Copyright Relations—Under the reciprocal copy-
right protection agreement signed between Greece and the United States on January 27, 1932, American films receive full protection. No films are allowed to be exhibited unless it is proven that they were duly imported through customs and that the necessary import duties and taxes were paid.

In September 1935 the Greek Government es-
blished a Bureau of Educational Cinematography under the jurisdiction of the Ministry of Public Instruction with the object of producing 16 mm projecton equipment was purchased and a call for tenders was issued to supply educational films. The Greek Government also ratified the International Convention on Educational Films whereby customs franchise is extended to films used for instruction.

Production—Confined to news and advertising reels. There are no features.

Taxes—On tickets costing up to 8 drachmas, 25 per cent.; over 8 drachmas, 30 per cent. (The drachma is about $0.009.)

The import duty on positive films, including all surtaxes, amounts to 87½ drachmas per kilogram or approximately 36¢ per pound. In addition there is a 1½ per cent turnover tax payable at the time of entry, which is calculated on the basis of (1) the landed cost of prints (including import duty and surtaxes) and (2) the royalty value or distribution rights. For the assessment of the latter item the tax has been fixed by ministerial decision at $1,000 gold dollars ($1,690) for feature films intended for exhibition in first-run houses and at $100 gold dol-
ars ($169) for films in "popular" or second and third run houses.

Theaters—According to a census taken in March 1936 there were 153 motion picture theaters in operation throughout Greece. During the hot summer months all indoor theaters close down for lack of air-conditioning facilities, while at the same time a large number of outdoor theaters are started using the projection and sound equip-
ment of the indoor houses. The aggregate seat-
ing capacity of all the regular theaters is es-
imated at about 70,000. There are six first-run houses in Athens totalling 8,000 seats. Three more large motion picture theaters are under con-
struction in Athens which are expected to be ready for operation before the end of 1936. When completed these new theaters will increase the seating capacity of the first-run houses in Athens to approximately 13,000.

Sound—About 140 theaters are worked for sound. The equipment is almost exclusively of foreign make, mostly assembled in Greece from imported and locally made parts. Practically all sound systems used can reproduce sound on film and disc.

Imports from Mainland, 1934-1935—1936

<table>
<thead>
<tr>
<th>Year</th>
<th>Positive sound</th>
<th>Negative sound</th>
</tr>
</thead>
<tbody>
<tr>
<td>1935</td>
<td>1,219,861</td>
<td>$30,115</td>
</tr>
<tr>
<td>1936</td>
<td>(First 10 months)</td>
<td>$25,381</td>
</tr>
</tbody>
</table>

PICTURE DISTRIBUTORS AND IMPORTERS

ATHENS

Anolichotis-Bogarilides & Commercial & Estates Co. Ltd., A.E.K.E.

Patisson Street 32.

Cine Alliance Hellenique—Ilioupolis Street 2.

Warner Bros. First National Films Hellas—Patis-
son Street 32.

Metro Goldwyn Mayer Films "Hellas" Ltd.—St.
Themistocleous Street 13.

Fox Film 'Hellas' Ltd.—Canaigos Square.

Societe Anonyme Ciné-Palais—Stachur Street.

A. Zervos—Academiais Street 51.

J. Margulis—Verageriou Street 14.

E. Kaloghiros—Manuel Benachi Street 18.

Monopol Film—Lycourgon Street 18.

Lyra Film—Manuel Benachi Street 6.

K. Souldes—University Street 36.

I. Frangetis & Co.—Lycourgon Street 18.

I. Kremamalis—Lycourgon Street 18.

Santico Bros.—Patisson Street 9.

Theophil Film—Patisson Street 32.

GUATEMALA

Legislation—There is no adverse legislation in Guatemala governing the motion picture industry.

Censorship—At present there is no Censorship Board active in Guatemala, although the Chief of Police reserves the right to prohibit the show-
ing of any picture that he sees fit.

Competition—Seventy-five to eighty per cent of the recently imported American films.

Copyright Relations—Copyright relations remain the same as previously reported.

Production—There is no film production in Guatemala.

Taxes—Fifteen per cent of gross theater receipts are turned over to the Government for public charities under the Beneficiencia Publica. Duties and other taxes remain the same as previously reported.

Theaters—There are thirty-one theaters operating in Guatemala with a seating capacity of about 18,000, admission prices ranging from ten to fifty cents.

Distributors of American films in Guatemala continue to complain of the competition from Spanish speaking pictures. It is reported that American films are being pushed slowly out of all of the smaller towns, now that Mexican pictures are becoming more available, and that one of the class theaters of Guatemala City is showing about 65 per cent Spanish speaking pictures. The smaller theaters of this city, like those of the small towns, are showing all the Spanish speaking films available in pre-
ferece to American productions. It is known that the first class theater now showing 65 per cent Spanish speaking pictures has purchased 65 Spanish films for next year, 20 of which are said
to be of Argentine production and the balance Mexican. There have been relatively few Argentinian productions exhibited in Guatemala heretofore.

Sound—Twenty-five of the theaters mentioned above are wired for sound pictures.

Imports from U. S. A.
1935—Positive sound $1,037,630 ft. $14,470
Negative sound 35,000 ft. 2,000
1936—(First 10 months) Positive sound 969,511 ft. $13,425
Negative sound

DISTRIBUTORS AND IMPORTERS
GUATEMALA CITY
Anker Bros., 9a Calle Oriente.
Benjamin Canas, Callejon de Cordoba.
A. Samaya, Callejon Norman No. 6.
Metro Goldwyn Mayer, de la America Central, 12 Calle Poniente.
R. Samaya, Teatro Capitol.
Subr. Sapper Co., 10 Calle Poniente.
A. Alvarado, 9a Avenida Sur.

HAITI

Legislation—There is no legislation adverse to the introduction of motion pictures in Haiti.

Censorship—According to the censorship law of July 12, 1935, those pictures which are found to be morally or physically less than 18 years of age must be so advertised on the motion picture billboard, and children of this age must be refused admittance. The Department of Interior is given power to censor films which are considered to be immoral or dangerous to the maintenance of internal order. Any one who does not comply with the regulations laid down is subject to a fine of $100 to $500.

Competition—40 per cent American; 60 per cent French.

French pictures have gained immensely in this market during the last year. The above percentages are based on weight of films imported. If value is taken, the percentages are about 20 per cent American, 80 per cent French. The language question is believed to be the principal factor in favor of French films. There is no objection to dubbed films if they are in French.

Copyright Relations—Copyright protection is not available in Haiti.

Production—There is not, nor has there been, any production of motion pictures in Haiti.

Taxes—A tax of 10 per cent is imposed on theater admission tickets.

Theaters—8 theaters in Haiti. Admission prices range from 10 to 60 cents. Dramas are preferred, but musical comedies are also well received. An American "slapstick" comedy is neither understood nor appreciated.

Sound—6 theaters wired for sound.

Imports from U. S. A.
1935—Positive sound 506,015 ft. $5,183
Negative sound
1936—(First 10 months) Positive sound 289,247 ft. $2,265
Negative sound

HONDURAS

Legislation—There have never been any quota or contingent laws, decrees, etc., issued in Honduras restricting the importation of motion picture films.

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 the use of censors to operate in his jurisdiction. While the regulation is closely followed in most districts, it is less rigidly followed in others.

Competition—15 per cent of the motion pictures exhibited in the Republic of Honduras are Mexican and European and the balance 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.

Protection to producers in Honduras.

Taxes—Municipal taxes varies from 5 to 10 lempiras per day whether the theater has one or more performances.

Theaters—There are 29 theaters in Honduras, all of which are wired for sound, although only 21 are in operation at the present time.

Sound—29 theaters wired for sound.

Imports from U. S. A.
1935—Positive sound 33,060 ft. $908
Negative sound
1936—(First 10 months) Positive sound 24,382 ft. $332
Negative sound

HUNGARY

Legislation—According to Decree No. 2670/1932, dated May 10, 1932, the duty on films imported into Hungary is 250 gold crowns (one gold crown equals $0.343 present gold basis and about $0.223 at the prevailing commercial rate through the National Bank of Hungary) per 100 kilograms (220 pounds) plus 6 per cent phase turn over tax. "Import certificates" for sound films cost 100 pengo (one pengo equals $0.2961 present gold basis and about $0.1925 at the prevailing commercial rate) for films less than 200 meters in length, 200 pengo if between 201 and 400 meters, 400 pengo between 401 and 800 meters, 600 pengo between 801 and 1,200 meters, and 1,000 pengo for all others. Since these require no import certificates. The same decree ordered that for the benefit of the Hungarian Film Fund an additional fee of 20 fillers must be paid on each meter of censored and approved film for which the Hungarian titles were prepared in Hungary, and on those for which the Hungarian titles were prepared abroad, 30 fillers per meter must be paid. By Decree No. 57/1934 M. E. dated May 26, 1933, the second mentioned fee was increased from 30 to 50 fillers. In further modification, the original decree of 1934 M. E. dated September 29, 1934, taking effect on October 1, 1934, the fee for films for which the titles were prepared abroad, was increased from 50 fillers to one pengo per meter. The fee of 20 fillers, payable on foreign films for which the Hungarian titles are made in Hungary, was not affected by the subsequent modifications. In addition there is charged a regular censorship fee of 4 fillers per meter on films made in Hungary and 10 fillers per meter if made abroad.

Weekly, educational, and scientific films are exempted from all charges on censorship, fee and import duty. Foreign made equipment and supplies require special import permits issued by the Ministry of Commerce and Communication.

Besides the foregoing, a tax of 180,000/1935, B. M. importers of films are obliged to submit a censorship card for every film imported into the country. The money paid for these cards is used towards supporting the Hungarian film production industry. Up to July 1, 1936, the National Motion Picture Examining Committee (Orszagos Mozgkoepiss-galo Bizottsog) issued 7 such censorship cards to each producer of a Hungarian feature film over 1.600 meters in length. Since August 1, 1936, according to Decree 175,000/1936 B. M., firms producing such films receive 8 censorship cards and are bought and sold in the open market and their price depends upon supply and demand. At present the price varies between 1,800 and 2,000 pengo each, so that the operation of the Motion Picture Examining Committee, quality as of the highest quality with regard to cultural and artistic merit, receive special cards by the foreign censorship cards. These are distributed annually not over ten such cards to firms producing meritorious films.

According to Decree No. 175,000/1936 B. M. importers of short films are also obliged to purchase a so-called "short censorship card." For the present there is to be submitted with every short film importation a "short censorship card," the Decree orders the submission of a large
censorship card only with films over 1,200 meters in length. The short film censorship cards are distributed on the basis of Decree 175, 100/1936, which stipulates that one producer receives 5 cards; from 201 to 400 meters, 10 cards; from 401 to 600 meters, 15 cards and over 600 meters 20 cards. The value of the short film censorship cards depends upon supply and demand the present price being between 150 and 170 pengo. It is rumored in trade circles that it is proposed to revise the Decree so that the number of cinema capacity seats filled with imported films of less than 1,200 may be established on the basis of the length of the film.

Censorship—Film censorship is under the direction of the Royal Hungarian Ministry of the Interior, the members of the Censorship Board being appointed by the Minister. Appeal can be taken from the Board's decision in the first, second and third instances; the final appeal being to the Minister of the Interior. In most cases one of the appeal boards has permitted pictures previously rejected by the Board, to be shown after certain changes have been made in subtitles or after offending parts had been eliminated. Pictures are classified in two groups by the Board of Censors, viz., whether they may be shown universally or only to persons over 16 years of age.

Non-official censorship does not exist in Hungary. The pictures are censored by the official Board solely with regard to public morals and the safety of the State.

There are no discriminations against American film companies and, in cases rejections were deemed necessary, marked consideration has been shown by the authorities.

974 films (916,000 meters) were censored during 1935, of which 910 (888,716 meters) were sound and 64 (28,272 meters) were silent films. Of the total films censored 46 (90,787 meters), or 5 per cent of the total, were foreign. Of the foreign films, the total sound films licensed for production 435 (48 per cent) were American, 146 (16 per cent) German, 75 (8 per cent) French, 5 (0.5 per cent) Italian, 521 (6 per cent) Austrian, 8 (1 per cent) Scandinavian, and 185 (20.5 per cent) Hungarian. Of the silent films 2 (3.1 per cent) were American, 13 (20.5 per cent) German, 2 (3.1 per cent) French, 4 (6.3 per cent) Scandinavian, and 43 (67.5 per cent) Hungarian. According to the subjects of the films 521 were sound and 2 silent feature films 32 silent educational films, 203 sound and 23 silent newsreels and 94 sound and 7 silent advertising films.

Competition—The film production of Hungary during 1935 continued to be mainly of local importance. The expatriated German film production benefited Budapest to a certain extent and the same situation helped to maintain the American leadership. Five years ago, German films held nearly 90 per cent of the trade but in 1932 American films regained the ground lost, representing 55 per cent of the films shown, and in 1933 advanced to 60 per cent. In 1934 American films represented 61 per cent, and in 1935 48 per cent of the sound films and 4.6 per cent of the silent films shown. The decrease in the percentage of American films shown is due principally to the development of the Hungarian film industry, the products of which have practically replaced American films from the provincial motion picture theaters.

Copyright Relations—A special convention signed October 13, 1913, gives copyright protection.

Production—We produce on our own controlled studios in Hungary producing films. During 1935 the Hungarian Film Bureau (Magyar Filmiroda) produced four sound feature films (9,094 meters), three sound shorts, 42 meters, and 52 news reels (12,000 meters). The Hun- garian Film Studio working throughout the year produced 16 feature films averaging 2,500 meters each. Of 50,000 meters of the films produced were in Hungarian only, three in German and two in Hungarian and German. The cost of production varied from 110,000 to 800,000 pengo per film. No figures are available concerning the cost of production of films produced by the Hungarian Film Bureau.

To develop local production, the producers of Hungarian films may utilize the use of the Hungarian Studio free of charge provided the Hungarian Film Industry Fund accepts the theme, in which case the Film Industry Fund pays the Hunnian producers for the use of the studio.

Taxes—The amusement tax in first run motion picture houses in Budapest between October 1 and April 30th is 6 per cent of the total receipts if the seating capacity is over 400, and 5 per cent if the seating capacity is under 400. Between May 1 and September 30th the amusement tax in the theater or on the seating capacity is 7 per cent, and if the capacity is under 400, 2 per cent. In all other motion picture theaters with a seating capacity of over 600 the amusement tax is 5 per cent, and if the seating capacity is between October 1 and April 30. The amusement tax in these theaters between May 1 and September 30th is 2 per cent regardless of the seating capacity. In the provinces the amusement tax varies between 5 and 15 per cent. The additional turnover tax (national) is 3 per cent.

Theaters—There were 410 motion picture theaters in operation in Hungary during 1935. According to Decree No. 174,000/1936 B. M. orders that every motion picture theater employee must have one free day each week which cannot be exchanged for any consideration.

Sound—Of the above 410 theaters, 385 theaters are wired for sound.

Imports from S. A. 1935—Positive sound 1,418,296 ft. $32,290
Negative sound ..............................
1936—(First 10 months) Positive sound 1,222,277 ft. $27,078
Negative sound 32,487 ft. $155

DISTRIBUTORS AND IMPORTERS

BUDAPEST

Allianz Film, Rokk Szilard u 20.
Bioskop Film, Erzsebet korut 7.
Cinema Film, Erzsebet korut 8.
Danubius Film, Erzsebet korut 44.
Eco Film, Rakoczi ut 14.
Hermes Film, Erzsebet korut 8.
Fox Film, Rakoczi ut 9.
Harmonia Film, Akaka u 7.
Hirsch es Tsuk Film, Rakoczi ut 14.
Kino Film, Milsa u 7.
Kovacs Emil és Tasa, Erzsebet korut 8.
Keleti Bela Film, Erzsebet korut 8.
Color Film, Erzsebet korut 8.
Liberty Film, Nepzsinzah u 21.
Metro Film, Erzsebet korut 9.
Muvesz Film, Rakoczi ut 40.
Paramount Film, Rakoczi ut 59.
Patricia Film, Erzsebet korut 8.
Phobus Film, Erzsebet korut 8.
Reflektor Film, Sandor ter 4.
Rakosi Bela Film, Szekely Bertalan u 2/c.
Sylas Film, Erzsebet korut 8.
Tricolor Film, Dohany u 68.
UFA film, Kossuth Lajos u 13.
Universal Film, Nepzsinzah u 21.
Warner Bros. Film, Jozsef korut 30-32.
INDIA

Legislation—The failure which met the Indian section of the Calcutta Press in their agitation against the construction of the Metro Theater in that city can be ascribed to the Spencer Society of Motion Picture Industry of India, Bombay, a body representing the indigenous industry, who, as soon as the news of the projected construction of another theater in Bombay reached their ears, staged an even stronger campaign of agitation through the press, direct representations to authorities and public meetings, but the Government having taken the stand that they could not interfere with fair and legitimate trade competition, the agitators were subdued.

During the year there have also not been exhibited films which have in any way aroused criticism either on the part of the Government or the Indian population as was the case in connection with "India Speaks" and several other films during the past years.

Censorship—During the year several representations were made to the Board of Film Censors, as a result of which the foreign film industry has not only been able to get from the Board assurances of cooperation but definite concessions in the way of preservation of cuts made in a film for a period of two years before destruction, and reduction of charges for advertising trailers to Rs. 3 instead of Rs. 5 as in the past. Cutscenes were passed in 19 films examined by the Bengal Board during the year ending March 31, 1936.

During the year ending March 31, 1936, 1,196 films representing 3,362,022 feet were certified by the Bengal Board representing 641 films with 1,528,085 feet American; 408 films and 688,880 feet British; 10,055 feet with Japanese; and 141 Indian films measuring 1,135,022 feet.

The bill to amend the Cinematograph Act to include the censorship of cinema posters is still before the Assembly and there are no indications as to when it might be considered in the Assembly. There is considerable doubt among distributors that it will be passed.

Competition—During the fiscal year ending March 31, 1936, about 23 per cent of the footage of imported pictures were American. This figure is an estimate as inaccuracies are found in import statistics due to reimportation of American films from Ceylon. The distribution arrangements for British pictures continued to improve and British pictures accounted for 24 per cent during the above period.

Copyright Relations—Same as United Kingdom.

Production—In India there is no organization, official or private, which assembles data relative to the production of Indian films. It is established that the Indian Society of Picture Photographers recently issued a questionnaire to the various indigenous producing units but the response they received was disappointing. According to the trade there are in India 25 major Indian producing companies. There are also 40 to 50 small producing concerns which may exist today and discontinue operations on the morrow. It is also estimated that there are at least 50 motion picture producing concerns in South India alone and that this number is increasing rapidly.

It is the general impression of the public that the quality of Indian films is steadily improving and several produced and exhibited during the past year, despite the local language difficuly, have attracted the discerning attention and admiration of the European members of the public.

During the period January to October, 1936, a total of 396 Indian pictures with a total footage of 2,627,334 feet were examined by the Bombay and Calcutta Boards. During the same period of 1935 a total of 346 Indian pictures with a total footage of 3,101,314 were examined by these boards. This aggregation is made between sound and silent films in the ratio reported that larger proportion of the films censored were sound.

Trade—During the year under review, the Government of India withdrew the drawback of 7/8th per cent Customs duty which the foreign film industry was enjoying in the past as a fair and reasonable privilege. The Kinematograph Renters' Society made a representation to the Government, supported by statistics appealing for reconsideration of their decision, but to no avail. This action on the part of the Government, which is claimed by the Foreign Picture Proprietors, as being directly due to their initiative, is regarded as an additional imposition placed on the distribution of foreign films in this territory, including of course the existing excessive tariffs.

The present rate continues to be seven annas per foot on foreign exposed films.

The Indian film industry in this country has submitted their second petition to the Government seeking at least a small measure of relief from the existing excessive tariffs and it is hoped that the Government will not disappoint the petitioners this time.

Theaters—670 theaters now operating in India.

Sound—According to the trade the number of theaters equipped for sound in India is 600. From this total there were 150 theaters showing exclusively American, British and Continental pictures, 120 theaters showing mixed foreign and Indian films and the balance of 330 theaters showing exclusively Indian films.

Imports from U. S. A.—
1935—Positive sound 
Negative sound
1936—(First 10 months)
Positive sound
Negative sound

DISTRIBUTORS AND IMPORTERS

BOMBAY

Paramount Films of India Ltd., Hague Building, Ballard Estate.
Warner Bros.-First National Pictures, Hague Building, Ballard Estate.
Metro-Goldwyn-Mayer (India) Ltd., Imperial Chambers, Wilson Road, Ballard Estate.
United Artists Corporation, Marshall Buildings, Ballard Road.
Columbia Films of India Ltd., Imperial Chambers, Wilson Road, Ballard Estate.
Twentieth Century-Fox Film Corporation, Roxby Chambers, New Queens Road.
Universal Pictures Corporation, New West End Cinema Compound, Lamington Road.
Empire Talkie Distributors (Distributors of RKO Radio Products), Sandhursts Road.
M. B. Billimoria, Kalbadevi Road.
Super Film Circuit, New Queens Road.
M. C. Kapadia, 241/43 Chhipi Chawal, Kalbadevi Road.
Galvan Brothers, Parekh Street, Girgaum.
British & Continental Pictures Corporation of India, Wakefield House, Ballard Estate.
Hague Theaters Ltd., Hague Building, Ballard Estate.
Pickfair Pictures Corporation, Churchgate Street, Fort.

DISTRIBUTORS AND IMPORTERS

CALCUTTA

Paramount Films of India Ltd., 170, Dharmatolla Street.
Columbia Films of India Ltd., 170, Dharmatolla Street.
Universal Pictures Corporation, 170 Dharmatolla Street.
Warner Bros.-First National Pictures, Inc., 170, Dharmatolla Street.
RKO Radio Pictures Ltd., 98 E. Central Avenue.
United Artists Corporation, Tower House, Chowringhee Square.
Humayun Properties Ltd., Humayun Place, Chowringhee Square.
Twentieth Century-Fox Film Corporation, 19, Chowringhee Road.
Metro-Goldwyn-Mayer (India) Ltd., 5, Chowringhee Road.
Empire Talkie Distributors, Bharat Bhawan, Central Avenue.
Republic Feature Distributors, 29, Strand Road.
Aurora Film Corporation, 125, Dharmatolla Street.
Bengal Film Corporation, 37, Canning Street.
Halbrook Film Corporation, 10, Chowringhee Rd.
ITALY

Legislation—The importation of films into Italy is subject to ministerial licenses. In the administration of this system, as regards American films, it has been decided that for the year ending June 30, 1937, 250 American films may be imported. However, the amount of money which can be exported for American films pertaining to any one business is limited to 20 million lire. Amounts which will accrue to American companies in excess of 20 million lire must remain in Italy.

Theaters are compelled by law to show one Italian picture for every three foreign films. All films must be dubbed in the Italian language, and such dubbing must be done in Italy. All films dubbed have to pay a tax of lire 30,000 for each film dubbed. Considerable opposition was attempted when the law was under way, but distributors were and are compelled to comply with this legislation and to pay the tax. It is claimed that this measure was enacted to safeguard the interests of dubbing studios and indirectly to provide work for deserving actors whom the moving pictures have thrown out of employment.

Today there are nine dubbing studios in Italy and they are reported to be doing very high grade work. Italian products are made with Italian capital, but where two or more versions are made, the foreign version is made in cooperation with foreign producers.

The past year has seen no further development than took place in earlier ones in the application of the quota law, passed in October 1927, requiring that 1/10 of the exhibition time be reserved for domestically produced 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.

An annual State allowance of two million lire for foreign film companies is given each year. In the year 1933-1936, 21 films received prizes out of 35 produced.

The ban, otherwise than the Italian language in talking films is rigidly enforced, but singing sequences are permitted and the restriction does not apply to newsreels. War and Russian subjects are still liable to severe scrutiny, and, in general, are not accepted.

The following are the provisions of the Decree putting in effect newly created taxes upon "dubbed" films which became effective by Decree No. 1301, July 20, 1934. By this Decree the dubbing tax is payable in three installments: 10,000 lire before the granting of the permit to dub the film and 10,000 lire and further 10,000 lire within 3 and 6 months of issuance of permit.

1. It imposes the obligation that all foreign films must be "dubbed" in Italy.
2. It imposes a tax of 30,000 lire on each "dubbed" film.
3. It grants producers of each film in Italy the right to "dub" three foreign films free of said tax.
4. It obliges every cinema owner to show one Italian film for every three foreign films shown.

Censorship—Censorship continues to be rigorous, though not unreasonable. The chief objection is that even after a film has passed the censors and been screened, it can be objected to by any private citizen or organization, on complaint to the police, who have the power to review the film, and if deemed necessary or advisable, to order its removal.

Competition—About 65 per cent of the films shown continue to be American, with the balance domestic, German, French, English and Austrian, all dubbed the same volume. All foreign films are now projected in "dubbed" versions in Italy.

Copyright Relations—Protected by the Statute and Regulations of November 17, 1925.

Production—There are four producing studios in Italy, the oldest being of course Cines, the others being as follows:

Caesar, Rome
Tirrenia, Leghorn
Safar, Rome.

While Cines uses American equipment, Caesar and Tirrenia use Klangfilm recorders. Safar uses Tobis equipment.

The combined production of these studios is some thirty historical, patriotic and farcical pictures.

Taxes—Taxes on cinema tickets and on the operations of distributors remain high, but not higher in proportion than those on other types of entertainment or business in general.

Theaters—4,800. Total seating capacity 1,600,000. Theater prices range from Lire 0.50 in the small towns to Lire 12.00 in the first run houses in the principal cities. This figure is occasionally increased to Lire 15.00 where it is considered that the picture warrants it.

Yearly box office receipts are computed at more than 200 million lire. Of this total about 100 million lire is turned over to the producers, while 70 million lire is collected by the Government for taxes.

Sound—2,800 theaters now have some sort of sound equipment of which 11 per cent have American equipment, the balance being Italian with a few German and English machines.

Imports from U.S. A.
1935—Positive Sound 1,782,623 ft.
Negative Sound 496,793 ft.
1936—Positive Sound 1,134,941 ft.
Negative Sound 233,590 ft.

DISTRIBUTORS AND IMPORTERS

ROME

Artisti Associati—Via XX Settembre 11.
Augustus Film—Via Cola de Rienzo 152.
Capitani Film—Via XX Settembre 3.
Colosseum Film—Via Settembre 58-A.
Compagnia Generale Cinematografica—Galleria Regna Margherita 12.
Consorzio E.L.A.—Via Varese 16B.
Effebo—Via Capriate 8.
Ente Nazionale Industrie Cinematografiche (E.N.I.C.)—Via Po 32 (formerly S.A. Stefano Pittalunga).
Films Paramount S.A.I.—Via Magenta 10.
Fox Film Corporation S.A.I.—Via Vicenza 5.
Luigi De Vecchi S.A.—Via Francesco Crispi 58.
Metro-Goldwyn-Mayer S.A.I.—Via Maria Cristina 5.
Manderfilm—Via Firenze 48.
Minerva Film—Piazza Cavour 10.
Societa Antonina Grandi Films (S.A.N.G.R.A.F.)—Sala S. Nicolo da (Tolentino 1 bis.).
Tirrenia Film—Via Montebello 109.
Warner Bros. First National Films—Via Palestro 68.

MILAN

Brundus Films—Via Senato 8.
Grandi Edizioni Film Anonima (G.E.F.A.)—Via Cappellini 21.
Italo Suisse Film S.A.—Piazza Fiume 22.
O.M.X.S. Films S.A.—Via Camperio 11.
Regina Film S.A.—Via Montenapoleone 26/28.
Seleca Film S.A.—Via Vittor Pisani 12.

PRODUCERS

Cines-Pittalunga, Via Vejo 51, Rome.
Caesar-Film, Circonvallazione Appia n° 101, Rome.
Industrie Cinematografiche Italiane (I.C.I.)—Via del Tritone 87, Rome.
Tirrenia-Films, Via Abruzzi 3, Rome.
Novella-Films, Piazza Carol Erba 6, Milano.
JAMAICA

Legislation—There are no laws affecting the importation of motion picture films.

Censorship—Films are censored in Kingston for showing in the Island under Jamaica Law 14 of 1913, Jamaica Law 13 of 1925 and Jamaica Law 21 of 1926. Censorship is moderate and about 3 per cent of the pictures submitted are refused each year. Pictures showing drunkenness or unconventional frivolity on the part of white people will not pass the censor. This is because of the large negro population. Pictures showing robberies and hold-ups are banned, since it is believed that they might have a bad impression on some of the lower classes, and might contribute to crime.

Competition—75 to 85 per cent of films shown come from United States; remaining 15 to 25 per cent from England.

Copyright—Same as United Kingdom.

Production—There is no production of motion pictures in Jamaica.

Taxes—General property taxes and income taxes are imposed on the theaters. There are no taxes on theater admissions.

Theaters—15 theaters in Jamaica having 12,500 seats. Admission covers range from 6 pence (£0.12/2) to 1 shilling 6 pence (£0.36/4).

Sound—15 theaters wired for sound.

Imports from U. S. A.—1935—First 6 months

<table>
<thead>
<tr>
<th>Description</th>
<th>Imports (£)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Negative Sound</td>
<td>83,421</td>
</tr>
<tr>
<td>Positive Sound</td>
<td>116,118</td>
</tr>
<tr>
<td>Negative Sound (10 months)</td>
<td>10,000.00</td>
</tr>
</tbody>
</table>

JAPAN

Legislation—Two important developments have taken place in the Japanese motion picture market in recent months. Recent developments are significant from the standpoint of American participation in this market. The first is the formation of the American Motion Picture Association of Japan while the second important development is linked up with the financial collapse of the Japan Motion Picture Co., Ltd., known locally as "Nikkatsu," oldest motion picture producing company in Japan. The "Nikkatsu" interests, which include working arrangements for exhibiting in a considerable number of theaters, were taken over by Shochiku Production.

In general, the position of American films in the Japanese market was better during the first 10 months of 1936 than was the case in 1925, due partly to the difficulties of the "Nikkatsu" concern, but mainly to a falling off in popularity of European films. The bulk of the European imports of Germany and it is said that Nazi propaganda has been inserted into these pictures to such an extent that they are no longer to the taste of the Japanese, including entertainers and private entities.

There are at present in Japan proper no quota or contingent laws, decrees, etc., iminical to the interests of American films promulgated recently. Such legislation may be forthcoming as a result of the drive for compulsory showing of educational films.

The question of establishing a censorship in Karafuto (Japanese Saghalien) is being discussed by the authorities, according to several American film distributors. Distributors and exhibitors first reported against it but have since stated that the censorship in Japan proper should be sufficient for this colony with its very limited population.

In Chosen (Korea), regulations are in force whereby meterage of foreign films must not exceed two-thirds of the total meterage of the films screened in one month in one theater and the balance of one-third of meterage must be supplied by Korean or Japanese pictures. In 1937, this ratio will be increased to one-half. No information is available regarding the production of motion pictures in Korea.

The threat of legislation being enacted in the near future providing for compulsory showing of educational films and pictures showing military and such pictures, tend to reduce attendance at houses showing foreign films. Another threat in the development of the Toho-Nikkatsu producing and exhibition combine that will further limit the outlets of American pictures in this market.

Censorship—No foreign or domestic films were banned by the censor during the first half of 1935. During that period a total of 391 feature films were passed by the censor compared with 341 during the first half of 1934. The following table summarizes the feature films censored according to origin:

<table>
<thead>
<tr>
<th>Origin</th>
<th>First Half of 1935</th>
<th>First Half of 1936</th>
</tr>
</thead>
<tbody>
<tr>
<td>Japanese</td>
<td>211</td>
<td>231</td>
</tr>
<tr>
<td>American</td>
<td>132</td>
<td>117</td>
</tr>
<tr>
<td>European</td>
<td>27</td>
<td>23</td>
</tr>
<tr>
<td>Total</td>
<td>341</td>
<td>391</td>
</tr>
</tbody>
</table>

Of the 341 foreign films censored during the first half of 1936, 11 were of German origin, 8 French, 2 Austrian and 2 Italian.

Martial law which was put into effect after the February 26th insurrection in Tokyo during the summer and apparently, inasmuch as the censors at least are concerned, martial law is still in effect. Several American film distributors are reported to be keeping certain films, which should be smashed under normal conditions but which now would probably be banned, in bonded warehoues pending less strict application of the censorship law. The fact that no foreign pictures were banned during the first half of 1936 is indicative of the care and effort used by local distributors in selecting pictures for this market. It is obvious, also, that their respective home offices are interested in sending out only such films that will surely pass the censors, either entire or with the least amount of mutilation.

Competition—During the first six months of 1936, 35 per cent of the films shown were American.

Copyright Relations—Treaties of May 17, 1903, October 11, 1908.

Production—470 motion pictures were produced in Japan during 1935, of which 283 were with sound and dialogue, and 187 were silent. Shochiku Cinema Co., Ltd., produced a total of 96 pictures, the Shinko Cinema Co., Ltd., a total of 85, and the Japan Motion Picture Co., Ltd., (Nikkatsu) 62 pictures. Other minor companies accounted for the remaining 227 pictures.

Regarding the inability of domestic producers to make quality films, nothing much has transpired during 1936 that might cause an impartial observer to change or modify this statement although the entrance of the Toho-Nikkatsu combine into the field may stimulate superior output. The shorter hours for programs may also help producers to devote greater attention to quality than has heretofore been the case.

The popularity of particularly American, with the theater going public in the urban centers, it may be noted that the Japanese intelligentsia invariably prefer foreign films. They claim that the Japanese film made for the uneducated masses, are juvenile in plot, are poorly directed and, save for rare exceptions, generally cannot appeal to the middle and
upper classes of society. It seems no exaggeration to say that the future of American films in this market hinges largely upon the fact that the educated classes want them and will object strenuously to legislation curtailing their screening by reports. American films are maintaining their popularity with the public, but as indicated they are suffering more from threat of increased and improved domestic production, a more complete tie-up of outlets by domestic producers and greater Government interest in the industry.

Taxes—Theaters and theater admissions in Japan are extremely moderate. City and prefectural exhibition taxes, paid by the theater owners as part of operating expense, approximate the per cent of gross receipts. Theaters, and methods of assessing the taxes, vary from city to city. In Tokyo, for instance, the prefectural tax is the most important and amounts to 1.50 per Y1,000 received. To this total a sum amounting to 144 per cent (of the Y8.00) is added, making a total of Y19.52 per Y1,000.

In other areas, the method is extremely complicated. In Osaka, for example, the method of calculating the various taxes, which in the aggregate comprise the culture for advanced calculus and all the ingenuity of the Japanese abacus (calculating machine) for its solution. Herewith a rough translation of the Osaka method:

When the motion picture theater has a seating capacity for 1,000 people, admission fees being Y0.50 as the lowest, Y1.00 as the medium rate and Y1.50 as the highest, tax is payable as follows:

(a) National tax is 20 times the figure calculated by adding the lowest admission fee to the highest admission fee and dividing by two.

(b) City tax is about the same.

(c) In case seating capacity exceeds 1,000 the tax is increased at the following ratio: (1) Capacity being 1,100: 22 times the figure mentioned in (a).

(2) Capacity being 1,500: 30 times the figure mentioned in (a).

(d) The above tax is payable in case the performance is played only once a day. If the performance is repeated more than twice a day, half of the above figure is taxed upon each of the second and following performances.

Theaters—According to the Department of Home Affairs, there were a total of 1,586 theaters operating in Japan at the beginning of 1936. Approximately 30 new theaters were opened during 1936.

Sound—1,237 theaters in Japan are equipped for sound motion pictures. This is 76 per cent of the total in the country.

Imports from U. S. A. —
1935—Positive Sound 4,938,343 ft. $98,075
Negative Sound 108,834 ft. 2,720
1936—(First 10 months) Positive Sound 4,165,267 ft. $78,496
Negative Sound 35,192 ft. 661

LATVIA

Legislation—The Latvian Government's project to establish a film import monopoly has not been abandoned, but no concrete plans have appeared as yet. The production of sound films in the Latvian language has been increasing, and the complete product is now made in Latvia. The Latvian authorities appear determined to develop such production.

Censorship—By special instruction issued by the Latvian Film Censoring Board all texts, advertisements and other printed matter must be in the Latvian language only instead of Lettish, German and Russian, as formerly. No foreign language except the form of sound is permitted. This places American films in a disadvantage since the local population does not generally understand English, and certain sections of the population do not understand Lettish and used to depend on the printed accompanying text, each racial subdivision of the population reading its own language.

Competition—The American films imported into Latvia in 1935 amounted to 43.3 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. The Latvian Government has decided to adhere to the Berne Convention of 1886, revised in Rome in 1928. This will not become effective in Latvia until May 15, 1937.

Production
1935
No. of Films Length in Meters
Dramas 1 2,150
Comedies 1 199
News reels 77 14,681
Scientific 1 1,530
Educational 11 7,683
Advertising 21 1,092
Total 112 27,250

DISTRIBUTORS AND IMPORTERS
TOKYO
Paramount Films, Ltd., Osaka Building, Uchisaiwai-cho, Kojimachi-ku.
Warner Bros.-First National Pictures (Japan), Inc., Tateno Building, Gotukubashi 3-chome, Nihonbashiku.
United Artists Corporation, Osaka Building, Uchisaiwai-cho, Kojimachi-ku.
Fox Eiga Kaisha, Izumo Building, Ginza 8-cho, Kojimachi-ku.
Universal Pictures (Japan), Ltd., Chiyoda Shin- taku Building, Kyobashi 2-cho, Kyobashi-ku.
Towa Shoji K. K., Kajio Building, Marunouchi, Kojimachi-ku.
Yamani Shokai, Kogyo Building, Ginza-nishi.
Columbia Pictures, Osaka Building, Uchisaiwai-cho, Kojimachi-ku.
Sanyei-sha, Oita Building, Minami Kayabacho, Nihonbashiku.
Naigai Shoji Eiga Bu, Osaka Building, Uchisaiwai-cho, Kojimachi-ku.
Daido Shoji Eiga Sha, Osaka Building, Uchisaiwai-cho, Kojimachi-ku.
Mitsuba Boeki Shokai, Nishin Building, Otemachi, Kojimachi-ku.
Empire Shoji Eiga-bu, Osaka Building, Uchisaiwai-cho, Kojimachi-ku.
Obei Eiga Kaisha, Daido Seimei Building, Tori 2-chome, Nihonbashiku.

TOKYO PRODUCERS
Arashi Tanyuro Production, Hanazono Studio, Ukyoku-ku, Kyoto.
Bando Tsumarugo Production, Yazu Studio, Yazu, Chiba-Ken.
Chiezo Production, Sagano Studio, Sagano, Kyoto.
Ichikawa, Utanemon Production, Ayameike Studio, Nara Ken.
Daito Eiga Production Sugamo Studio, 445 Koshinzuka, Sugano, Tokyo.
Nihon Katsudo Shashin K. K., Uzumasa Studio, Uzumasa, Kyoto.
Shochiku Ofuna Studio, Ofuna, Kanagawa-ken.
Shochiku Kyoto Studio, 127 Miyazakicho, Shimosano, Konan-ku, Osaka.
Shinko Kinema K. K., Uzumasa Studio, Uzumasa, Kyoto.
J.C. Uzumasa Talkie Production, Uzumasa Studio, Kyoto.
P. C. L. Production, Kinuta Mura, Tokyo.
Iriye Production, Fuji Studio, Toshima-ku, Toshima-ku, Tokyo.
Yokohama Cinema Shokai, 22 Kuritadani, Kana- kawa-ku, Yokohama.
Altyawa Kinenaga Shokai, Koizumi Building, Ueno, Shinjuku, Tokyo.
Taxes—Turnover tax payable, for tickets up to Lats 1.20, 25 per cent; tickets sold for 1.21 to 2.00 Lats, 30 per cent. When programs consist exclusively of educational films, the tax levied is 15 per cent of the admission price. The tax levied on tickets in provincial theaters averages 20 per cent of the cost of tickets, which for domestic films is reduced to 10 per cent. Importers of films pay a special tax of 0.15 Lats per meter for the benefit of the Culture Fund.

Theaters—There are 98 theaters in Latvia, of which 37 are in Riga.

Sound—There are no moving picture houses showing exclusively silent films. All moving picture theaters in Latvia are equipped for sound.

Imports from U. S. A.—
1935—Positive Sound 301,884 ft. $4,633
1936—(First 10 months) Positive Sound 361,034 ft. $5,593
Negative Sound

DISTRIBUTORS AND IMPORTERS

Riga

"Alliance," Bašnicas iela 3.
Atlantic Films," Basnicas iela 3.
"Ars A/S," Elizabetes iela 6,
"Columbia," Kalku iela 3/5.
"Fargo Film," Skolas iela 3a.
Fox Corporation, Skolas iela 3a.
"Kosmos-Film," Kriemuma iela 4.
Metro-Goldwyn-Mayer, Elizabetes iela 51.
Paramount Films A/S, Brivibas iela 15.

LITHUANIA

Legislation

There are no quota or contingent laws on motion picture films in Lithuania.

Regulations governing the importation of cinema films into Lithuania were promulgated on November 19, 1932, retroactive to September 1, 1932, by the Minister of Finance, in agreement with the Minister of the Interior, on the basis of Paragraph 103 (1) of the Customs Statutes, as amended on September 1, 1932, and contain the following important provisions:

1. Cinema films may be imported into Lithuania only through the Kaunas Customhouse.
2. Cinema films being imported through other customhouses shall be forwarded to the Kaunas customhouse for inspection.
3. After the Kaunas customhouse has inspected the film and received the assessed customs duty as a deposit from the owner, or the forwarding agent of the owner, it shall be sent to the Film Censor for inspection. Cinema films shall be submitted to the Censor sealed.
4. Films passed by the Censor shall be returned to the owner or to his authorized representative together with a permit from the Censor, who shall so inform the Kaunas customhouse.
5. Cinema films prohibited demonstration by the Censor shall be returned to the Kaunas customhouse sealed; shall be re-exported and the deposit made by the film owner shall be returned to him.
6. Cinema films received from abroad by parcel post shall be forwarded to the Kaunas customhouse for inspection. The expense of sending cinema films to the Film Censor shall be covered by the owner or his authorized representative.

Import Licenses—By an extension of the Lithuanian import license system effective February 15, 1936, cinema films were included in the list of products for the import which a license is required.

Regulation of Domestic News Reels—According to an amendment of the censorship law, effective April 15, 1935, permits must be procured for the exportation of films produced in Lithuania. The permit also provides that for the production of news reels in Lithuania a permit has to be obtained from the Ministry of Interior.

According to a decree of the Minister of Interior, promulgated on October 1, 1935, domestic news reels may be demonstrated in cinema theaters in Kaunas and its suburbs, not more than 9 weeks after their importation by the censor's office. In the towns of Siauliai, Penevezys, Mariampos and Ukmerge the demonstration may last 14 weeks, in other district towns not longer than 24 weeks, and in other places not longer than 8 months.

Censorship—The Lithuanian Cinema Censorship Law also became effective on September 1, 1932, the most important provisions of which are as follows:

1. All films imported into Lithuania must be censored by the Film Censor of the Lithuanian Ministry of the Interior.
2. No films will be permitted to be demonstrated which endanger the safety of the State or public safety, public order, morality or health.
3. A nominal fee shall be charged for censoring films.

For infraction of the above laws offenders may be sentenced to imprisonment or fined up to Lits 5,000 with confiscation of the film, in accordance with an amendment of the Penal Code, effective September 1, 1932.

On December 22, 1934, the Minister of the Interior ended internal censorship of films on the basis of Article 10 of the Censorship Law of September 1, 1932, the most important provisions of which are given below:

1. The importation and demonstration of every film in Lithuania must be licensed by the Film Censor.
2. In order to obtain a license, a petition must be submitted to the Film Censor.
3. All sub-titles and texts written in a foreign language must be removed from the film before it is censored, and, where necessary, replaced by Lithuanian sub-titles and texts.
4. Sub-titles on films or slides must correspond with the context.
5. Films imported from abroad must be censored not later than 48 hours after their release by the customs authorities, or be liable to confiscation by the Censor, and to re-exportation at the owner's expense.
6. Films, or parts of films, prohibited demonstration by the Censor are to be surrendered by the owner for reshipment abroad, not later than two days after censoring.

The Censor's decision on this provision may result in the destruction of the film.

7. For the re-importation of films already demonstrated in Lithuania, a petition shall be filed in the Film Censor's office. It must contain the date and number of the former license.

No new laws or regulations regarding the censoring of films were promulgated during the first seven months of 1936.

No statistics as to the number of films censored and demonstrated during the years 1934 and 1935 have been compiled by the Censor. The number of films prohibited demonstration during 1935 was 12, of which 4 films were of American production, 3 of Soviet production, 3 of German origin and 2 of French origin. More detailed statistics were not compiled during this year.

The compilation of detailed statistics commenced on January, 1936. During the first seven months of 1936, a total of 434 films, having a length of 504,693 meters, were censored. Of this number 204 films, having a length of 237,383 meters, were of American production; 117 films, with a total length of 170,443 meters, of German production; 31 films, with a total of 95,191 meters, of Austrian production; 25 films, with a total of 4,364 meters of Lithuanian production; 19 films, with a total of 23,585 meters, of Soviet production; 19 films, with a total of 28,048 meters of British production; and 12 films, with a total of 23,585 meters, of French production.

Of the total number of films censored, 174 films were in the English language, 148 in the Ger-
man language, 17 in the Russian and 12 in the French language. The language of the remainder of the films is unknown. A total of 14 films were prohibited demonstration during the first seven months of this year, of which 7 were of German production, 2 of American production, 2 of Soviet production, and one of British production. Statistics for later months are not yet available.

Competition—According to a reliable individual in Lithuania, as well as officials of the Film Censorship Commission of the Ministry of Interior, approximately 50 per cent of films exhibited in Lithuania in 1933 were of American origin, followed by German (about 35 per cent), Soviet, Czechoslovak, Russian, and Polish films. About 50 per cent of American films were dubbed in the German language. The percentage of films demonstrated in Lithuania in 1934 is as follows: German and Austrian films 50 per cent, American films 40 per cent, one-half of which were dubbed in the German language, and the rest Soviet Russian and French films.

According to the Film Censor of the Ministry of the Interior, approximately 60 per cent of films exhibited in Lithuania during the year 1935 were of American origin, followed by German (about 30 per cent), Soviet, French, and others. During the first eight months of 1936, approximately 60 per cent of films prohibited were of American origin, 30 per cent of German origin and the rest Soviet, Austrian and French origin.

Copyright Relations—There are no copyright relations with Lithuania.

Production—A monopoly for the production of news reels in Lithuania for a period of 5 years was granted in April, 1935, to Mr. Jurgis Lanartas, who later established the firm "Musu Lietuva" ("Our Lithuanian"). This firm is producing news reels depicting Lithuanian life but of a very poor quality.

During the first 10 months of 1936 the firm "Musu Lietuva" produced 78 news reels. The average length of a news reel is 120 meters. "Musu Lietuva" has purchased the necessary equipment for the taking of sound-on-film news reels. It is believed that the demonstration of sound-on-film news reels of local production will begin in the near future.

Taxes—The current Amusement Tax Law became effective August 1, 1932, and taxes admission to motion picture houses as follows: Tickets up to Lits 1.00 per cent from 1.00 to Lits 2.00, 30 per cent; over Lits 2.00, 40 per cent.

Theaters—64. The yearly box office receipts of cinema theaters are considered confidential by the owners of the theaters, as well as by the tax authorities.

According to unofficial information, the average gross receipts of the four principal theaters in Kaunas, the capital of Lithuania, during 1935, amounted to approximately Lits 500,000, compared to Lits 400,000 in 1934. Net receipts average about 25 per cent less than gross receipts.

Owners of the larger theaters in Kaunas receive films either on a rental or percentage basis or both. They guarantee a certain rent for the film or a certain per cent from the net profit, in cases involving a high class film, which they may derive from its demonstration. The net profit usually varies between 3 and 50 per cent of the net receipts.

In conformity with the Cinema Law, effective September 1, 1932, films of Lithuanian life are required to be shown daily. The usual demonstration order in local cinema theaters is as follows: from local commercial and industrial institutions, local news reels of a length of from 120 to 150 meters, foreign (usually American) weekly news reels of from 300 to 400 per cent, a group of a scenic film of 150 to 300 meters and then the feature.

Sound—44 theaters are wired for sound.

Imports from U. S. A.—
1935—Primary
36,793 ft. $ 504
1936—(First 10 months)
Negative sound
111,991 ft. $ 2,812

DISTRIBUTORS AND IMPORTERS

KANAS

Paramount Films, LaiSves al. 46 nr.
Metro-Color-Slater, Laisves al. 46 nr.
Metro Fox Corporation, Laisves al. 46 nr.
Ars Film, LaiSves al. 19 nr.
L. Davidson, Laisves al. 3 nr.
Co. Films, LaiSves al. 26 nr.
Atlantik Film, Kustelio g. 6 nr.

MEXICO

Legislation—Preferential taxes accorded Spanish dialogue films were reduced on foreign films not falling in this category through compromise in February, 1936, and their influence on American competition is now described as negligible. Also, imports of Spanish dialogue films during 1936 were of little importance, and are expected to continue so during 1937, with a fairly open field, therefore, being left for American enterprise.

Censorship—Foreign pictures are cleared through the Customs at the border and duties are paid. Immediately upon their arrival in Mexico City, an application for their exhibition is placed with the Central Department. Arrangements are made by the Central Department for the trial exhibition of a print of films either 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's decision is usually final. The censors are particularly interested in seeing the use of correct Spanish and eliminating scenes which are termed 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 5.75 pesos per reel is charged, and if the reel is over 300 meters, the censorship fee is 10 pesos.

Censorship in Mexico is not considered burdensome. An additional censorship has been added and is now being effected in the Interior Department of the Government. The object of this is to obtain assurance that films shown in Mexico are not inimical to national pride, culture, institutions, customs, or national policy. No fee for this additional censorship is charged.

Organized labor is reported to have proposed to present the exhibition of Nazi or Fascist films in Mexico. Such films containing propagandes may be expected to be blocked by the additional censorship in the Department of the Interior as opposed to national policy. Imports of films from Germany and Italy, therefore, may be adversely affected by the additional censorship and the policy of organized labor.

Competition—From 85 to 90 per cent of films exhibited in Mexico are of American manufacture. Imports during 1936 of films by countries are estimated in the trade as follows:

<table>
<thead>
<tr>
<th>Country</th>
<th>Number of Films</th>
</tr>
</thead>
<tbody>
<tr>
<td>France</td>
<td>6</td>
</tr>
<tr>
<td>United States</td>
<td>420</td>
</tr>
<tr>
<td>England</td>
<td>25 (*)</td>
</tr>
<tr>
<td>Germany</td>
<td>20</td>
</tr>
<tr>
<td>Spain</td>
<td>15</td>
</tr>
<tr>
<td>Others</td>
<td>20</td>
</tr>
<tr>
<td>Total</td>
<td>506</td>
</tr>
</tbody>
</table>

(*) Of these, about 12 are credited to an American company.

Copyright Protection—By Presidential Proclamation of February 27, 1885, and April 9, 1910. An additional copyright regulation was published in
the Diario Oficial of April 16, 1924, and is also recorded on page 330, Chapter VII of the Reformed Civil Code of the Federal District.

Production—Although about 50 national films were produced in 1936, many of these were by no means box office, with the result that the 1936 production has been reduced and the total for the latter year is placed at about 28 films. Of these, 22 were produced by "hops." Studies of Cinematografica Latino Americana were completed in 1936, but only one film has been produced, according to report. It is not considered that this company can offer much competition for some time. Cia. Nacional Productora de Películas is stated not to have been able to complete any films during 1936 because of poor financial conditions. Films, which have three sound stages and is reputed to be the second best equipped studio in Mexico. Industria Cinematografica continues to operate a sound stage. Total investment in these aforementioned studios is said to be not exceeds 500,000 pesos. Sound film apparatus used in Mexican production is owned and operated by other companies. The exception of Cinematografica Latino Americana which is reported to have its own sound recording equipment. The greater part of national films are produced by companies which record and sound recording apparatus only for the duration of production on a film, although only seven companies regularly produce films, there are many more which are organized for only one film.

Taxes—Taxes are not considered high in the majority opinion of the industry. Generally, it is considered that taxes are fair and not disproportional to those charged in other countries. Protests have been made to some national producers, but these are laid to production failures which leave producers at times unable to meet taxes.

Sr. Don Cosme Hinojosa, Chief of the Central Department (Federal District), on January 12 last was reported by the press to have denied proposals made by national producers in the Federal District that certain exemptions be accorded them. The reply directed to the Union of Mexican Film Producers (Unión de Productores de Películas Mexicanas) stated that if national producers were unable to meet taxes such was due to the "incapacity" of the industry, to lack of sufficient capital and proper organization. Technical equipment was considered not enough and the prime need of adequate talent and story material and artistic direction was pointed out. "Practical and positive protection" of national industry was seen as a problem logical to the industry and not one of the Government. Therefore, no immediate further protection or additional preferential tax treatment is expected to be accorded national industry.

Theaters—A total of 835 houses are reported to be functioning in Mexico. Of these 402 are wired for sound. A considerable part of the remainder are said not to be operated consecutively. Seating capacity of those regularly operating is placed at 700,000.

In Mexico City about five new houses opened during 1936, among these is the "Alameda," a very large and modern house.

Sound—402 wired for sound.

Imports from U. S. A.—

1935—Positive sound 4,991,742 ft. $233,359
    Negative sound 19,020 ft. 822

1936—(First 10 months)

Positive sound 7,093,139 ft. $225,419
    Negative sound 33,314 ft. 935

DISTRIBUTORS AND IMPORTERS

MEXICO CITY

Aristas Unidos, S. A., Belisario No. 44.
Columbia Pictures, S. A., Capuchinas No. 322.
Fox Film de Mexico, S. A., Uruguay No. 60.
F. Mier y Vazquez, Paseo de la Reforma No. 900.
Metro-Goldwyn-Mayer, Reforma No. 51.
Paramount Films, S. A., Ayuntamiento No. 46.
Universal Pictures Corp., Uruguay No. 43.
Radio Pictures de Mexico, S. A., Azueta No. 31.
G. Canas y Cia., Belisario Dominguez No. 10.
California de Mexico, Uruguay No. 37.
Antonio Montroy Cia., Duquesa No. 37.
Industria Cinematografica (Producciones Mexicanas), Oficinas, Uruguay No. 6.
Industria Cinematografica, Estudios, Lomas de Chapultepec, antigua Emprendimiento Pedro Perez, Uruguay No. 37.
Aspa Films, S. A., Gante 8, Desp. No. 46.
Cia. Impulsora Cinematográfica, S. A. Mex.-Art., Balderas No. 27.
Producciones Guadalupe Olga, Uruguay No. 27.
Distribuidora Mexicana de Películas, Uruguay No. 37.
Aguila Films, S. A., Av. Juarez No. 18, Desp. 112.
C. H. Velarde, Uruguay No. 41.
Ufa, Uruguay No. 37.
Estudios Shhall, Montes de Oca No. 117, Tacubaya.
Cia. Mexicana de Exhibiciones de Películas, S. A., Catolica No. 30, Desp. 303.
Producciones Argos, Capuchinas No. 13.
Javier Liceaga, Uruguay No. 41.
Mexico Eurocino, Amoray No. 56.
Gonzalo Varela, Balderas No. 81.
Cia. Cinematografica Latino Americana, Av. Juarez No. 60.
Cine Allianze de Mexico, Uruguay No. 3.

NETHERLANDS

Legislation—Agitation against motion picture film exhibition, distinguished from censorship, is practically nonexistent in the Netherlands.

The most important development in September, 1936, affecting the motion picture trade was the action taken by the Netherland Government to depreciate (in terms of dollars) the value of the guilder. Prior to September 26, 1936, the exchange value of the dollar in the Netherlands had been stable for some time at about Fl. 1.48. Following the change in the financial policy of the Netherland Government on that date, exchange rates have fluctuated considerably and there was little assurance that the current rate will be maintained. In October, 1936, the local exchange value of the dollar is slightly above Fl. 1.83. The exchange value of the dollar has appreciably increased 37 guilders or about 25 per cent during the month of October.

There can be no immediate decrease in the guilder rentals or royalties on American films exhibited in the Netherlands so that American producers must accept a loss in dollar returns from the local exhibitions of their films; they accept reductions in dollars when depreciations of the dollar in 1933 was not accompanied by any decrease in guilder charges locally. The dollar value of some of the fixed charges of distribution in the Netherlands, such as import duties and censorship fees, which are at specific footage rates, will be reduced.

Censorship—Censorship is quite strict. Under the present law of May 1, 1922, power vested in a Central Commission of sixty members at the Hague from which reviewing boards are appointed. Films are placed in one of three classes: (1) "long" films, (2) "cultural" and "scientific" films, usually short but feature films are occasionally so classified; (3) "short" films, including newsreels. Each film is given one of four ratings: (a) suitable for all ages; (b) not to be shown to children under fourteen years of age; (c) not to be shown to persons under eighteen years of age; (d) not to be shown to persons under nineteen years of age; (e) not to be shown to children under fourteen years of age; (f) not to be shown to persons under eighteen years of age; (g) not to be exhibited may be passed on subsequent review, usually after alternations, and occasionally a higher rating is obtained by alterations and subsequent review. The censorship fees are 50 per cent of the rental for feature films and Fl. 0.001 per meter for cultural and scientific films.

A Catholic censorship must review and pass all films rated "C" by the National Board before they may be exhibited in 28 municipalities.
of the provinces Limburg and North Brabant. There is no fee for this censorship.

Any mayor may forbid the showing of any film in his community; that action is rare. The City of Nijmegen requires approval by a local censorship board; no censorship fee is charged.

During the first ten months of 1936 the National Board passed, "A," "B," or "C," 389 long feature films compared with 344 similar films passed in the corresponding period of the previous year. Only 10 of these feature films were prescribed, 10 of that number passed subsequent reviews. In the 1935 period 6 feature films had been prescribed without passing subsequent reviews.

Films are barred which are believed apt to incite disorder or immorality or which have objectionable political tendencies. While American gangster pictures are most apt to be rejected by the censors; immorality (nudity in the "Catholic Provinces"), unacceptable treatment of religious subjects and certain political propaganda are other usual causes for rejection.

**Competition**—In recent years the dominant position of American feature films has improved while German films have declined in popularity; there is no serious competition from Netherlands producers. The following table gives the nationality of the long feature, or cultural, films passed by the National Board of Censors in the Netherlands.

<table>
<thead>
<tr>
<th>January 1 to October 31</th>
<th>1935</th>
<th>1936</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nationality</td>
<td>Number</td>
<td>Per Cent</td>
</tr>
<tr>
<td>American</td>
<td>186</td>
<td>54.8</td>
</tr>
<tr>
<td>German</td>
<td>68</td>
<td>18.0</td>
</tr>
<tr>
<td>French</td>
<td>30</td>
<td>8.7</td>
</tr>
<tr>
<td>Czech</td>
<td>16</td>
<td>4.6</td>
</tr>
<tr>
<td>Austrian</td>
<td>12</td>
<td>3.4</td>
</tr>
<tr>
<td>English</td>
<td>18</td>
<td>5.2</td>
</tr>
<tr>
<td>Dutch</td>
<td>6</td>
<td>1.7</td>
</tr>
<tr>
<td>Hungarian</td>
<td>2</td>
<td>0.6</td>
</tr>
<tr>
<td>Italian</td>
<td>included</td>
<td>3</td>
</tr>
<tr>
<td>Russian</td>
<td>others</td>
<td>1</td>
</tr>
<tr>
<td>Spanish</td>
<td>Belgian</td>
<td>1</td>
</tr>
<tr>
<td>Others</td>
<td>6</td>
<td>1.9</td>
</tr>
<tr>
<td>344</td>
<td>100.0</td>
<td>389</td>
</tr>
</tbody>
</table>

Copyright Relations—Netherlands is a member of the "Berne Convention." Present copyright laws are dated September 23, 1912. Copyright continues for the lifetime of the author, plus 50 years after author's death.

Production—Only two studios, Barnstijn at Wassenaar and Cinemac at Amsterdam, are used for regular production. Studio facilities elsewhere are used occasionally for special work. There are no producers working on regular production schedules; nine producing companies are listed but some of them have not produced a picture during the current year. Nine Netherlands long feature films were released during the first ten months of 1936.

Tax—Import duties are fixed at F. 0.04 per meter to which must be added a compensatory duty of 1% and a sales tax of 4%.

Amusement tax varies with municipalities but is generally reasonable.

Theaters—About 305 theaters are listed; a few are not operated regularly.

It is customary for American films to be released in the Netherlands for "first runs" on a percentage basis. The exhibitors guarantee a fixed minimum and pay the distributors a percentage, usually 25 per cent, of the net profit. American films are usually released for "second runs" on a straight guider rental. Eventual improvement in business, which is expected to follow the new financial policy of the government, may increase the percentage returns from "first runs" more than enough to compensate the American producers for the guider depreciation. The exhibitors are confident that they will be able, not immediately, to increase the fairly standard rental charges for "second run" showings.

For the past several years exhibitors have been able to maintain satisfactory attendance figures only by reducing entrance prices. The reductions have not been fairly orderly but have not been uniform. There is definite agreement among the exhibitors so that it has been apparent for some time that regulation was necessary. The recent depreciation of the guider will facilitate the efforts of those exhibitors who have been working to arrange such regulation. It is expected that the exhibitors will, shortly, agree on fixed minimum prices, which the government believes will be of great use to business developments; will somewhat later, justify increases graduated from those increased minimums.

**Sound**—On October 31, 1936, there were 297 theaters wired for sound in the Netherlands; 90 installations for sound on film and 207 installations for film and disc. There are no regular showings of silent pictures.

**Imports from U.S.A.**

- 1935—Positive sound: 3,802,697 ft. $70,149
- Negative sound: 6,413 ft. $64
- 1936—(First 10 months)
  - Positive sound: 3,436,539 ft. $60,011
  - Negative sound: 41,050 ft. $1,873

**DISTRIBUTORS AND IMPORTERS AMSTERDAM**

- Bergfilm Comp., Hemonylaan 21, Amsterdam.
- Crecze Bosman N. V., Universal Film Booking Office, Nieuwe Doelenstraat 8.
- N. V. Filma, N. V. Kinotechniek, Prinsengracht 530.
- Filmverhuurkantoor Fan., Rynstraat 112.
- Filmverhuur R. Minden, Haarlemmerdyk 82.
- Filmverhuur Odeon, Jekkerstraat 92.
- Film Finn, Singel 469.
- Lumina Film, Nes, 23-25.
- Meteor Film N. V., Keizersgracht 794.
- Metro-Goldwyn-Mayer Comp., Damrak 49.
- Munt Film, Heemsteynlaan 35.
- N. V. Nationaal Film, Duivendrechtsschakade 83.
- Netherlands Fox Film Corp., Rokin 38.
- Nova Film, Dam 2A.
- Oostra Toonfilm, Heerengracht 242.
- Paramount Films N. V., 399 Keizersgracht.
- Rex Film, Keizersgracht 665.
- Intern. Tobis Cinema N. V., Tobis Film Distributie N. V., Jan Luykenstraat 2.
- N. V. UFA Film Maatschappij, Heerengracht 590.
- Victoria Film, Damrak 60.

**OTHER CITIES**

- Express Film Comp., Heemraadsschapslaan 13, Amstelveen.
- Centra Film, Groote Kerkbuurt, Dordrecht.
- M. H. B. Concern Filmverhuur, Vrystaat, Eindhoven.
- Loet C. Barnsteyn Standaard Films, Loet C. Barnsteyn Filmstudio, Loet C. Barnsteyn Filmproduktie, Bennoordhoutseweg 2, den Haag.
- N. V. City Film N. V., Europa Film, Nieuwstraat 24, den Haag.
- N. V. Hague Film Fabrick, Walderstraat 8, den Haag.
- Meier Films, Weissenbruchstraat 316, den Haag.
- Filmverhuur "Nederland," Spuistraat 21, den Haag.
- Filmverhuur Amflim, Frans Halsplein 2, Haarlem.
- D. L. S. Film Holland, Monopole Film N. V., Monopole Productie N. V., Coolsingel 51, Rotterdam.
- Polycron Filmfabriek, Koudenhorn 8, Haarlem.
- Profil Filmfabriek, Boschaan 3, den Haag.
- Filmfabriek Holland, Bestevaerstraat 7, Amsterdam.

**NETHERLANDS INDIA**

Legislation—None. American pictures are popular with the public and the official attitude towards them is favorable.

Censorship—Remains strict as to all subjects involving racial or religious differences, strikes
or labor unrest, mob disorders, violence and cruelty. While murder in itself as a necessary part of the plot is not objected to, "undue" violence even in a detective mystery story is frowned on. Censorship from the point of view of sex overtures, however, is being re-enforced. American films are now encountering little difficulty on that score. The number of American films banned is steadily decreasing, the percentage of American films having been 32 per cent in 1933, 10 per cent in 1934, 5 per cent in 1935 and 4.8 per cent in the first half of 1936. In 1936, 14 American feature pictures were banned in October. It is because of alleged excessive violence or cruelty.

**Competition**—American films made up 68 per cent of all films reviewed by the Censorship Commission in the first half of 1936, as against 64 per cent of those reviewed during 1935, indicating the increasingly dominant position of the American product. German and Dutch films lost ground as against previous years, making up respectively 8.4 per cent and 4 per cent of the total during the first half of 1936. British films showed a slight gain, accounting for 4.8 per cent, while the remaining 15 per cent of the total was divided among the products of 10 different countries, none of which obtained more than 2 or 3 per cent of the market. These Columbia and Commonwealth films will not necessarily agree with import figures during the same period.

The outlook for American films appear to be good, and the increasing popularity of German films is diminishing their local importance as the chief competitors of the American product.

**Copyright Relations—Laws of the Netherlands apply.**

**Production**—Despite the formation during 1936 of a new company to produce films, chiefly travelogues and short subjects, local production remains negligible and while it may increase slightly, it is highly unlikely that locally produced pictures will obtain more than 5 per cent of the local market during 1937. During the first half of 1936 only 570 meters of locally produced film were reported as having been reviewed by the Censorship Commission, of which 7,112 meters were silent film. This local film made up about 2 per cent of the total amount reviewed during the period.

**Taxes**—Taxes remain high and include an import duty of 15 guilders per cent per meter of film. An amusement theatre admission is levied by cities and towns and varies, but averages about 22½ per cent of the admission price.

**Theaters**—143 theaters are estimated to be regularly open for film performances during 1936. 198 are estimated total including about 55 opened only for occasional shows.

An accurate estimate of the total number of theaters is difficult to obtain as many "theaters" in the rural districts are little more than barns, in which shows are occasionally given, sound equipment being sometimes moved from one building to another. Some estimates place the number of buildings available and suitable for motion picture exhibition as high as 250.

**Sound**—17 theaters are wired for sound. At least 10 per cent of these have been closed for several years and their sound equipment is probably in poor condition at present.

**Imports from U. S. A.**—

<table>
<thead>
<tr>
<th>Year</th>
<th>Positive sound</th>
<th>Negative sound</th>
</tr>
</thead>
<tbody>
<tr>
<td>1935</td>
<td>1,883,410 ft.</td>
<td>36,103 ft.</td>
</tr>
<tr>
<td>1936</td>
<td>2,085,152 ft.</td>
<td>33,456 ft.</td>
</tr>
</tbody>
</table>

**Imports from U. S. A.**—

<table>
<thead>
<tr>
<th>Year</th>
<th>Positive sound</th>
<th>Negative sound</th>
</tr>
</thead>
<tbody>
<tr>
<td>1936</td>
<td>2,085,152 ft.</td>
<td>33,456 ft.</td>
</tr>
</tbody>
</table>

**NEW ZEALAND**

Legislation—No new film legislation was passed during 1936. However, under the powers conferred by the Board of Trade Act, the New Zealand Film Licensing Board has decreed that all future applications for exhibitors' licenses will be carefully considered and that no license will be renewed if it is decided that either (a) undue hardship would result to licensees in New Zealand, or (b) if unreasonable economic waste would result. It is likely that this will prevent a rise in the present total of motion picture theaters operating in the Dominion in any multiplex period, among motion picture distributors and in the community generally that New Zealand is, if anything, already over-supplied with theater facilities.

**Censorship**—During the year ended March 31, 1936, a total of 2,060 films of all classes, of a total length of 3,142,240 feet were examined by the censor. Of this number eleven out of ninety-one were passed after cutting, and the number of films recommended as more suitable for adult audiences than for children was one hundred and fifty-five. These figures compare with those of the previous year, which were as follows: twenty-eight rejected; one hundred and forty-five recommended for children, and twenty-seven recommended for adults. Opinion among exhibitors is that the drop in censorship activities indicates a general improvement in the type of film distributed.
shown over the previous year. Of the eleven films rejected, eight were American.

**Competition**—During the year ended March 31, 1936, British quota films totaled 107, with a length of New Zealand feet. Firms 376 of 384,520 feet. Foreign quota films totaled 376, with a length of 2,750,550 feet, and no-quota films 1,203, with a length of 1,239,350 feet. The grand total contributed to the New Zealand quota film length of 3,518,170 feet, and 1,577 non-quota films, of a total length of 1,624,070 feet. The total of non-quota films decreased by 113 from those exhibited in the New Zealand, while less films were less quota films, shown. The countries of origin of the quota films were as follows: United States, 373 (an increase of 19 over the previous year); Canada, 1,577 (a decrease of 9 over the previous year); Australia, 1; New Zealand, 2; Germany, 1; Spain, 1; Italy, 1.

**Copyright Relations**—Copyright Act of 1909, by proclamation February 9, 1917, extended May 25, 1922.

(A complete summary of the copyright laws of New Zealand is on file in the Commercial Law Division of the Bureau of Foreign and Domestic Commerce, Department of Commerce, Washington, D.C.)

A fee of 1d, per New Zealand £1 of theater box revenues is paid by New Zealand exhibitors to the local representatives of the Australian Authors' Rights Protective Association. Those exhibitors who are members of the New Zealand Motion Picture Exhibitors' Association are given a 20 per cent rebate on these fees.

**Production**—A total of 86,026 feet of film, valued at New Zealand £1,927, was produced in New Zealand and exported therefrom in the calendar year 1935. Three films have been produced and exhibited in New Zealand during the past twelve months. These were: "Phar Lap's Son," "The Friendly Road," and "Romantic New Zealand." The latter film was produced by the New Zealand Tourist and Publicity Department at a studio which the Government pays for. The latter film was taken over at Miramar, Wellington. The Government intends to film a series of educational and scenic films of New Zealand during the coming year. The object of this scheme is to export the film to foreign countries for the purpose of attracting tourists to the Dominion.

**Taxes**—Under the Cinematograph Films Act, 1928, the taxable income derived by any person from the business of renting films shall be deemed to be 12½ per cent of the gross receipts derived from such business. This became operative as from April 1, 1929. The rate of the sliding scale, the maximum now being 4s. 6d. in the £ plus 30 per cent. In September, 1930, the Film Hire Tax was passed, the gross receipts from the renting of foreign films after allowing a deduction of all expenses paid in New Zealand and an amount equal to 12½ per cent of the gross receipts derived from the renting of foreign films, being taxed 25 per cent. The rate of British films is 10 per cent. The duty of 1d per foot, payable on all foreign imports of films, was abolished as of July 1, 1930. The advantage of this system of taxation were:

(a) That it was directly in proportion to the value of the film and therefore of the value of the business.  
(b) That it did not restrict the importation of film in any way.  
(c) That it was only payable after the money were received by the renter, and thereby reduced the actual capital required for the operation of the business.  
(d) That it came into immediate operation and the Government derived revenue from the films already imported, which would other- 

The only change made by the recently enacted legislation in the method of taxation was that fixing 12½ per cent to the gross receipts of renters as an income for taxation purposes. Heretofore, the taxable income was not less than 12½ per cent of the gross receipts, and in some cases, renters were charged at a higher rate than this percentage.

The total film hire tax for the year ended March 31, 1936, was New Zealand £60,657. Recent increases in film rentals indicate that the total collected for the next fiscal year may exceed New Zealand £100,000.

**Theaters**—A total of 410 exhibitors' licenses were issued during the license year ended September 30, 1934. In addition, licenses were issued to 35 circuit exhibitors and to 14 film exchanges.

A point of difference between the local distributing and exhibiting interests is the advisability of increasing the number of theaters licensed to show films in New Zealand. Exhibitors argue that more theaters should be licensed, that in the smaller towns the public is not able to witness a good many of even the higher quality films due to the limits of exhibitor facilities. The distributors contend otherwise, and argue that even some of the smaller theaters are unable to earn enough money due to meager attendance.

The New Zealand Licensing Board is understood to have recently consented that two technical advisors, one from the distributors and one from the exhibitors, shall assist it in passing on future applications for theater licenses.

**Sound**—410 theaters are wired for sound.

**Imports from U. S. A.**—

1935—Positive sound 3,646,599 ft.  
Negative sound 39,771 ft.  
686

1936—(First 10 months) Positive sound 3,341,850 ft.  
Negative sound 50,083 ft.  
801

**DISTRIBUTORS AND IMPORTERS**

**WELLINGTON**

Associated Distributors—British Empire Films, 15 Courtenay Place, Wellington.

Columbia Pictures Propriety Limited, Tarankai Street, Wellington.

Gaumont British Dominions Film Distributors Limited, Wellington.


Scott Films, Willis Street, Wellington.

20th Century-Fox Film Corporation (Australasia) Limited, 55 Courtenay Place, Wellington.

United Artists (Australasia) Limited, 55 Courtenay Place, Wellington.

Universal Film Manufacturing Company (Australasia) Limited, Willis Street, Wellington.


**NICARAGUA**

**Legislation**—There are no quota or contingent laws, minimal to the interests of American films.

**Censorship**—Not strict. Few films are cut and then principally for moral reasons.

**Competition**—95 per cent American, remainder from Mexico, United States, and Great Britain.

**Copyright Relations**—Inter-American Copyright Convention, Mexico City and Buenos Aires, January 27, 1902 and August 11, 1910, as modified by the Havana agreement of February 18, 1928.

**Production**—There is no film production in Nicaragua.

**Taxes**—High. Theaters pay local taxes and import duties.

**Theaters**—25 theaters in Nicaragua. Seating capacity approximately 20,000.

The average range of admission prices is from 10 to 50 centavos while the average program consists of one feature, one comedy, and one newsreel. Programs are changed daily. In the smaller theaters which do not open daily, the program is changed for each showing. The lower class appears to like "Wild West" pictures while the better educated classes prefer dramas.

American stars are decidedly preferred. There is a very pronounced objection to American stars with native language "dubbed in." The performance does not appear real; it is too evident that
the person acting and the person talking are not the same; and the spoken words are frequently either too slow or too fast, and consequently do not synchronize with the action. Spanish speaking films are preferred. 

Sound—25 theaters wired for sound.

**Norway**

Legislation—The government renders no aid to Norwegian film producers. It has now become the policy to tax companies when a new company is to be made, thus obtaining the necessary capital. Because of the difficulty in raising the funds needed, and due to the small amount allowed for each picture (approximately Kr. 100,000 in comparison with Swedish films costing from Kr. 150,000 to Kr. 200,000), a Norwegian picture has little, if any, chance of becoming wholly satisfactory. The studio, outside of Oslo, has not furnished the desired incentive, and although there is still a certain amount of agitation for governmental assistance among those interested in the film industry, the Norwegian public itself seems to have lost interest in the matter. This is evidently due to the lack of enthusiasm over new Norwegian releases, no doubt caused by the low standard of films produced in this country.

Censorship—The censorship plan has remained unchanged, and except for increased efforts to restrict the amount of gunplay and gangster films, the same methods are followed as heretofore.

Competition—American films are very popular in Norway. There is, and always will be, a certain amount of criticism with regard to American pictures, many of them being so entirely foreign to the Norwegian trend of thought. However, there is no doubt that American films are preferred, even though European pictures are perhaps more readily understood. During 1935 there were 600 films, of which 40 were American, 41 German, 18 Swedish, and 16 British. As will be noted, German pictures again ranked second in number and are the closest competitors, but the figures for American films, and German pictures are so widely separated that the competition seems to be small indeed. That Swedish films have third place is naturally due to the similarity in the Swedish and Norwegian languages.

During the first half of 1936 there were released in Oslo 131 films, an increase of 17 as compared with 1935. American films numbered 85, or 65 per cent of the total, and German 13, or 10 per cent. As compared with the first half of 1935, there was an increase of 4 per cent in the number of American films shown, and a decrease of 7 per cent in German pictures.

The improved economic condition of Norway has been reflected in the attendance and box office receipts of Oslo, the capital. There has been a steady increase in both for each six-month period during 1935 and the first half of 1936. Inasmuch as all releases are as a rule made through this city, figures for Oslo are believed to show the trend for the entire country.

Copyright Relations—Copyright relations, with legal rights and re-strictions, are specified in the royal decree of October 1905, as amended by the decree of April 9, 1910 and June 14, 1911.

Production—So far this year no Norwegian pictures have been produced, but there is a possibility that the only picture now being made, MORDEREN UTEN ANSKIT (The Murderer Without a Face) will be finished and released during 1937. The A/S Merkur Film has been organized for the purpose of producing this film, and it is the intention of the company to produce another picture if that mentioned above proves to be a success.

Taxes—There has been no change in the taxes levied on foreign films. 10 per cent of the gross receipts being collected as in the past. Films of Norwegian origin are taxed 25 per cent.

Theaters—There are at the present time 240 motion picture theaters in Norway. It is expected, however, that this number will gradually increase as the popularity of "neighborhood" theaters becomes more apparent. This is, of course, particularly true in the suburbs of Oslo, most of which do not boasts of their own movie. During the past year a few new theaters have been built; small motion picture theaters which are of course most popular with the younger generation. As in the United States, these houses usually show second-run pictures, however.

The rental of first-run foreign films remains at 30 per cent of the gross receipts and films produced in this country at 40 per cent. Second-run foreign films are rented at 28 per cent of the gross receipts and Norwegian at 33 per cent, as heretofore.

Sound—25 theaters are wired for sound.

Imports from U. S. A.—

1935—Positive sound 1,425,334 ft. $29,741
1936—(First 10 months) Positive sound 1,198,036 ft. $23,104

**Distributors and Importers**

**Oslo**


**Producers**

**Oslo**


They are all members of the Norwegian Film producers Association, the president of which is Erling Bergendahl.

**Palestine**

Legislation—None in Palestine.

Censorship—Censorship is very strict. Central Censorship Board, appointed by the High Commissioner, consists of nine members, including the Director of Censorship, who is the chairman; representatives of the Inspector General of Police and Prisons, of the Director of Education and of the Chamber of Commerce; the Assistant District Commissioner, Jerusalem District; an assistant secretary from the Chief Secretary's Office, and the Government Welfare Inspector.

No film may be exhibited without first obtaining the required governmental authorization. The fees, prescribed by regulation, are:

For American, films or advertisements, L.P. 1.00 each*.

For other films, L.P. 1.00 each.

A fee is prescribed of L.P. 0.250 payable to the post office. * Rate of exchange as of December 12, 1936—$4.90.—Palestine pound is the same as the pound sterling of Great Britain.

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each member for each film reviewed. This fee, however, is paid by the Government itself.

Competition—American, Austrian, English, Russian, Czechoslovakian, French, Polish, Egyptian and Domestic.

Copyright Relations—Separate agreement between United States and Palestine dated September 29, 1933.

Production—Three Jewish companies: one produces news reels with texts in Hebrew and English, two produce sound pictures in Hebrew.

Taxes—The fees for the issuance of a license to operate a theater or cinema are as follows:

Annual License:
- Seating Capacity 1 - 100 = LP, 10
- Seating Capacity 101 - 200 = LP, 20
- Seating Capacity over 200 = LP, 30

Occasional License:
- All capacity, LP, 0.50 per day.

The Government imposes a revenue tax on all theater and cinema tickets varying according to the price of the ticket, as follows:

Revenue duty on tickets of—
- 50 mils = 99 mils = 5 mils
- 100 mils = 200 mils = 10 mils
- 200 mils = 500 mils = 20 mils
- 500 mils = 1000 mils = 30 mils
- 1000 mils = up and over 50 mils

The city of Tel Aviv is the only Municipality in Palestine to impose a theater or cinema tax. This tax (which is, of course, in addition to the Government tax) also varies according to the price of the ticket, as follows:

Municipal tax on tickets from—
- 1 mil = 50 mils = 2 mils
- 50 mils = 85 mils = 4 mils
- 85 mils = 125 mils = 8 mils
- 125 mils = 150 mils = 16 mils
- 150 mils = 200 mils = 24 mils
- 200 mils = 250 mils = 34 mils
- 250 mils = 450 mils = 50 mils
- 450 mils = up and over 50 mils

Theaters—Twenty-eighth. (One in Trans-Jordan.)

Sound—Twenty-eight equipped for sound. (One in Trans-Jordan.)

Imports during U. S. A.—
1935—Positive sound 529,140 ft. $9,152
Negative sound 245 ft. 25
1936—(First 10 months)
Positive sound 241,976 ft. $3,981
Negative sound

Copyright Relations—All copyrights are paid for in the United States before entering Panama.

Production—There are no motion picture producing companies in the Republic of Panama and up to the present no attempt has been made to organize a producing company.

Taxes—The only Federal Tax on motion pictures is assessed against tickets. Tickets that cost up to 20 cents pay a tax of 5 cents. Tickets that cost up to 40 cents pay a tax of 1 cent. Tickets that cost up to 60 cents pay a tax of 2 cents. All in excess of 60 cents pay a tax of 5 cents each.

Motion pictures produced in a foreign language, and where titles are not superimposed in Spanish, pay double the rate quoted above.

Motion picture theaters pay a municipal license tax which varies according to the city, classification of theater, gross income, etc. For example, in Panama City the municipal tax is divided into five categories. First class theaters pay a monthly license tax of $175; second class, $150; third class, $100; fourth class, $50; fifth class, $40; and sixth class, $30.

Theaters—Republic of Panama, 23.

Canal Zone (including Bureau of Playgrounds, Army, Navy, and Y.M.C.A.), 24.
(a) Operated by Bureau of Clubs and Playgrounds, 10.
(b) Army, 10.
(c) Navy, 2.
(d) Y.M.C.A., 2.

The average program of theaters operating in the Canal Zone consists of 7 to 8 reels, one 1-reel news, one 2-reel or two 1-reel comedies or some substitute such as a travel or educational short. Programs for first run houses in the Republic of Panama consist of approximately 9 reels. There is usually one 7-reel feature and one 2-reel or two 1-reel shorts.

In the Republic of Panama programs are changed two or three times each week; whereas in the Canal Zone change seven times each week or once every day. The Bureau of Clubs and Playgrounds changes programs six times each week. Generally the capacity is quite limited which explains why programs are changed so often, more in particularly in the Canal Zone. In the first run houses in Colon and Panama City an exceptionally good picture will draw a full house for two and sometimes three days, but in the Canal Zone attendance is always less the second day regardless of the success of the picture.

Admission prices vary considerably. Army theaters charge only 15 cents, except for civilian Government employees, who pay 25 cents. Theaters operated by the Bureau of Clubs and Playgrounds charge 40 cents admission when featuring first run pictures, on all other occasions the entrance fee is 15 cents. First run houses in Panama City and Colon are well attended from 1:00 to 3:00 P.M., charge 15 cents for children and 30 cents for adults; after 3:00 P.M. the price is 20 cents and 40 cents. On Sundays and holidays from 1:00 to 3:00 P.M., admission is 20 cents and 30 cents, whereas third class theaters charge from 10 cents to 15 cents.

The Panamanian market is decidedly in favor of American films made in the English language. The Canal Zone represents approximately 50 per cent of the market for motion picture films and it is natural that it prefers American films. Motion picture distributors and theater operators in the Republic of Panama are unanimously of the opinion that the theater going public objects to seeing American made films with Spanish "dubbed in." When the sound films first made their appearance, Spanish "dubbed in" pictures were fairly popular for a short while but the novelty soon wore off and almost everyone realizes that the majority of the popular American film stars do not speak Spanish and any attempt to dub Spanish films in objectionable. Practical dedication of every educational agency and the ability to speak and writes and understands the English language almost as well as an American or Englishman and have become accustomed to American films produced in the English language and prefer

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them to a mediocre film made in their own language.

The theater going public in the Republic of Panama is partial to musical and social dramas and any type of picture that goes over well in the United States. The same situation is true in the Canal Zone. News reels are exceptionally popular in the Canal Zone and it might be interesting to know that the Army and Bureau of Clubs and Playgrounds theaters receive news reels almost as nine-eighths of eight days after they are released in New York. Americans residing in the Canal Zone like to keep with conditions in the United States which explains why the news reels are so popular.

In the Interior, films made in the Spanish language are fairly popular, principally on account of many of the laboring people being unable to read and write. They understand little or no English and superstitious titles in Spanish do not satisfy this class of patrons. The Interior represents such a small part of the market for motion picture films that it is hardly worth while for American distributors to compete for it.

Sound— Republic of Panama—23.

Curtain Call—Republic of Panama—6.

Distributors and Importers

(Located in Panama and the Canal Zone)

<table>
<thead>
<tr>
<th>Distributors</th>
<th>Address</th>
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<tbody>
<tr>
<td>Columbia Pictures Dist. Co., Inc.</td>
<td>P. O. Box 5073, Cristobal</td>
</tr>
<tr>
<td>British Gaumont (agent)</td>
<td>Luis Hernandez, P. O. Box 219, Panama</td>
</tr>
<tr>
<td>Fox Films de Panama, S. A., P. O. Box 5023,</td>
<td>Cristobal</td>
</tr>
<tr>
<td>Moreno Gould Mayer de Panama, S. A. P. O.</td>
<td>&quot;E. &quot; Ancon</td>
</tr>
<tr>
<td>Monogram Pictures (agents) Republic Pictures of</td>
<td>Cristobal</td>
</tr>
<tr>
<td>Mexican Pictures (agent)</td>
<td>Luis Hernandez, P. O. Box 219, Panama</td>
</tr>
<tr>
<td>Paramount Films, S. A., P. O. Box 5071,</td>
<td>Cristobal</td>
</tr>
<tr>
<td>Republic of Pictures of C. A., P. O. Box &quot;E. &quot;</td>
<td>Cristobal</td>
</tr>
<tr>
<td>Spanish Pictures (agent)</td>
<td>Luis Hernandez, P. O. Box 219, Panama</td>
</tr>
<tr>
<td>U. F. A. Pictures (agent)</td>
<td>Walter Schultz, P. O. Box 1618, Ancon</td>
</tr>
<tr>
<td>United Artists Corporation, P. O. Box 5044,</td>
<td>Cristobal</td>
</tr>
<tr>
<td>Universal Pictures Corp. of C. A., P. O. Box</td>
<td>Cristobal</td>
</tr>
<tr>
<td>Warner Bros. First National, Inc., P. O. Box</td>
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PARAGUAY

Legislation—There is no adverse film agitation in Paraguay and no quota or contingent laws injurious to the interest of American films are in effect.

Censorship—It is understood that there are no censor laws, but the municipality takes the right to refuse a license; and the term "censorship" is not strict, and it is very seldom that the Municipality requests to see a picture.

Competition—95 per cent American films.

Copyright Relations—No copyright relations in Paraguay.

Production—No production of films in Paraguay.

There are no studios or producers at present.

Taxes—Moderate. There is a city tax of 1 peso on each admission; one peso is approximately 5/12 of one United States cent. There is also a tax imposed on theaters to receive their licenses.

Theaters—There are 6 theaters in Paraguay.

The average motion picture program consists of one feature and from one to two short subjects such as new-reels or comedies. Musical comedies are the favorite type of picture. Almost any type of picture is accepted by the public, with one exception, i.e., dramas. There is too much drama in the real life in Paraguay, and for that reason dramas receive very little attendance. American stars are preferred without a doubt and the language has very little importance. Very few films are produced in the language but Spanish and as long as the sub-titles are used there is no objection. There is no objection to American stars with native language "dubbed in".

Sound—6 theaters wired for sound.

PERU

Legislation—None affecting the importation of motion picture film except legislation pertaining to censorship.

Censorship—Complaints by importers of films and cinema owners regarding unjust censorship and other irregularities in film legislation in Peru resulted in a decree dated December 27, 1935, supplementing and modifying former ones on this subject. This decree, in turn, has been supplemented by Decrees of January 9, 1936, and February 19, 1936.

It is provided that all films (features, shorts and trailers) may only be introduced into Peru through Callao Custom House and films entering through any other ports must be forwarded to Callao Custom House for clearance. 50 per cent of duties paid will be refunded on pictures rejected by the Board of Censors. (Decree February 19, 1936)

According to the new regulations the exhibition of films will not be allowed unless they have first been approved by an individual censor, a special censorship body called "Patronato Nacional de Censura" and by the Minister of Justice in cases where it may be so decided. This censorship body will be composed of the youngest district attorney of the Lima Superior Court of Justice, who will act as Chairman, the Director of Education and three officials representing the Departments of Government and Police, Foreign Affairs, Labor and Social Welfare, and the Lima Municipal Council of Lima to be appointed by the Council, and the Municipal Inspector of Shows. All these officials will serve ad honorem. The Treasurer of this body will also act as Secretary and will submit his accounts monthly to the Department of Justice who will in turn pass them on to the Government for approval.

The Film Censorship Office will depend directly from the Director of the Department of Justice, and will have its own staff according to provisions contained in the Budget. The Patronato will depend from the Ministry of Justice.

Censorship duties at the rate of 3 centavos per meter will be collected on sound films and 20 soles for silent films not exceeding 200 meters in length. These charges have been in effect since 1930. Silent films will pay two centavos per meter and ten soles for films under 500 meters.

Other articles of the decree cited regulating the censorship of films, provide that shows will be classified as follows: Proper for adults (adultos); young women (señoritas) and children (menores) of the time. Upper age limits are used to designate children of both sexes under 18 years of age; "Senoritas" for young women of more than 18 years and "adultos" for men above 18 years.

Children under 18 years of age are admitted to shows considered improper. One classification is "Not recommendable for Girls." This is given on pictures that while considered appropriate are not recommended for young ladies. Another classification is "Appropriate for boys and girls over 15 years." These last two classifications are contained in Supreme Decree of February 19, 1936.

In shows approved for minors it is prohibited to show pictures or trailers which have not previously been qualified as suitable for minors although these be shown merely for advertising purposes.

Boys and girls under 18 years will not be admitted to any show, approved only for adults even though accompanied by their parents.
Penalties for infringement of these articles range from 20 to 1,000 soles according to the gravity of the offense and the recommendation of police enforcement. In addition, outside of Lima censorship will be exercised by Municipal Councils Members of censorship committees will have free entry to all cinematographic shows.

A Ministerial Resolution 1936, stated that the special function of Peruvian censorship is to scrutinize the morality of cinematographic shows throughout the Republic, prohibit exhibits of immoral, anti-nationalistic, and other pictures which may incite crime or delinquency or which may injure the dignity of foreign countries. The Resolution also provides that the Censorship Board shall meet weekly, and that the attendance of one-half plus one of its members being necessary for a quorum. Extraordinary sessions may be called by the President whenever deemed necessary or by two or more of the members if they request it. Decisions will be arrived at by the majority of attending members. In case of a tie, the vote of the President will count as two votes.

The Board will study all applications for reconsideration from film agents and exhibitors when these are not satisfied with the censors' decision; it will pass upon claims or appeals from fines imposed for infringements of present regulations. A committee composed of members of the Board is authorized to apply for reconsideration, review the film, and render a decision from which no further appeal can be made. The same applies to reconsiderations of fines exacted. The Board has full power to adopt such measures for improving its operation providing such measures are not opposed to existing regulations. It may also submit recommendations to the Government respecting its functions as experienced may dictate.

Correspondence and applications requesting action of the Board shall be sent with the film to be reviewed in advance. The Peruvian Board of Censors has no projection facilities of its own. Pictures are screened at distributor's release house. The Board will review all films in chronological order.rawler receives the day and their film will be reviewed. Newsreel, animated cartoons, and instructive films will receive priority. Whenever is, they will not have to be forwarded in advance or taken in turn. Other duties assigned to various members of the Board include the maintenance of proper records, preparing weekly programs of films to be passed upon, checking film footage, and regulation of inspectors.

Competition—Motion picture competition which was 90 per cent American less than a year ago is now estimated at 98 per cent American in pictures and 80 per cent of pictures exhibited. Dominance of the Peruvian cinema market by American productions is said to be threatened. Mexican, Argentine and European films. “Help me to Live” (Ayudame a Vivir), an Argentinian feature now being exhibited in second and third run theaters of the capital district is said to have grossed over $4,000 three days which sum exceeds returns for the same period on several leading American features advertised and advanced in the best manner possible before and during showing.

It is now clear that in Peru American pictures are losing ground daily. Most Peruvians prefer pictures either Mexican, in Spanish and Argentinian picture, as poorly executed as they are, “reach the soul” (llegan al alma), as the expression goes, of the bulk of the population in both cities. Peruvian and American pictures featuring Mojica, produced in the United States are really American type dramas.

Nevertheless, distributors of American films are confident of holding their lion's share the trade with present stars and features.

Copyright Relations—Inter-American. Copyright Convention at Buenos Aires, August 11, 1910.

Production—One film produced during past year. No Studios exist in Peru.

Taxes—Municipal license tax; duty on film, ten per cent of admission tickets, and censorship tax of 3 centavos per meter on sound films, 20 soles for films not over 500 meters in length.

Theaters—200 theaters in Peru, including 15 portable equipments. Total seating capacity 100,000. 65 theaters are operating in the Lima Callao district; there were 57 in 1935. Few theaters are closed; estimated number 10. 6 new theaters are in construction.

Sound—180 theaters are wired for sound.

Imports from U. S. A.—

1935—Positive sound 2,653,753 ft. $450,036

1936—(First 10 months) Positive sound 2,594,896 ft. $432,122

Negative sound 2,530 ft. 31

DISTRIBUTORS AND IMPORTERS

LIMA

Metro Goldwyn Mayer del Peru, Cine Metro, Plaza San Martin.


Universal Pictures Corp. del Peru, Edificio Olcese 200.

Warner Bros. & First National, Camana 587.

Carlos Dogny Larco, Concessionary for United Artists, British & Dominions, Carabaya 750.


J. Calero Poma, Concessionary for RKO and Mexican Films, Camila 312.

Teohilo R. Figueroa, Buyer of Mexican and European Films, Edif. Mineria 514.

E. Paramillo, Concessionary for European Films, Arequipa 328.

Juan Marchesi, Buyer of Mexican and Argentine Films, Llaguel 726.

Columbia Pictures Corp. (M. Grau & Nerber), Lampa & Bejarano.

Fox Films Corp. del Peru, Edif. Olcese 200.

Islafo Mondrago, Concessionary for Cruz Azul, Fileta de la Merced.

A. Alexander, Concessionary for Cia, Cinematografica del Pacifico, Edificio Canevaro, Plaza San Martin.

J. Chang, American Films, Edificio Olcese.

Empresa Teatros & Cinemases Ltda., European Films, Teatro Colon, Belen.

PHILIPPINE ISLANDS

Legislation—Municipal ordinance prohibiting first-run theaters from selling standing room was declared unconstitutional and is no longer effective. The city of Manila has passed an ordinance covering storage of films, which most of the companies have some difficulty getting along with if it is strictly enforced. The only feature of this ordinance likely to cause trouble is a requirement that vaults containing motion pictures must be secured by means of steel of sufficient strength to carry the load safely, and that beams shall rest at both ends on steel girders, iron or steel columns, of walls or piers of masonry. The supports shall not be used for foundation walls, nor for walls of other than the top vault where vaults are superimposed.

Film companies maintain that this is not necessary and would result in setting up new buildings to contain their vaults. So far, it has not been stringently interpreted and will probably be amended.

Censorship—The Philippine Board of Censors reviewed 1,976 films in 1935 with an aggregate length of 5,588,082 feet. In 1934, only 1,909 films were reviewed but the footage was 5,754,268 feet. Of the films reviewed in 1935, 1,820 were American; 23 Filipino; 48 Chinese; 18 Japanese; 3 British; 7 Spanish and 3 from New Zealand. No film was entirely disapproved. 1,972 were approved without any cutting and the remaining 4 were cut 1,377 feet.

Competition—92 per cent American.

Copyright Relations—United States Copyright Relations.

Production—15 feature length films to be produced in Tagalog in 1936. One feature film in English with several scenes in color for world distribution. Also a few short subjects.
Taxes—Municipal taxes on theaters vary, the highest being P 1,800 per year for a license for a first-run house in Manila. A bill has just been passed (but not yet signed by the President) imposing a five per cent tax on admissions over 40 cents.

Theaters—211 theaters in the Philippine Islands.

Sound—148 theaters wired for sound.

Imports from U. S. A.—

1935—Positive sound 3,970,288 ft. $80,351
Negative sound 1,600 ft. $3

1936—(First 10 months)
Positive sound 3,544,502 ft. $81,933
Negative sound 31,822 ft. 502

DISTRIBUTORS AND IMPORTERS

MANILA

Acme Films, Inc., 2215 Azcarraga.
Commercial Brokerage Co., Inc., 458 Dasmarias.
Binondo.
H. S. Everett, Fernandez Bldg., Pinpin.
Filipine Films, Inc., 179 Inverness, Santa Ana.
Goodwill Film Exchange, Inc., 326 Misericordia.
Santa Cruz.
Lauro Films, Cu Unijieng Bldg., Escolta & Pinpin.
Luzon Theatres, Inc., State Bldg., Rizal Ave.
Lyric Film Exchange, Inc., 434 San Vicente, Binondo.
Mikhay Picture Co., Inc., 521 Ongpin, Binondo.
National Film Productions of Far East, 384 Carriedo, Santa Cruz.
Parlatone Hispano-Filipino, Inc., Santos Bldg., Santa Cruz.
Twentieth Century Fox Import Co., Inc., 518 Reina Regenta, Binondo.
United Artists Corporation, Cu Unijieng Bldg., Escolta & Pinpin.
Universal Pictures Corporation of the Far East, 2262 Azcarraga.

PORTUGAL

Legislation—There has been no special legislation since last year, when local producers of motion picture films obtained from the Government exemption from customs duty on all imports of machinery, apparatus, and material for the industry until June 4, 1937.

Censorship—There has been no change in the censorship of motion pictures exhibited in Portugal. Legislation on censorship is contained in Decree No. 13,564 (Articles 133 and 135), dated May 6, 1927.

Motion picture censorship, exercised in Portugal by the "Espectaculos dos Expectaculos," Ministry of the Interior, has caused distributors little difficulty. However, due to the militant antagonism of the Government toward communism, and to the conservative Catholicism of most of the people, films which are of a communist or anti-religious nature are very apt to meet with disapproval.

Competition—American films continue to dominate the local motion picture market, and against them have been accounted for more than 50 per cent of the total distribution. Other leading suppliers were France, Great Britain, and Germany.

Copyright Relations—Under Governmental Proclamation of July 20, 1893.

Production—During the year 1936, two ten-reel sound feature films were completed by Portuguese companies, and production was commenced on two others, scheduled to be completed in 1937, "O Trevo das Quatro Folhas" (The Four Leaf Clover), produced by Tobis Portuguese at a cost of approximately 2,200,000 escudos (about $99,000), was released in June and was exhibited for two months at one of the leading theaters in Lisbon. It is understood that the film was not a financial success.

The film "Bocage" (concerning the life of a popular Portuguese poet by that name), was released on December 2, and is still being exhibited at a leading theater in Lisbon. The cost of production is estimated to have been 2,500,000 escudos ($102,500), including a Spanish version, "Cancao da Terra" (The Song of the Earth) under production by Continental Films Ltd., at an estimated cost of 700,000 escudos, and "Revolucao de Maio" (The May Revolution), being produced by the Government Bureau of Propaganda, at an estimated cost of 1,200,000 escudos, have not yet been completed, but are scheduled for release in 1937. Indoor scenes and sound effects of all Portuguese films are taken at the National Studios of Tancos Portuguesas, the only sound studios in Portugal.

Taxes—There were no changes in taxation during the year, but the Government still has under consideration the petition of the Portuguese Industrial Association presented in 1935, requesting the use of box office receipts rather than seating capacity as a basis for taxation. It is reported that the Government will probably act favorably on this proposal.

Theaters—There are 100 motion picture theaters in Portugal.

Sound—There are now 180 theaters wired for sound in Portugal. 10 installations having been made during the current year.

Imports from U. S. A.—

1935—Positive sound 1,360,324 ft. $36,236
Negative sound

1936—(First 10 months)
Positive sound 1,125,664 ft. $30,473
Negative sound 7,659 ft. 544

DISTRIBUTORS AND IMPORTERS

LISBON

Companhia Cinegrafica de Portugal, Rua Eugenio de Andrade Santos 110, 2° (distribue filmes de Fox e Universal) alen de outros.
Filmes Castelo Lopes, Ltda., Praca Marques de Pombal 6.
Metro-Goldwyn-Mayer, Ltda., Rua Braamcamp No. 10, 10° E.
Paramount Films S. A., Rua Braamcamp No. 10, 10° D.
Sociedad Raul Lopes Freire, Praca dos Restauradores No. 35, s/1 D.
Salm Levy Jr. & Ca., Rua dos Retróteiros 197, 2° Sociedad Universal de Super-filmes, Avenida da Liberdade No. 23, 10° E.
Sonoro Film, Ltda., Praca dos Restauradores No. 35 s/1 E, distribue filmes de United Artistes.
Sociedade Iberica de Construcoes Eléctricas, Praca Luiz de Queirós No. 290.
Tobis Portuguesa, Parque Mayer.

OPORTO

Alliance Films, Ltda., Salao da Trindade.

PUERTO RICO

Legislation—There is no legislation affecting the importation of motion picture films.

Censorship—There are no censorship laws in Puerto Rico and no laws prohibiting minors from admission to motion picture theaters.

Competition—99 per cent of the films shown are American.

Copyright Relations—No copyright relations in Puerto Rico.

Taxes—Very high. The following taxes are paid by the theaters: income tax on posters, insurance for employees, municipal excise tax based on volume of business.

Theaters—At present there are a total of 100 theaters in the Island of Puerto Rico of which 92 are open. The combined seating capacity of these theaters totals 53,694 and the average cost of admission is 13 cents per seat. Theater programs are composed of a feature and a news subject. First run houses change their programs three times a week while other houses change them daily.

The favorite types of pictures are the sentimental dramas and musical-comedy films. American stars are preferred and English speaking films with superimposed Spanish titles, and not Spanish dubbed films are preferred.
Sound—92 theaters are wired for sound.
Imports from U. S. A.—
1936—(First 10 months)
Positive sound 2,437,235 ft. $51,694
Negative sound 36,035 ft. 889

DISTRIBUTORS AND IMPORTERS
SAN JUAN
Paramount Films, Inc., Cobian Film Center, Pta. de Tierra.
Fox Film Corp., Cobian Film Center, Pta. de Tierra.
Metro Goldwyn Mayer, Cobian Film Center, Pta. de Tierra.
United Artists Corp., Cobian Film Center, Pta. de Tierra.
Medal Film Exchange, Cobian Film Center, Pta. de Tierra.
Universal Pictures, Cobian Film Center, Pta. de Tierra.
Cifesa, Cobian Film Center, Pta. de Tierra.
Warner Brothers, Independent Film Center, Santurce.
Rafael G. Mari, Independent Film Center, Santurce.
West Indies Film Co., 68 Luna St., San Juan.
P. R. Film Service, Yauco.

POLAND
Legislation—Existing restrictions include the general import and foreign exchange controls, which went into effect during the late spring and which include small charges for the filing of applications for import permits; an exhibitors-quota requiring cinema owners to reserve 10 per cent of their screen playing time for domestic features, if available; and a revised entertainment tax, eliminating reduced taxes for foreign films qualifying as of "artistic" or "educational" value, both of which became effective as of August 24, 1936.

In connection with the general import control in Poland, foreign films were put on an import contingent basis. A global quota of 5,800 kilos was fixed for 1936, with the different importers receiving allocations in proportion to their average imports during 1933, 1934 and 1935. In cases where importers would not derive sufficient product on this basis to warrant the existence of their exchanges, which particularly concerned new companies, the appropriate authorities agreed to make necessary readjustments by deducting from other companies more advantageously supplied.

Censorship—Early in 1936, the Polish Censorship materially sharpened its regulations whereby, it was announced, producers should neither produce nor distribute foreign films subjecting them to including class struggles, riots of a revolutionary tendency, misery as a means of agitation, Russian background, or gangster and certain mystery sequences.

Light charges are levied for censor costs.

Competition—Distribution, based on trade statistics, for 1935 and the first half of 1936, was as follows:

<table>
<thead>
<tr>
<th>Country</th>
<th>No. of Features</th>
<th>% of Features</th>
</tr>
</thead>
<tbody>
<tr>
<td>United States</td>
<td>145</td>
<td>56.4</td>
</tr>
<tr>
<td>Austria</td>
<td>28</td>
<td>10.9</td>
</tr>
<tr>
<td>Germany</td>
<td>25</td>
<td>9.8</td>
</tr>
<tr>
<td>Poland</td>
<td>15</td>
<td>5.9</td>
</tr>
<tr>
<td>France</td>
<td>12</td>
<td>4.7</td>
</tr>
<tr>
<td>England</td>
<td>12</td>
<td>4.7</td>
</tr>
<tr>
<td>Russia</td>
<td>6</td>
<td>2.4</td>
</tr>
<tr>
<td>Czechoslovakia</td>
<td>6</td>
<td>1.6</td>
</tr>
<tr>
<td>Switzerland</td>
<td>3</td>
<td>1.2</td>
</tr>
<tr>
<td>Denmark</td>
<td>1</td>
<td>1.0</td>
</tr>
<tr>
<td>Italy</td>
<td>1</td>
<td>1.0</td>
</tr>
<tr>
<td>Hungary</td>
<td>1</td>
<td>1.0</td>
</tr>
<tr>
<td>Palestine</td>
<td>1</td>
<td>1.0</td>
</tr>
<tr>
<td>Mixed</td>
<td>3</td>
<td>1.2</td>
</tr>
</tbody>
</table>

| Total | 257 | 100.0 |

* Less than half of 1%.

Copyright Relations—No changes occurred in the copyright law, full legal protection being granted foreign authors.

Production—Fifteen features, 98 shorts, and 1 dubbed version of an Austrian-made feature were turned out locally during 1935, while 7 features and 32 shorts were produced during the first half of 1936.

Studios

<table>
<thead>
<tr>
<th>Studio</th>
<th>Type of Filming</th>
<th>No. of Printing Stages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Falanga</td>
<td>Wired</td>
<td>1</td>
</tr>
<tr>
<td>Sinks</td>
<td>Wired</td>
<td>2</td>
</tr>
<tr>
<td>Polska</td>
<td>Wired</td>
<td>3</td>
</tr>
<tr>
<td>Akustyka*</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* This studio is equipped for dubbing.

Taxes—On August 24, 1936, there was published in "Journal of Laws" No. 64, Item 404, an ordinance of the Minister of Interior, dated August 14, 1936, issued in agreement with the Minister of Finance and dealing with communal taxes on the public exhibition of films. The avowed aim of the ordinance is to simplify the taxation procedure, to maintain unimpared this source of revenue, and finally to promote the Polish film industry.

The revised regulations provide for a new classification of films, reduced tax rates on films produced and dubbed in Poland, or when stamped by the censors as "Polish theme," the substitution, in the case of small towns and villages, of a turnover or lump tax for the system of supplements on prices of admission, and exemption from taxation of certain new picture houses for a period of five years from their opening.

The following rates, plus 10 per cent for customs expenses, are charged (American exports enjoy conventional rates where they exist):

<table>
<thead>
<tr>
<th>Location</th>
<th>General Tax</th>
<th>Theme Tax</th>
</tr>
</thead>
<tbody>
<tr>
<td>Warsaw</td>
<td>60</td>
<td>5</td>
</tr>
<tr>
<td>Cities with population over 10,000, except Warsaw</td>
<td>35</td>
<td>3</td>
</tr>
<tr>
<td>Cities with population of 25,000-100,000</td>
<td>25</td>
<td>3</td>
</tr>
<tr>
<td>Cities with from 10,000-25,000</td>
<td>15</td>
<td>3</td>
</tr>
<tr>
<td>Cities of less than 10,000</td>
<td>12</td>
<td>4</td>
</tr>
</tbody>
</table>

A general tax not to exceed 4 per cent of total turnover.

Exhibitors qualifying under the 10 per cent quota are eligible for rebates on normal taxes paid for films of non-Polish origin and those stamped "Dubbed in Poland." Other tax concessions are made for the playing of domestic product, long and short, except newsreels; while tax reductions are made during the period May-August.

The following rates, plus 10 per cent for customs expenses, are charged (American exports enjoy conventional rates where they exist):

<table>
<thead>
<tr>
<th>Conventional Rate</th>
<th>Autonomous Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Negatives</td>
<td>80</td>
</tr>
<tr>
<td>Positives</td>
<td>110</td>
</tr>
<tr>
<td>Film (Samples for local printing are admitted duty free, under bond)</td>
<td>Rawfilm</td>
</tr>
<tr>
<td>Advertising material:</td>
<td>Stills</td>
</tr>
<tr>
<td>One-colored posters</td>
<td>2</td>
</tr>
<tr>
<td>Colored posters</td>
<td>2</td>
</tr>
<tr>
<td>Mats</td>
<td>60</td>
</tr>
</tbody>
</table>

There are no laboratories for printing color positives, so the regular positive rates are applied for each print of a film imported. An appeal has been made to the authorities for special concessions in these cases.

Theaters—In the vast majority of cases, films are distributed through three exchanges in Poland. Warsaw, Lublin and Lwow (formerly Lemberg), in which there is a total of 657 cinemas wired for sound and 36 cinemas without sound.
The total is divided as follows:

Warsaw Zone

Total wired, 402.
Total unwired, 25; with the wired houses situated in principal cities as follows:

**Population**

Warszawa (Warsaw) 1,200,000 65 cinemas
Lodz 605,000 30 cinemas
Poznan (Posen) 247,000 14 cinemas
Wilno (Vilna) 196,000 8 cinemas
Budygoslaw (Bromberg) 117,500 6 cinemas
Czestochowa 117,500 5 cinemas
Lublin 112,000 6 cinemas

Katowice Zone

Total wired, 149.
Total unwired, 4; with the wired houses situated in principal cities as follows:

**Population**

Krakow (Cracow) 220,000 13 cinemas
Katowice (Kattowitz) 120,000 7 cinemas
Sosnowiec 110,000 7 cinemas
Chorzow 100,000 5 cinemas

Lwow Zone

Total wired, 106.
Total unwired, 7; with the wired houses situated in principal cities as follows:

Lwow (Lemberg), population 320,000, 22 cinemas.

**Sound—657 theaters wired for sound.**

**Imports from U. S. A.—**

1935—Positive sound 7,69,140 ft. 52,187
Negative sound 389,203 ft. 21,945
1936—(First 10 months)
Positive sound 288,855 ft. 7,183
Negative sound 423,633 ft. 19,332

**DISTRIBUTORS AND IMPORTERS—**

**WARSZAWA**

Agefilm, ul. Marszalkowska 111, tel. 538-78.
Aner-Film, ul. 6-go Sierpnia 7/9, tel. 823-23.
Eksplo-Film, ul. Chmielna 43, tel. 505-63.
Erfilm, Jerozolimska 36, tel. 622-56.
Fala, ul. Przecskok 4, tel. 253-01.
Fortuna-Film, ul. Wspolna 62, tel. 947-87.
Gloria, ul. Marszalkowska 119, tel. 693-70.
Green-Film, ul. Jasna 24, tel. 663-52.
Gulnicki Stefan, ul. 6-go Sierpnia 24, tel. 807-41.
Imago-Vox, ul. Chmielna 20, tel. 237-64.
Blurag-Film, ul. Sienna 4, tel. 567-37.
Kesten-Film, ul. Jerozolimska 39, tel. 985-56.
Klar-Film, ul. Marszalkowska 131, tel. 21-80.
Kolos, ul. Nowa-Sadzka 43, tel. 93-81.
Legiafilm.
Leo-Film, ul. Zlotka 6, tel. 502-43.
Libok-Film, ul. Marszalkowska 94, tel. 903-44.
Muza-Film, ul. Widok 23, tel. 524-30-dyr. 537-55.
Orfilm, Marszalkowska 116, tel. 525-68.
Orion-Film, Marszalkowska 118, tel. 228-13.
Patria-Film, ul. Moniuszki 4, tel. 263-02.
Pomper Marjan, Jerozolimska 31, tel. 987-01.
Parlo-Film, ul. Marszalkowska 118, tel. 283-36.
Polska Spolka Filmowa, Pl. Trzech Krzyzy 18, tel. 713-87/centrala.
Polski Tobis, ul. pl. Napoleonia 9, tel. 507-00.
Syrena-Film, Jerozolimska 41, tel. 805-02.
Szafr-Film, ul. Marszalkowska 116, tel. 525-68.
Union-Film, ul. Marszalkowska 113, tel. 200-81.
Urania-Film, ul. Marszalkowska 132, tel. 213-72.
Venta-Film, ul. Widok 24, tel. 252-51.
Wytormia-Dowiszeziala, Jerozolimska 43-30, tel. 810-81.
Zet-Film, ul. Nowogrodzka 4, tel. 729-74.

**KRAKOW**

Frag-Film-ul.Gdanska 12.
Rex-Film-ul.Jagiellonska 12.

**KATOWICE**

Braunhsweig A.-ul. 3-go Maja 25.
Fox-Film-ul.Sw.Jana 12.
Universum-ul.Wojewodowa 17.

**KLOWEWSKA HUTA**


**LWOW**

Astman Ignacy, ul.Długosza 33.
Al-Film, ul. 3-go Maja 11.
Bretholz, Kopernika 9.
Cygeltrech St., ul.Kraszewskiego 11.
Era, ul.Leona Sapiehy 5-a.
Fox-Film, ul.Jagiellonska 20.
Ideal-Film, ul.Lyczakowska 85.
MODZINSKI-Lewin, ul. Sienna 3.
Paramount, ul.pl.Marsjaki 5.
Projektograf, ul.Kazimierzowska 17.
Rayart Film, ul.Kopernika 14.
Schall, T., Sokata 3.

**LODZ**

Grodzieniewski Stefan, ul.Naratowicza 47.
Kolski Jan, ul.Andrzeja 27.

**ROWNE**

Aptik, ul.Szpitalna 16.
Petrykowsky Z., ul.Sw.Marcina 64.
Polettylo, ul.Ratajeckas 15.
Przunski Adam, ul.Kolejnika 5.

**WARSZAWA**

Gulaniacki St., ul.6 Sierpnia.
Kino-Film, Sienna 4.
Leo-Film, Zlota 6.
Libok-Film, Marszalkowska 94.
RUMANIA

Legislation—Although there have been certain de- 
vations and alterations in the foreign trade 
regime adopted by Rumania on December 1, 1935, 
its general framework and objectives re-
mained the same. The law, however, the expansion of exports and the 
contraction of imports of the latter to be 
achieved through limiting by article and country of origin the goods which may enter the country. 
As a result of these measures, if highly desirable, 
should be mentioned the exchange premium, since December, 1935, of 38 per cent, charged by the 
National Bank of Rumania on all foreign exchange 
released for paying commercial debts abroad.

For a time in 1936 films and advertising ma-
terials could be imported outside the framework of 
the import quota system through the utiliza-
tion of extraordinary compensation trading 
(barter) permits, but by a Journal of the Coun-
cil of Ministers of November 6, 1936 (No. 2,377). 
all barter permits were to be terminated on 
February 1, 1937, except for certain goods con-
sidered of economic necessity among which films 
and advertising materials are not included.

On the other hand, the controlling of films and 
advertising materials under the normal quota permit system has been somewhat easier during 1936 
and local distributors appear to feel fairly 
optimistic for the future.

The greatest problem yet unsolved is the 
transfer of old commercial debts which accumu-
lated before 1935 and which are considered as 
arrears. Except in the case of countries with 
medium payment agreements arrears payments are not 
permitted to burden current trade. In fact the National Bank appears to be waiting until it has 
a favorable trade balance with the United States 
before making any effort to liquidate such arrears 
due there. Some of these old debts have been 
liquidated through the costly and illegal black market but considerable sums are understood to 
be still awaiting transfer.

Censorship—Control over moving pictures is exer-
cised through the “Administration of 
Control and Censoring of Moving Pictures,” composed of 16 members nominated by the Ministry of the Interior and appointed by Royal Ordinance. In 1936 a new regulation 
governing the censorship of films in Rumania, replacing the regulation issued on 
February 8, 1934, entered into force on April 30, 1936 (Royal Ordinance No. 971).

The principal change was the transfer of control over motion pictures from the Ministry of Public 
Education to the Ministry of the Interior, Office of Radiographic Emmissions. On October 14, 1936, through Royal Decree No. 
2233, motion picture control was transferred 
again, this time to the National Tourist Office, 
another agency of the Ministry of the Interior. 
Although the tenure of the members of the 
Board of Censors is for a term of four years, 
this provision is not strictly observed. A new 
Board of Censors, replacing a Board appointed for 
a period of four years on January 18, 1936, was 
named by Royal Decree No. 2233 of October 
14, 1936.

According to article 12 of the new regulation 
films submitted for censorship are to be divided into 
three categories: (a) diverting films; those which 
tend to be public with subjects taken from 
films, novels, stories, plays, spiritual 
cinematographic scenes, etc., with contents which 
neither have the faults enumerated for injurious 
films nor contribute to the propagation of ideas 
indispensable for classification as educational films; 
(b) educational films: those which through 
their type and their portrayal contribute to 
general instruction or education, under any form 
such as: 1. historical films, with subjects taken 
from historical events with instructive contents 
representing with truthfulness historical facts; 
2. geographical pictures of general interest 
including ethnological subjects; 3. films populariz-
ing science and technology; 4. films with special 
educational subjects such as hygiene and pre-
vention of disastrous social and economic, 
development of the spirit of sportsman-
ship, expansion of understanding of art, etc.; 
5. national and international events of general 
interest; 6. cinematographic episodes which 
combine artistic execution with a moral and edu-
cational background (art. 19 of the regulations).

The fact that films are made of famed operas 
dedicated to the glorification of dramatic art, 
does not absolutely earn for a film the qualifica-
tion of “cultural” or “educational,” if by vulgariza-
tion the presentation is exaggerated and in 
bad taste. The historical episodes of the valiant, 
literary or theatrical fame do not possess cultural 
and educational attributes.

(c) Injurious films: which are held to be 
present real or fictitious life in such a way that 
they contribute to the perversion of the audience 
and constitute an incentive, even involuntary, to 
actions detrimental to public order. Such films 
are those which present: criminal actions of a 
nature to initiate the audience in the technique 
of delinquency and the school of crime; political 
actions against public and social order, especially 
those which incite to the enemies, either in behalf of citizens or which suggest disregard of the 
laws; actions which may conceal propaganda 
against the structure, unity, or integrity of the 
State and national life as political and moral, and 
which are designed to weaken the belief in the values 
and peoples with an evident tendency to suggest 
disadvantageous comparisons with our country 
and people; episodes which may hurt the honor of the country by giving offense to other nations, 
may give rise to conflicts with other 
States; actions of a nature to kindle hatred and 
dispute against other peoples or countries; scenes 
which may weaken the faith of the nation in 
spiritual, intellectual, and moral energies and abilities or in the leaders of the 
State, diminishing the respect due from citizens 
towards supreme holders of power of the State; 
subjects which would diminish or mock the 
fundamental institutions of the State, satirizing, 
outraging the Monarchy, Church, Justice, Army 
or Schools. The term “injurious” does not refer to conditions in Rumania but 
which results in weakening sentiments and obliga-
tions of the citizens towards those institutions; 
actions containing summarily or valueless 
episodes of night clubs and taverns, disgusting 
images of deauchery and vice and, in general, 
yany scenes of a nature to injure the morals of society and 
public life; and, finally, scenes 
of brutality, torture and terror which, 
through their violence, may produce nervous 
shocks in the audience; pretended historical 
films, the events of which are sug-
ergated, the deformity of the historical truth 
serving visibly to injure our public institutions 
or tending to inspire revolutionary instincts.

It should be observed that the new 
regulation, although upholding the right of the 
Minister of the Interior, or the Under Secretary 
State of the Interior, to suspend or authorize issues for reasons of public interest, does 
not give them the right to issue exhibition 
permits for films which have been refused 
authorization by the Censorship Board. This 
limitation was intended to end interventions in 
favor of banned films by influential politicians or 
others. The Board of Censors may approve 
the exhibition of a film which has been cut or 
changed in accordance with its dictates. Titles, 
Texts, posters, and programs are also to be 
carefully censored by the Board of 
Censors and the text, as well as advertising 
posters and the printed programs, must be in the 
Rumanian language. This eliminates the use of 
Hungarian or German subtitles and super-
imposed titles on American films. Another interesting provision is that children under 16 years of age may attend only educational programs or programs of films specially approved for children. While the proclamation required the exhibition of educational films only, prior to 8 P. M. every Sunday and holiday, this provision has never been respected because of the shortage of such films and the new regulation omits this requirement but provides that on Sundays, only educational films must be shown prior to 8 P. M.

Authorization is granted to the film and not to the person presenting it. Once approved, a film keeps the authorization whoever is in possession of it. The authorization is granted for a period of three years and the transfer of it is prohibited. If it does not contain special restrictions for certain regions, it is good for the whole country. The value of the authorization is subject to the careful observance of all details mentioned in the final decision of the Commission.

Local distributors are complaining against the attitude of the censors toward certain categories of pictures, which, although of an amusing character, are always rejected. Films portraying gangsters, police and historical subjects unfavorable to the national regime are refused authorization.

Competition—Approximately 80 per cent of the films shown are American. The balance are divided among German, British, Austrian and Russian films in the order given.

Copyright Relations—Member of International Union, by Presidential Proclamation on May 14, 1928, President Coolidge issued a proclamation covering reciprocity between the United States and Rumania. No change has occurred during 1936.

Production—During 1936 there was no local production except for shorts and news reels issued by the National Tourist Office in a very irregular manner and of no outside interest. Similarly for the 1936-1937 season no production has been planned. The competent Rumanian authorities have tried, in the last 10 years, to establish a local film industry but in spite of all efforts and financial assistance obtained from the Government, the results have been nil. It is realized that the establishment of a national film industry would require large capital which, in view of the impossibility for exhibiting Rumanian pictures abroad on a commercial scale, would have to be supplied by the Government alone. In order to make possible the production of national pictures (at least educational pictures only), the Council of Ministers issued a Decree on May 18, 1934 (Monitorul Oficial May 18, 1934), establishing a so-called National Cinematography Fund. The local press and the cinematographic circles have often attacked the establishment of the Fund and the management of this Fund. Although collections are estimated to have surpassed 70,000,000 lei, no real steps have been taken towards creating a national cinematographic industry. The annual revenue of this Fund is estimated at some 400,000,000 lei. The fact that on October 14, 1936, this Fund was transferred to the National Tourist Office indicates that the Government has decided that the fund can be used by the Tourist Office for foreign propaganda to better advantage. Rumania would be the case should a national motion picture industry be established.

Taxes—Laws passed by the Parliament for establishing the Cinematography Fund provide a tax of 10 lei per meter for film passed by the Censor; 1 leu on each ticket of admission to a motion picture show and a tax of 2.40 lei per meter of film used for exhibition. These taxes are used to cover the administrative expenses of the Board of Censors. Besides these taxes there is a tax of 1 leu for the Ministry and 1 leu for the Aviation Fund collected on each admission ticket. These taxes are looked on with great hostility by local importers and distributors, but their suppression is not possible in spite of a very strong campaign. It is generally believed that these taxes will never be used for the creation of a national industry.

The taxes and expenses which have to be paid by motion picture exhibitors are as follows:
- 25 per cent of the gross receipts to the State.
- 25 to 40 per cent for film rentals.
- 10.12 per cent for publicity.
- 25 per cent for advertising expenses.
- 1 leu from each admission ticket for the National Cinematography Fund, 2 lei from each ticket for Aviation and 1 leu per ticket for the Ministry.

1,000 lei per month must be paid for musical rights to the Rumanian Composers Association. Since December 1, 1935, according to the new import and exchange regime, any film varying from 200,000 lei to 500,000 lei per month must be paid for musical rights to the Rumanian Composers Association. Since December 1, 1935, according to the new import and exchange regime, any film varying from 200,000 lei to 500,000 lei per month must be paid for musical rights to the Rumanian Composers Association.

Theaters—There are in Rumania about 350 motion picture halls, 52 of which are located in Bucharest.

Sound—Almost all motion picture halls are wired for sound.

Imports from U. S. A.—
- 1934—Positive Sound 1,520,842 ft. $30,183
- Negative Sound 7,681 ft. $225
- 1935—Positive Sound 1,505,160 ft. $36,766

DISTRIBUTORS AND IMPORTERS

BUCHAREST

Arta Film, Str. Oteleseanceu 5.
Astoria Film, Str. Brezoianu 9.
Columbia Film, Bd. Elisabeta 12.
Europa Film, Lipscaei 110.
Films, Calea Victoriei, Pasagul Imobiliara.
Fox Film, Bd. Elisabeta 12.
Gaumont-Franco-Film, Bd. Elisabeta 34.
Gondol Film, Calea Victoriei 2.
International Film, Str. Brezoianu 9.
Mercur, Str. Schitul 13.
Metro Goldwyn Film, Str. Stefan Constant 29.
Mia Film, Cobalcescu 2.
Mataro Film, Str. Schitu Magureanu 7.
Majestic Film, Bd. Elisabeta 12.
Mare Film, Str. Maicic Domnului.
Măgloși & Mero, Palatul Blank, Str. Doamnei.
Nissa Film, Hotel Nissa, Bd. Elisabeta 20.
Oder Film, Bd. Elisabeta 51.
Paramount Film, Str. Baratiei 2.
Pathé Natan, Str. Lucei 6.
Pan Film, Str. Campulung 48.
Pax Film, Calea Victoriei 44.
Recom Film, Str. Coltei 1.
Rex Film, Str. Siliestră 4.
Roman Film, Bătca Mihai Kogălniceanu 8.
Silvia Film, Str. Carol 88.
Star Film, Str. Enachita Vacarescu 36.
Trianon Film, Bd. Elisabeta 15.
Union Film, Bătca Mihai Kogălniceanu 8.
United Artists Film, Str. Doamnei 12 bis.
Ursus Film, Str. Poenaru Bordea 16.
Vesca Film, Str. Cobalcescu 41.
Wandermark Film, Str. Mihai Voda.

BRASOV

Concordia Film, Ero Film, Matador Film.

JASI

Trianon Film, Cinema Trianon.

ORADEA MARE

Camara Film, Emericus Film, Metro Goldwyn Film.
Emericus Film, Warner Bros. First National, Fox Film.

TIMISOARA

Filmcentrala, Dr. Des Gabor, Str. Gorove 7.

SOUTH AFRICA

Legislation—There has been a complete absence of any legislation on films during the last year. Standards of entertainment are quite high, in fact the trade considers local standards well
above the average, and good entertainment is demanded.

There are no quotas or contingent laws on American films.

Censorship—No change in the rigid censorship occurred in 1936. The Board has power to approve or reject a film unconditionally, or subject to a condition that it shall be shown only to a class of persons specified by the Board, or after specified portions have been cut. The Board shall not approve any film that prejudicially affects the safety of the State, is calculated to disturb peace or good order, prejudices the general welfare or be offensive to decency. Invariably decisions of the Board are upheld on appeal. Censorship is so strict that distributors often turn to pictures and scenes which have been passed without trouble in other countries, rather than risk subjecting them to censorship.

Competition—There is a natural sympathetic feeling for British films, but the amount shown remains fairly constant at approximately 15 per cent of the total. Service by airmail gives British news reels an advantage in timeliness on American newsreels.

Production—Local production by African Film Productions, Inc., a high standard, is the only production in the past has been restricted, with several exceptions, to topical and scenic productions that are well received both here and in connection with Government works. Several pictures have been made, one about King Solomon's Mines in South Africa, where they have been shown according to outdoor screens. African Film Productions will soon be able to work on an ambitious scale.

Sound—Local production should be benefited by the introduction of films in the schools of the entire country by the Film Division of the Union Education Department.

Taxes—Taxation has remained as high as heretofore, with the exception that in the Union Province the tax on admissions of one shilling and less has been removed. High taxation prevalent throughout the country prevents a more rapid development of local industry. Some of the adverse indications are that the present prosperity of the country will be maintained, there is not much chance of importations decreasing.

Theaters—There are about 300 theaters in the country. A new theater to seat 2,000 people is under construction in Durban, and preliminary plans for one are under consideration in Cape-town. The largest theater in Johannesburg was opened in the fall of this year.

Sound—250 theaters are wired for sound.

Imports from U. S. A.

1935—Positive sound 62,052 ft. $2,950
Negative sound 8,660 ft. 229

1936—(First 10 months)
Positive sound 27,226 ft. $716
Negative sound 35,699 ft. 2,113

SPANISH LAW

Legislation—According to the Spanish revolution, more than anything else, pursued through the establishment of a quota system on motion pictures in Spain during 1936. The proposed law in part contained the following proposals:

A quota system of national motion picture production were the aims set forth in the decree project, which was made known in January 1936 and which was to be submitted to the Council of Ministers. The quotas, which the law contemplated, are contingent and assurance of exportation through the application of "contingents of compensation" whereby acquisition of Spanish films would be obligatory on the part of entities importing non-national films.

The Consejo de Cinematografía (Motion Picture Council) would be empowered to issue regulations for the establishment of a quota system on motion pictures in Spain during 1936. The proposed law in part contained the following proposals:

Encouragement would also be given to the development of equipment and film manufacturing activities and obligatory distribution and showing of educational films which would be connected with the object of raising the cultural level.

The import of foreign films which are not dubbed in Spanish in national studios would be required to bear the designation "foreign," and which gross receipts in Spain to the purchase of production of films entitled to be classified as nationally produced.

Importers of foreign films which are dubbed in Spanish in national studios would be required to similarly devote 8 per cent of their gross receipts in Spain to such purchase or production. In order to obviate the signing of blanket or quota contracts in advance it is provided that rental contracts shall not apply to more than a single production, the title of which is mentioned in the contract, the production having been shown to the managers of the theaters at a private showing.

Rental contracts would be made on an official model of the Ministry of Agriculture, Industry and Commerce, and a separate contract would be required for each theater in which the film would be shown.

A license of importation would be required to be obtained through the Ministry of Agriculture, Industry and Commerce, and distributors would be obliged to obtain authorization for this from the Ministry to carry on their activities, such binding themselves to the dispositions of the decree.

The decree project above outlined is an example of a number proposed and supported by as many trade groups. Some would provide for

RUSSIA

Legislation—The foreign trade of the Soviet Union is a monopoly of the Government. All contracts are made upon agreements of goods from that country are made by agencies of the People's Commissariat for Foreign Trade, or under authorization of that Commissariat. Foreign trade transactions are accepted into, as a general rule, through representatives of State economic and commercial organizations authorized to enter directly into foreign trade transactions under the general supervision of the People's Commissariat for Foreign Trade. In the United States, the principal purchasing and selling agency is the Amtok Trading Corporation, 70 Fifth Avenue, New York City.

The agency through which motion picture films are imported and exported is the Intorgkino, Maly Gnezdnikov, 7, Moscow. The agency in the United States of this organization is Amkino Corporation, 725 Seventh Avenue, New York City, to which appropriate inquiries may be addressed. The Intorgkino, in purchasing foreign films no longer adheres to a policy of exchange to the same degree as before and has purchased several films from foreign films which have not purchased Soviet films in exchange.

Censorship—Very strict.

Competition—Almost entirely Soviet films, exceedingly few foreign films being shown.

Copyright Regulations

Production—The following pictures have been produced and exhibited during the 1935-36 season:

<table>
<thead>
<tr>
<th>Sound pictures</th>
<th>Silent pictures</th>
</tr>
</thead>
<tbody>
<tr>
<td>62</td>
<td>30</td>
</tr>
</tbody>
</table>

Pictures instructive in technical hygiene and school subjects:

(a) Sound (b) Silent

- 20 109

Current Events

- 29

Pictures instructive in military subjects:

- 3

Animated Cartoons:

- 1

Intorgkino is not a producing organization. It exports films produced by other organizations operating under the supervision of the Chief Administration of the Motion Picture Industry of the U. S. R.

Taxes—High.

Theaters—Moving picture theaters in the Soviet Union is the SPAIK, 6,900 theaters of all kinds.

Sound—Of the above, 2,285 regular theaters are sound equipped.

Imports from U. S. A.

1935—Positive sound 62,052 ft. $2,950
Negative sound 8,660 ft. 229

1936—(First 10 months)
Positive sound 27,226 ft. $716
Negative sound 35,699 ft. 2,113

1247
taxes to be levied upon foreign films not dubbed in Spain, a higher exhibition tax for foreign films, a larger import duty on foreign films, but all are as one in applying the apparatus of a complex system. The percentage of nationally produced films which would be obligatorily exhibited in return for the right to exhibit foreign films varies, but a government is said to provide for an initial quota of two Spanish films for each 10 foreign films.

Ratification of the agreement entered into by exchange of notes between Spain and Peru on films considered “offensive” by either party is made by a decree of May 29, 1936 (“Gaceta de Madrid” of June 3, 1936, page 189).

Each government prohibits the exhibition within its territory of films having reference to the other party and considered “offensive” by the latter. Such films are those considered derogatory to the honor of the royalty of either party. One government considering a film within the above classification as affects itself will petition the other to prevent the exhibition of the “offensive” film within its territory.

Censorship—Censorship is officially applied at Madrid in the office of the Director-General of Public Safety. Few films, however, are initiative-ly barred by the official censor. Films may be withdrawn on protest of foreign embassies in Madrid and the Civil Governor of each province may ban the showing of a film deemed objectionable on instruction from the Ministry of the Interior.

Competition—Approximately 50 per cent of the films shown are of American make. Accurate figures on competitive exhibition of foreign films in Spain are officially lacking. Customs statistics give only weight in kilograms of imported films which are subject to a duty of 25 gold pesetas per kilogram of weight when imported from the United States and 15 gold pesetas per kilogram when imported from France and a number of other European countries. Imports are grouped in customs category No. 692 under the title, “Exposed film negatives or positives.”

Copyright Relations—The Spanish Society of Authors (Sociedad de Autores) projects the musical works of Spanish authors used in sound films. The fee charged is 3 per cent of the total potential seat sale of the theater, i.e., as if every seat were filled.

Production—Production of motion picture films in Spain during 1936 was greatly curtailed as the result of the construction strike at Madrid and the unsettled political situation. Total full-length film production in 1936. It is estimated in the trade, will total only about 32 to 40 as compared to 50 last year. Capacity of Spanish motion picture studios is placed at 80 full-length films annually.

Taxes—On entering the motion picture field in Spain an exhibitor finds himself ensnared by a maze of taxes and surtaxes of taxes upon taxes. The real estate tax (contribucion territorial), the industrial tax (contribucion industrial) and the workman’s retirement (retiro obrero). In the first two, appraisals, discounts, percentage taxes and surtaxes are levied.

Theaters—Approximately 3,500 theaters in Spain.

Sound—1,600 theaters are wired for sound.

Films—750 of the wired theaters at least operate irregularly as they are clubs, cafes, etc.

Imports from U. S. A.—

1935—Positive sound 11,872,221 feet $268,692

Negative sound 601,609 feet 19,277

1936—(First 10 months)

Positive sound 5,257,848 feet $105,233

Negative sound 468,181 feet 16,616

DISTRIBUTORS AND IMPORTERS

MADRID

Alianza Cinematografica Espanola, Mesonero Romanos, 2.

Arajol Films, Audio Visual. 1936, 42.

Atlantic Films, Av. Eduardo Dato, 27.


Cedric, S. L., Fuencarral, 5.


Crene Exclusivas, Miguel Moyua, 8.


Exclusivas Diana, Principe, 18.

Exclusivas Dato y Maestre, C. Arenal, 4.

Federico Riera, Los Madrazo, 32.


Herrera Films, Av. Eduardo Dato, 39.

Hispania Tobis, S. A., Alcalá, 33.


Hispano Fox Films, S. A., Plaza Callao, 4.

Ibero Films, Miguel Moyua, 6.

Lorenzo Romero, Los Madrazo, 32.


Madrid Films, Diego Moguer, 50.

Mangrane, S. A., Los Madrazo, 32.

Metro Goldwyn Mayer, Silver, 7.


Padin Gomara, Jose, 1936, 7.

Pancheri Santoni, Claudia Coello, 51.


Parrilla Martinez, Av. Eduardo Dato, 7.

Pathé Baby, Malazana, 15.

Puivert Fayert, Arenal, 23.

R. Soriano Films, Marques de Cubas, 12.


Renacimiento Films, San Marcos, 42.

Rex Film, Av. Eduardo Dato, 7.

Romero Miguel, Olid, 4.

Secciones Capitalios, Los Madrazo, 32.

Selecciones Cinematograficas de Cataluna, Av. Eduardo Dato, 4.

Sonor Films, Plaza Callao, 4.

Stella Carlos, Av. Pi y Margall, 11.

U. F. O., Mesonero Romanos, 2.

Ultras Urtigui Films, Antonio Maura, 16.

Villarreal Perez, Guzman el Bueno, 3.

Vinals Vicent, Av. Eduardo Dato, 27.

Warner Brothers, Plaza Bilbao, 1.

BARCELONA

Alianz Cinematografica Espanola, Provenza, 273.

Araujol (J.), Aragon, 225.

Artistas Asociados, Rambla Cataluna, 62.


Balart y Simo, Aragon, 249.

C. I. F. E. S., A., Aragon, 261.

C. I. X. E. S., Via Layetana, 53.

Cinematografias, Balnear, 51.

Columbula Films, S. A., Diagonal, 484.

Costa (Jaime), Consejo de Ciento, 347.

Compania Iberica Films, S. A., Rambla Cataluna, 84.

Editorial Vilamala, Plaza Catalan, 9.

Exclusivas Edici, Rambla Cataluna, 118.

Exclusivas Edici, Rambla Cataluna, 118.

Exclusivas Edici, Paseo de Gracia, 73.

Exclusivas E. Huet, Paseo de Gracia, 66.

Exclusivas Nelson, Enrique Granados, 61.

France Espana (Ch. Poulet), Consejo de Ciento, 296.

Filmofoeno, S. A., Rosellon, 238.

Ispano de Forest Fono Films, S. A., Jose Anselmto

Clave, 25.


Ispano American Films, S. A., Malocq, 220.

Huguet (S.), S. A., Provenza, 292.

Importaciones Cinematograficas, S. A., Aragon, 225.

Inter Film.

Metro Goldwin Mayer Iberica, S. A., Malocq, 201-203.

Distribucion R., Solq, Provenza, 231.

Miguel de Entre Cons, 294.

Mundial Films, (R. Soler), Malocq, 209.

Omnia Films, S. A., Santa Tecla, 3.

Paramount Films, S. A., Paseo de Gracia, 91.

Pino (Jose), Valencia, 228.

Radio Films, S. A., Paseo de Gracia, 76.

S. I. C., Paseo de Gracia, 29.

Fenix E Star Films, Malocq, 228.

Select Film, Valencia, 228.

Super Film, Enrique Granados, 61.

Tendas Riera (Jose), Zaragoza, 157.

Trian S. en C. (Federico), Valencia, 234.

Trufil (Juan Lletjos), Rambla S. Jose, 27.

Ullfirth-Ultugu Films, Balmes, 79.

Unica Films, Aragon, 252.

Films Victoria, Rambla Cataluna, 104.

Warner Brothers, First National S. A. E., Paseo de

Graha, 77.

Hispano Tobis, Provenza, 207.
SWEDEN

Legislation—There are no quota or contingent laws in Sweden on motion picture films.

Censorship—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 was for a long time a basic rule on this subject. Children under the age of 15 years may attend the showing of certain films only. Each film which is approved for showing is classified as "children permitted" by the board of censors. Films in which murders, robberies, hold-ups, gangster life, etc. appear fall in the "children prohibited" class.

During 1935 the Swedish Film Censoring Bureau examined a total of 5,924 films (including copies) having a length of 4,304,887 meters. Of these 2,067, with a length of 1,876,538 meters, were American; 1,955, with a length of 1,689,620 meters, were Swedish, and 802 films, having a length of 738,729 meters, were from other countries. Of the total number, 1,378 films, with a length of 906,338 meters were news reels and so called nature or travel films, comics and other "shorts."

During the first six months of 1936 (latest available figures) the total number of films (including copies) censored was 2,811, having a length of 2,104,215 meters. Of these 987, with a length of 976,014 meters were American; 1,441, with a length of 779,995 meters, were Swedish; 383, with a length of 370,206 meters, were from other countries. Of the total number, 1,651 films with a length of 404,954 meters, were news reels and so-called "shorts.

All pictures, except a few, educational and "nature" films distributed in Sweden during 1935 and 1936 were with sound.

Competition—About 50 per cent of the films shown in Sweden are of American make.

Copyright Relations—Established by Royal Decree No. 381, dated May 30, 1919, and amended by Royal Decree No. 74, dated April 24, 1931.

Production—27 feature films were produced in Sweden in 1935. Akthb. Svensk Filmindustri, Stockholm, made 12 of them. All of these films were produced in its own studio in 1935, the same number as in 1934. In addition, this company produced a large number of short subjects and news reels during the year under review. The number of feature films made by the other Swedish companies, all of which are located in Stockholm, in 1935, is given below:

<table>
<thead>
<tr>
<th>Name of Company</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Akthb. Europafilm</td>
<td>4</td>
</tr>
<tr>
<td>Akthb. Wivefilm</td>
<td>3</td>
</tr>
<tr>
<td>Akthb. Irefilm</td>
<td>2</td>
</tr>
<tr>
<td>Akthb. Svensk Talfilm</td>
<td>1</td>
</tr>
<tr>
<td>Akthb. Torgfilm</td>
<td>1</td>
</tr>
<tr>
<td>Akthb. Anglofilm</td>
<td>1</td>
</tr>
<tr>
<td>Svensk Aktb. Nordisk Tonefilm</td>
<td>1</td>
</tr>
</tbody>
</table>

Taxes—During 1935 taxes levied on tickets sold by motion picture houses in town and cities in Sweden (to 5 different districts no statistics are available), amounted to 3,491,717 crowns (today's rate of exchange: Swedish Crowns 3.97 to $1.00 U.S. currency), against 3,850,597 crowns in 1934. The total amount of tickets sold in town and cities in 1935 was 23,278,115 crowns. (This figure is an estimate only as the exact amount cannot be calculated). Taxes are governed by Royal Decrees of May 30, 1919, No. 256, and July 16, 1919, No. 529, and are levied as follows:

<table>
<thead>
<tr>
<th>Price of Ticket (Sw. Crowns)</th>
<th>Tax (Sw. Crowns)</th>
</tr>
</thead>
<tbody>
<tr>
<td>0.50</td>
<td>0.005</td>
</tr>
<tr>
<td>0.50 to 1.00</td>
<td>0.10</td>
</tr>
<tr>
<td>1.00 to 1.50</td>
<td>0.20</td>
</tr>
<tr>
<td>1.50 to 2.00</td>
<td>0.30</td>
</tr>
<tr>
<td>2.00 to 2.50</td>
<td>0.40</td>
</tr>
<tr>
<td>2.50 to 3.00</td>
<td>0.50</td>
</tr>
</tbody>
</table>

Theaters—About 1,620 at the end of 1935; 1,641 on October 31, 1936.

Sound—About 1,620 at the end of 1935; 1,641 on October 31, 1936. There are no motion picture houses in Sweden that are not wired for sound, which was also the case at the end of 1934. The few remaining places in various parts of the country that are not wired for sound, such as lodge halls, etc., in which moving pictures were shown, do not have regular performances. Approximately 400 of the total number of cinemas in this country operate only from one to three times a week, and in several cases the sound reproduction apparatus is transported from theater to theater.

Imports from U. S. A.—

1935—Positive Sound 4,337,197 ft. $97,136
Negative Sound 17,210 ft. 516

1936—(First ten months)
Positive Sound 3,458,341 ft. $71,814
Negative Sound 4,043 ft. 79

DISTRIBUTORS AND IMPORTERS

STOCKHOLM

Allfilm, A.-B., Drottninggatan 10.
Anglo Film, A.-B., Kungsatan 8.
Columbia Film A.-B, Sveavagen 21-23.
Europa Film, A.-B., Kungsatan 10.
Filmdepoten, Drottninggatan 10.
Film-Victoria, Vasagatan 9.
Fix Film, A.-B., Kungsatan 12-14.
Fribers Filmbyra, A.-B., Malmkilnads gatan 39.
International Film, Kungsatan 33.
Irefilm, A.-B., Kungsatan 36.
Le Mat-Metro-Goldwyn, Film A.-B., Kungsatan 65.
National Film, A.-B., Vasagatan 16.
Nordisk Tonefilm, Svenska A.-B., Kungsatan 33.
Paramount, Film A.-B., Hamngatan 22.
Rosenbergs Filmbyra, Oscar, Kungsatan 44.
Stockholms Filmcentral, Kungsatan 33.
Svea Film, A.-B., Kungsatan 29.
Svensk Filmindustri, A.-B., Kungsatan 36.
Svensk Talfilms Distributionbyra A.-B., Drottninggatan 47.
Sveriges Biografagaras Distributionsbyra, A.-B., Kungsatan 29.
Tallback, Film A.-B., Drottninggatan 18.
Universal Film, Aktiebolag, Kungsatan 7.
Warner Bros., First Nation, Film A.-B., Kungsatan 44.
Wivefilm, A.-B., Drottninggatan 47.

PRODUCERS

STOCKHOLM

Anglo Film A.-B., Kungsatan 8.
Europa Film, A.-B., Kungsatan 10.
Fribers Filmbyra, A.-B., Malmkilnads gatan 39.
Irefilm, A.-B., Kungsatan 8.
M-film, Norrmalmstorg 1.
Nordisk Tonefilm, Svenska A.-B., Kungsatan 33.
Skandinaviska Biograf A.-B., Drottninggatan 66.
Stockholms Filmcentral, Kungsatan 33.
Svensk Filmindustri, A.-B., Kungsatan 36.
Svensk Talfilms Distributionsbyra, A.-B., Drottninggatan 47.
Tallback, Film A.-B., Drottninggatan 18.
Wivefilm, A.-B., Drottninggatan 47.

SWITZERLAND

Legislation—During the year 1936 a Committee was appointed by the Ministry of the Interior to look into the feasibility of establishing a domestic film producing industry. The principal advocates of the project were the tourist associations who hoped that a Swiss film industry would help to attract foreign tourists and various local
authorities who regarded the project as a means of creating opportunities for employment. The location for this new Swiss studio to be constructed with the aid of government subsidies, narrowed itself down to Zurich and Montreux. A sharp dispute between these two cities, resulted in the Commission which had advocated the establishing of a large domestic studio to reverse its previous decision that the Federal Government should abstain from granting a subsidy for this purpose "under the present condition." A final decision upon this question will be rendered by the planned Swiss Film Chamber.

In order to prevent new cinemas from being opened, the Swiss Association of Cinema Owners has put a ban on new members. Since, by agreement with the film rental agencies, only mem-

ber theaters may rent films, it is practically im-

possible for a new exhibitor to be certain of a constant supply of films.

Censorship—There is no Federal censorship, con-

troI being vested in the individual Cantons. While the authorities are generally liberal, restriction is more marked in the French-speaking section of the country, especially in the Cantons of Valais, Vaud, and Fribourg.

Competition—50 per cent American; German, and recently Austrian films, constitute an important source of competition to American films which still lead all other films on the Swiss market. French films which rank third in popularity are also being shown in German-speaking Switzerland in the original version, while Italian pictures are exhibited only in a comparatively small area, chiefly the Unterland of Ticino.

Copyright Relations—The convention adhered to on June 14, 1934, between the "Societe des Auteurs, Compositeurs et Editeurs de Musique," Paris, and representatives of Swiss cinemas, continues in force. The convention is retroactive to July 1, 1933.

Production—Motion picture production is limited chiefly to advertising media and educational films, serial views of the Alpine regions, skiing con-

tests, etc. The leading producer of such short films is the "Praesens Film A.G.," Zurich. Attempts to establish a domestic film industry producing feature pictures have thus far been un-

successful.

Taxes—Amusement taxes are fixed by the various Cantons, averaging from ten to fifteen per cent of the price of the ticket. The practice of tax-

ing theater tickets has become more widespread during the past two or three years; at present only the Cantons of Schaffhausen, Glarus, Aarau, and Thurgau do not impose amusement taxes.

Theaters—The restrictions against the construction of new theaters have been tightened, and as a result, the number of theaters and their combined seating capacity declined in 1936. There are at present 334 cinemas in Switzerland with a combined seating capacity of 125,800, distributed as follows:

<table>
<thead>
<tr>
<th>Theaters</th>
<th>Seating Capacity</th>
</tr>
</thead>
<tbody>
<tr>
<td>German and Italian</td>
<td>215</td>
</tr>
<tr>
<td>Swiss Switzerland</td>
<td>119</td>
</tr>
<tr>
<td>French</td>
<td>334</td>
</tr>
</tbody>
</table>

Sound—328 theaters wired for sound. With the exception of about one half dozen theaters in small distant localities, all cinemas in Switzerland are equipped for the exhibition of sound films.

Imports from U. S. A.—

1935—Positive sound 1,391,017 ft. $27,566
Negative sound 23,322 ft. 818

1936—(First 10 months)
Positive sound 983,604 ft. $18,691
Negative sound 1,380 ft. 138

DISTRIBUTORS AND IMPORTERS

BASEL

Eos Film Aktiengesellschaft, Reichensteinerstr. 14.
the Censorship Commission. As there are not in Syria up-to-date studio-laboratories, such company would have either to arrange for the local development of its films or to renounce its local production.

Beirut is the only port through which films may be imported. Films may not be cleared from the customs unless a special permit is first secured from the Surete Generale (French Police). A commission established by the French High Commission previewed the films censoring them as a public service, subject to religions and races, and political propaganda. The censorship fee is Syrian piaster 0.32 per meter.

Competition—According to local motion picture importers, approximately 25% of American pictures shown during 1936 is the approximate same as during 1935, namely, about 40 per cent.

Copyright Relations—None.

Production—A Syrian and an Italian have established a motion picture studio under the name of "Societe de Cinematographie Lumnar." They have produced a sound Arabic picture (Dans les Ruines de Baalbeck), but until now no Syrian screens have shown it. However, a small sketch produced by this company was shown a few months ago in Beirut; the sound was fairly good, but the photography and acting were poor.

Taxes—The former 10 per cent gross receipts tax has been replaced by the following: Syrian piasters 0.60 per seat (occupied or not) at every performance in first class theaters;
0.30 per seat (occupied or not) at every performance in second class theaters;
0.05 per seat (occupied or not) at every performance in third class theaters.

This tax is assessed as follows:
In full during the months of January, February, March, April, May, November and December.
Two-thirds in June and October;
None during July, August, and September.

Censorship Tax:
35 Syrian piasters per 100 linear meters of silent film;
25 Syrian piasters per 100 linear meters of sound film.

In practice, no silent films are now imported.

Theaters—There are 24 theaters in Syria.

Sound—Twenty-four theaters are wired for sound. No theaters are showing silent films.

French is the language of the talking films in Syria, although Arabic is the language of the population. However, from time to time English talking films are shown, but unless the picture is remarkably good, receipts are far less than those of a French talking picture.

Egypt is reported to have established a modern studio for Arabic talkies. When such films are produced, their success in Syria seems assured.

IMPORTS from U. S. A. —
1935—Positive Sound 465,126 ft. $6,586
Negative Sound — —
1936—(First 10 months) Positive Sound 408,579 ft. $4,819
Negative Sound — —

TRINIDAD

Legislation—Returns from film Exhibitors for the year 1935 show that the requirements of the Cinematograph Ordinance of 1932 and 1934 have not been complied with. The following approximate percentages of British films shown at Port of Spain theaters indicate the extent to which to comply with the law: British Feature Films Quota 25%—about 5% shown.
British Shorts Quota 25%—about 4% shown. The unpopularity of such British films as had been obtainable and the prohibitive cost of the class of British film which could compete with good foreign films are given as the reasons for non-compliance with the law. (—See below.)

Censorship—Public criticism of the existing system of censorship has resulted in the appointment by Government of a Board of Censors composed of 10 members. During 1935 there were 8 entire rejections, 16 deletions and 21 films classified for adults only. Films were rejected and the board stated that the principle is to ban the dominance of criminal acts; scenes and incidents offensive to religious sentiment and national sentiment; riots, murders and shooting scenes; bedroom and vulgar dancing scenes; drunkenness and immorality, and scenes depicting gangsters and crooks. One picture was rejected because of its inaudibility and one due to its unsuitability for exhibition in this Colony.

Competition—90 per cent of the films shown are American.

Copyright Relations—Same as United Kingdom.

Production—A small number of local news reels.

Taxes—No special taxes are imposed on theaters and there are no taxes on theater admissions. The exhibitors continue to pay a censorship fee of $1.00 for each reel of sound length film up to 1,000 feet and 12 cents for each additional 100 feet of length. This fee is called the "theater" fee. This fee also applies to "trailers" (pre-views).

Theaters—19 theaters in the Crown Colony of Trinidad and Tobago, British West Indies; 6 in Port of Spain, 3 in San Fernando, 1 in Scarborough, Tobago, and one each in 8 smaller towns in the Colony.

"Westeras" still rank first with a large percentage of the population, with Musical Comedies running a close second. Several of the outstanding hits of the past year have been shown to capacity houses, in many cases with standing room only, and in one or two instances, people were turned away. The bringing in of the higher class of pictures can be dated from the time of the forming of two new companies in Trinidad, which operate a chain of theaters in Port of Spain as well as in the country districts. When the theaters were controlled by one company, the pictures shown were years old and the equipment was deplorable.

There are two, two shows, one a program of 14 principal theaters, at 4:30 and 8:30 p.m. The smaller theaters have a night performance. Several theaters in Port of Spain have started a children's program on Saturdays, the first performance at 9 a.m. and the second at 1:00 p.m., besides the regular matinee and evening programs.

The usual daily program consists of one news-reel, either American or British, one Short, several Trailers of coming attractions, and one Feature. Programs are changed on Saturdays and Tuesdays, and on one day during the week; usually Thursday, at both afternoon and evening performances, two old features are presented, at reduced prices.

Sound—19 theaters are wired for sound.

Imports from U. S. A. —
1935—Positive sound 2,177,815 ft. $32,555
Negative sound 910 ft. 90
1936—(First 10 months) Positive sound 1,193,463 ft. $18,621
Negative sound 1,532 ft. 19

(*) On December 17, 1936, the Governor issued a Proclamation amending the Cinematograph Ordinance of 1932, in which the following quotas of British films have been fixed: British films British news total to films films (including B.W.I. films exhibited. B.W.I. films) exhibited. Annual Period films News films (excluding total News News Exhibits) new films exhibited films exhibited exhibited 1937 15% 50% 10% 1938 17½% 50% 10%

Subsequent years 20% 50% 10%
TURKEY

Legislation—During 1935 attacks were made in the local press against an American film which was engaged in the production of a film portraying the unfortunate lot of Armenians in Turkey during the World War. These attacks ceased and had been received through official channels from the interested producers that the film would not be released without the approval of the Turkish Ambassador in Washington. Since this incident there has been no anti-American agitation.

Censorship—During the first ten months of 1936 five foreign films were "cut" and the exhibition of two foreign and one local film was prohibited by the local board of censorship.

At the instance of the Minister of Interior the Council of Ministers approved on July 29, 1936, Decree No. 2/5092 laying down new regulations for the censorship of motion picture films and scenarios in Turkey. This law which was published on August 13, 1936, and repeals previous legislation, provides that the Board of Censors shall be composed of a delegate from the Chief of Staff, the Director General of the Press, the Ministry of Interior and the Ministry of Education. It further provides that a re-examination of films approved by the Board of Censors may be ordered if and when any government department or agency objects to the film. In such a case the film is to be revised at Ankara and then an unfavorable decision by the Board of Censors in Istanbul the interested local exhibitors make an appeal for such revision.

Article 8 of the new law prohibits the projection of the following types of films:

(1) Films embodying political propaganda of any sort.
(2) Films vilifying or reflecting unfavorably upon any nation or race.
(3) Films representing Oriental people and countries as being savage or primitive.
(4) Films contrary to good manners and morals or tending to dishonor the army.
(5) Films tending to encourage crime.
(6) Films containing religious propaganda.
(7) Films which are in such damaged or worn condition as likely to be injurious to the eyesight.

The law further stipulates that all films and explanatory films regarding a film shall be in the Turkish language only and shall be correctly worded and well written.

Competition—During the first ten months of 1936 a total of 112 feature sound films were exhibited in Turkey—56 American, 27 French, 22 German, 4 English, 2 Austrian, and 1 Russian. Of the 56 American films, 14 were exhibited in the English version, 2 in original French and 7 dubbed and exhibited in Turkish. Of the remaining 33 American films, 31 were exhibited in "dubbed" French, 1 in "dubbed" Spanish, and one was a silent film. In addition 52 American news reels in French and Turkish versions were released during the first ten months of 1936.

During 1936 American feature films, both in the original version and in dubbed French, continued to retain their popularity in Turkey due to the excellence of their direction, scenery, costumes, plots, music and the renown of their stars.

French films released during the first ten months of 1936 were again much better than those exhibited in 1934. In 1935 films which perhaps surprised those shown in 1935. In consequence they have increased somewhat in popularity.

German musical comedies and operettas continued to retain their popularity. Although the

German language is an adverse factor the majority of German films exhibited during the past ten months drew good houses.

As has been the case in previous years, films in the English language failed to attract large audiences unless they are feature products of such unusual interest that they tempt the public to disregard the language factor.

During the ten months of 1936 the patronage of the public for American films in the large foreign language markets, increased considerably, largely by the considerations outlined in the foregoing paragraphs. Motion picture exhibitors report that without any marked change in the preference of the public for films of any particular nationality the public is becoming increasingly particular in its selection of feature films. As has been previously the case films in the original French version or its dub are likely to enjoy a large preference over films in other foreign languages. The fact that the great majority of American feature films released during the past ten months of 1936 were in original or dubbed French accounts, at least in part, for their dominant position in this market.

The local public continued to show decided preference for good musical comedy films and for films dramatizing well known French novels. Increasing interest was also manifested in films portraying well known historical incidents. Preference for films with a happy ending continues to prevail. Good American "reviews" also continue to draw good houses.

Copyright Relations—Turkey is not a signatory of the Berne convention for the protection of artistic and literary rights but the principal motion picture exhibitors in the city of Istanbul have an agreement among themselves whereby they forego the exhibition of pirated films in competition with members of their group who have bought the Turkish rights to a film. It is said that the conditions of this agreement are strictly adhered to and it is thought that no infringement of membership rights has occurred during the past seven years.

Production—There are two studios in Istanbul equipped to produce sound films. During the year one of the local studios produced a film picturing national scenery, etc. The various authorities, including the army, are reported to have extended very considerable assistance to the producers of this film but upon its completion the film did not meet with the approval of the Government and the company and its exhibition was prohibited. This prohibition has just been lifted. The preparation of this film is said to have involved two years of effort and the expenditure of about $40,000.

The two local studios dubbed into Turkish during the past ten months the Gaumont-British film "Chu Chin Chou," the German films "Ar- tisten," and six American pictures.

Theaters—In the absence of official statistics or reliable estimates no accurate information is available on the number of motion picture theaters existing in Turkey at the present time. It is believed that there are approximately 121 active motion picture theaters with a total seating capacity of 46,600 to 48,000, including about 30 provincial theaters exhibiting "silent" pictures.

Sound—93 theaters are wired for sound.

The use of sound equipment in provincial establishments is believed to have sustained a fair increase during the first ten months of 1936. The major portion of sound equipment installed during this year was of German origin.

Imports from U. S. A.—

1935—Positive sound 649,114 ft. $15,573
Negative sound

1936—(First 10 months) Positive sound 646,640 ft. $16,289
Negative sound

1252
Agitation—Agitation on the part of exhibitors during past twelve months has been directed largely against the Quota, as authorized by the Cinematograph Films Act, which came into operation on January 1, 1928 and continues until September next year. Spring saw appointment by President of the Board of Trade of a Departmental Committee to inquire into the future of the Act, and evidence has been given by exhibitors, renters, producers, and others. Findings of the Committee will form basis of future legislation, which is expected to be introduced during the coming year. Appointment of Government Commission to examine all British films, and a quota eventually rising to fifty per cent, are the main recommendations of the Committee.

Under the law, quotas are set for a 10-year period. It specifies a percentage of playing time each exhibitor must devote to British-made pictures. Under its provisions both theaters and distributors will now have to fulfill a 20 per cent requirement until 1938.

Exhibitors are licensed by special permit for each of their houses. They are issued by the Board of Trade. Before November 1 of each quota year, exhibitors are required to supply 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.

Quotas are set as follows:

**RENTERS' QUOTA**

<table>
<thead>
<tr>
<th>Year ending</th>
<th>Percentage</th>
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</thead>
<tbody>
<tr>
<td>March 31, 1929</td>
<td>7 1/2%</td>
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<tr>
<td>March 31, 1930</td>
<td>10%</td>
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<tr>
<td>March 31, 1931</td>
<td>10%</td>
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<tr>
<td>March 31, 1932</td>
<td>12 1/2%</td>
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<tr>
<td>March 31, 1933</td>
<td>15%</td>
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<tr>
<td>March 31, 1934</td>
<td>17 1/4%</td>
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<td>March 31, 1935</td>
<td>17 1/2%</td>
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<tr>
<td>March 31, 1936</td>
<td>20%</td>
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<tr>
<td>March 31, 1937</td>
<td>20%</td>
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<tr>
<td>March 31, 1938</td>
<td>20%</td>
</tr>
</tbody>
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**EXHIBITORS' QUOTA**

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<thead>
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<th>Year ending</th>
<th>Percentage</th>
</tr>
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<tbody>
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</tr>
<tr>
<td>September 30, 1930</td>
<td>7 1/2%</td>
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<tr>
<td>September 30, 1931</td>
<td>7 1/2%</td>
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<tr>
<td>September 30, 1932</td>
<td>10%</td>
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<tr>
<td>September 30, 1933</td>
<td>12 1/4%</td>
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<td>September 30, 1934</td>
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<td>September 30, 1935</td>
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<td>September 30, 1936</td>
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<td>September 30, 1937</td>
<td>20%</td>
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<tr>
<td>September 30, 1938</td>
<td>20%</td>
</tr>
</tbody>
</table>

The overseating situation throughout the whole of the country has been and the motion picture industry has been unable to find a satisfactory solution. Special committee of the Association has the matter in hand, but to date its efforts have been to no avail. Opposition to new theaters, on grounds of overseating, has proved successful in a number of instances.

Campaign for further reductions in Entertainment Tax has not gone forward owing to Government's heavy program, but meanwhile C.E.A. is collating evidence from exhibitors on amounts spent in improvements to theaters since tax on cheap seats was abolished in 1935.

**Competition**—During 1936 over 200 British films were released, divided as follows:

- Gaumont-British Picture Corporation: 21
- Wardour Films, Ltd.: 14
- General Film Distributors, Ltd.: 17
- Radio Pictures, Ltd.: 17
- Metro-Goldwyn-Mayer Pictures: 15
- Twentieth Century-Fox: 12
- Columbia Pictures, Ltd.: 13
- Butcher's Film Service, Ltd.: 10
- First National Pictures, Ltd.: 9
- United Artists, Ltd.: 9
- Associated British Film Distributors, Ltd.: 13
- Pathe Pictures, Ltd.: 8
- Associated Producing & Distribution Co.: 8
- Reunion Films, Ltd.: 6

**Copyright Relations**—Copyright Ordinance of 1911 as amended. Great Britain entered into copyright relations with the United States on July 1, 1891, extended April 9, 1910, further extended Jan. 1, 1915. Great Britain is a member of the International Copyright Union at Berne.

**Production**—See Competition. Approximate number of British films to be produced during 1937 about 240, increase being due to formation of a number of new independent production concerns.

**Studios**—There are now thirty-three studios in England, all wired for sound. Within a few weeks, two more will be opened at Elstree—one for Amalgamated and the other for Joe Rock.

**Theaters**—4,916, all wired for sound.

**Imports from U. S. A.—**

No information available in London.

**PRODUCERS**

**LONDON**

Alexander Film Productions, 26/17 D'Arblay Street, W.1.
- Argyle, John, Productions, Cricklewood Studios, Temple Road, Cricklewood N.W.2.
- Associated Artists, Ltd., 32, St. James' Street, S.W.1.
- Associated Producing & Distribution Co., 193, Wardour Street, W.1.
- Associated Sound Film Industries, Raglan Gardens, Wembley Park, Middlesex.
- Associated Talking Pictures (A.T.P. Studios), Earlsfield, Green W.5.
- Atlantic Productions, 34 Maddox Street, W.1.
- Bendal Films, Ltd., 14 Waterloo St., W.1.
- Benstead, Geoffrey, 157 Wardour St., W.1.
- Britannia Films, Ltd., 32 Shaftesbury Avenue, British & Dominion Film Corp., Film House, Wardour St., W.1.
- Bush Instructional Films, Ltd., Regent Studios, Welwyn St., Garden City, Herts.
- British International Pictures, Ltd., Film House, Wardour St., W.1.
- British Lion Film Corp., 76 Wardour St., W.2.
Butcher's Film Service, Ltd., 175, Wardour Street, W.1.
Cecil Films, 6 Old Bond Street, W.1.
Concordia Distributors, Ltd., 95/99, Shaftesbury Avenue, W.1.
Conquest Pictures, 193, Wardour Street, W.1.
Capitol Film Productions, Ltd., 293 Regent Street, W.1.
Criterion Film Productions, Ltd., 139 Wardour St., W.1.
Ford Film Productions, Ltd., 239 Wardour Street, W.1.
Gainsborough Picture Corp., Ltd., 201 Wardour Street, W.1.
Garrett Klement Pictures, Ltd., 32 St. James' Street, S.W.1.
Gaumont British Picture Corp., Ltd., Film House, Wardour Street, W.1.
Grovesnor Sound Films, Ltd., Kent House, 87 Regent St., W.1.
Harvey Productions, Ltd., Rupert St., W.1.
Hammer Productions, 80/86 Regent Street, W.1.
Heal Productions, Patrick K., 12 Lower Regent St., W.1.
Herbert Wilcox Productions, Ltd., Pinewood Studios, Iver Health, Bucks.
Independent Players Pictures, 96, Portland Place, W.1.
Langham Productions, Ltd., Imperial House, 80 Regent St., W.1.
London Film Productions, Ltd., Denham, Bucks.
MacKane Productions, David, 3 Leicester Street, W.1.
Moordale Productions, 12 D'Arbay House, Wardour Street, W.1.
New World Productions, Denham Studios, Denham, Bucks.
Nettelfold Prod., Archibald, Hurst Grove, Walton-on-Thames.
Pathe Pictures, Ltd., 84 Wardour St., W.1.
Pendennis Picture Corporation, Ltd., Denham Studios, Denham, Bucks.
Phoenix Films, Ltd., 28, Mortimer Street, W.1.
Quality Films, Ltd., 67/68 Jermyn Street, St. James, S.W.1.
Radius Films, 199 Wardour Street, W.1.
Scenics Productions, Ltd., 40 Piccadilly, W.1.
Sound City, Ltd., Littleton Park, Shepperton, Middlesex.
Stafford Productions, John, Dorland House, 14-16 Regent St., W.1.
Stoll Film Co., Cricklewood Studios, Cricklewood N.W.
Strand Film Co., 37, Oxford Street, W.1.
Toepiz Productions, Ltd., 15 Hanover Square, W.1.
Tudor Films, National House, 60, Wardour Street, W.1.
Twickenham Film Studios, Ltd., Alliance Studios, St. Margarets-on-Thames.
United Kingdom Films, Ltd., 91, Regent Street, W.1.
United Players Productions, Prince's House, Jermyn Street, S.W.1.
United Productions, Ltd., 32 St. James' Street, S.W.1.
Vogue Productions, Ltd., 22 Park Lane, W.1.
Wainwright Productions, Astoria House, 62, Shaftesbury Avenue, W.1.
War Wing Films, Ltd., 33, Chancery Lane, W.C.2.
Warner Bros., First National Producers, Ltd., Teddington Studios, Teddington, Middlesex.

Welsh, Pearson Films, Ltd., 2-4 Dean St., W.1.
Wendham Film Ltd., National House, 60-66 Wardour St., W.1.

**DISTRIBUTORS LONDON**

Ace Films Ltd., National House, 60/66 Wardour Street, W.1.
Anima Film Co., 8 New Compton St., W.C.2.
Associated British Film Distributors, Ltd., 169/171 Oxford St., W.1.
Associated Production & Distribution Co., 193 Wardour St., W.1.
British Lion Film Corporation, 76 Wardour Street, W.1.
British United Film Producers Co., Ltd., Film House, Wardour St., W.1.
Butcher's Film Service, Ltd., 175 Wardour St., W.1.
Columbia Pictures, 139 Wardour St., W.1.
Equity British Films, Ltd., 26 St. Anne's Court, Wardour St., W.1.
First National Film Distributors, Ltd., Warner House, 135 Wardour St.
Fox Film Corp., 13 Berners St., W.1.
Gaumont British Distributors, Ltd., Film House, Wardour St., W.1.
General Film Distributors, Ltd., 127/133 Wardour St., W.1.
Independent Film Distributors, Ltd., 130 Wardour Street, W.1.
J. H. Productions, 56 Cannon St., E.S.4.
L. M. B. Films, Denmark House, 25 Denmark Street, W.C.2.
Independent Film Productions, Princes House, 39 Jermyn St., S.W.1.
International Productions, ltd., 101 Wardour St., W.1.
Metro-Goldwyn-Mayer, Ltd., 19 Tower St., W.C.2.
National Provincial Distributors, Ltd., 32 St. James' Street, S.W.1.
Paramount Film Service, Ltd., 166 Wardour St., W.1.
Pathé Pictures, Ltd., 103 Wardour Street, W.1.
Principal Distributing Corporation, Regency House, Warwick St., W.1.
Radio Pictures, Ltd., 2-4 Dean St., W.1.
Reunion Films, Ltd., Regency House, 1/4 Warwick Street, W.1.
Reliance Film Co., Ltd., 193 Wardour St., W.1.
Sherwood Exchange Film Agency, 191 Wardour St., W.1.
Standard Film Agency, 26 St. Anne's Court, Wardour St., W.1.
Twickenham Film Distributors, Ltd., 111 Wardour St., W.1.
United Artists Corp., Ltd., Film House, Wardour St., W.1.
Warner Bros., Ltd., Film House, Wardour St., W.1.

**IMPORTERS AND EXPORTERS LONDON**

Greater Australasian Films, Ltd., 10/12, Hanway Street, W.1.
Baer, M., 176 Wardour St., W.1.
British Dominion Films, Ltd. of Australia, Sentinel House, Southampton Row, W.C.
British & Overseas Film Sales, Ltd., 168 Oxford St., W.1.
Cattermole, Cecil, Ltd., 184 Wardour St., W.1.
URUGUAY

Legislation—Since the beginning of the year 1936 importers of motion pictures in Uruguay have been granted free controlled exchange (dirigido) without any restrictions.

Censorship—None. (The Theater Inspection Department of the Montevideo City Government maintains a censorship board which, however, has failed to function as such for years).

Competition—80% American. 20% Foreign. (Argentine, French, German and British).

Copyright Relations—American Copyright Convention held at Buenos Aires August 11, 1910 and ratified July 13, 1914.

Production—Local production is restricted to occasional short news reels on local subjects. The amount of films produced locally is considered negligible.

Taxes—Municipal tax of 6% on admissions in Montevideo.

Theaters—Approximately 128 theaters in Uruguay. (Impossible to obtain official figures). 70 theaters listed in Montevideo with 38,190 seats. (Montevideo figures are considered accurate). For the rest of the country it is difficult to make any estimate. One firm has prepared a list which shows 58 theaters actually in operation with 24,510 seats in other parts of the country.

Sound—124 theaters are wired for sound. In the interior 54 theaters of the above are wired for sound.

Imports from U. S. A.—
1935—Positive sound 2,122,791 ft. $40,022
1936—(First 10 months)
Positive sound 2,505,045 ft. $45,674
Negative sound 1,668 ft. 50

VENEZUELA

Legislation—There are no quota or contingent laws, duties, etc., prejudicial to the interests of American firms in Venezuela, nor is there any adverse American film agitation. On the contrary, American films are generally preferred by the public.

Censorship—There is no national censorship law in Venezuela. Pictures are supposed to be censored in each State in which they are released, but generally the original censoring in Caracas is sufficient. As a rule, the censorship is not strict so far as morality is concerned, but more so regarding communist propaganda. Very few if any films are refused censorship, and distributors generally cut out voluntarily possibly vulnerable parts of their films.

Competition—Ninety-one per cent (in 1935) American films; the remaining nine per cent was distributed between Germany, England, France and Spanish countries (in the order named).

Copyright Relations—American productions enjoy the same copyright protection in Venezuela as local productions, in the absence of a specific copyright treaty with the United States, and in accordance with the provisions of the 1928 Pan American Code of Private International Law, especially Articles 1 and 115 of the latter (Venezuelan Official Gazette, Extraordinary Number of April 9, 1932).

The Venezuelan copyright law (Official Gazette of August 12, 1928) makes provision for the copyrighting of motion pictures along with other "Intellectual Property." Such copyright is valid for a period of 10 years. The producer or editor must indicate on each copy the commercial signature, year of publication; and whether or not registered. For registration, the Registrar of Copyrights must be supplied with the following data: (a) name, calling and address of soliciting party; (b) nationality of latter; (c) title of the work; (d) class to which it belongs; (e) name, calling and address of author or translator; (f) nationality of latter; (g) address of proprietor; (h) nationality of latter; (i) establishment where the impression or reproduction has been made and the procedure employed therefor; (j) place and date of first publication; (k) edition and number of copies; (l) format of the work; (m) size and all other pertinent data for the identification of the work. Five copies must be sent with the Copyright registration.

Article 180 of the same law provides that in copyrighting motion pictures of domestic origin, the registrar of copyrights need only be supplied with: (1) number of an original manuscript of the motion pictures; (2) title of the work; (3) place and date of production; (4) a copy of the first and last scenes of each of the parts making up the film.

Production—There is no regular production of motion pictures in Venezuela. There are a few small enterprises making occasional travelogues and newsreels, particularly the Laboratorio Nacional in Maracay and Caracas.

Taxes—There is a Federal amusement tax based upon the number of seats in the theater. Each State may also impose additional direct admission taxes. In Caracas and the Federal District, where all new pictures are first released, a new tax of 10¢ per cent has been levied on the value of entrance tickets, cutting into effect on November 1, 1936.

In the new Venezuelan Customs Tariff Law which became effective on October 23, 1936, the import duties on printed cinematographic films were increased from Bs. 1.9569 to Bs. 2.60 per gross kilogram. Rates on unprinted films remained approximately the same, while projectors and accessories were increased from Bs. 1.9569 to Bs. 5.00 per gross kilogram. The official exchange rate at present is Bs. 3.93 per dollar.

Theaters—The exact number of theaters throughout the country cannot be determined, for in the Interior, bull-rings and other open-air spaces are used, as well as vacant buildings which may be converted temporarily into "theater." At present there are approximately 111 theaters operating in Venezuela, but this number is not fixed. In the city of Caracas and immediate environs, there are about 35, and in the Maracaibo district, about 20. No silent pictures are shown.

Sound—All theaters in Venezuela are either wired for sound or, in the Interior, possess portable sound equipment.

Imports from U. S. A.—
1935—Positive sound 2,314,514 ft. $50,115
Negative sound 1,711 ft. 120
1936—(First 10 months)
Positive sound 2,135,423 ft. $43,194
Negative sound 19,424 ft. 977

YUGOSLAVIA

Legislation—Under the regulations prescribed by the Minister of Commerce and Industry of Yugoslavia, the management and control of production, import and trade in motion pictures
in that country has been placed in the hands of a State Film Central, whose duties will include also the sponsoring of domestic production and the airing of educational efforts and propaganda for pictures of cultural value.

Registration fees are collected by the Central as follows: (a) for pictures of foreign origin for amusement, as well as for advertising all films, an amount corresponding to one-half of the censor fees; (b) for all cultural pictures and domestic pictures, one-fourth of the censor fee. In effect, registration fees will amount to approximately $8 for each American feature brought on the Yugoslav market.

Theaters are obliged to show at every performance one or more films of a cultural nature. They must also show domestic pictures of at least 5 per cent of the total length of programs shown quarterly. For theaters giving daily shows and which change programs less than six times monthly, this percentage is increased to 10. To ascertain whether these obligations have been fully complied with, the Central will issue forms that cover each performance. For these forms one dinar is charged.

For purposes of control over the importation of and the traffic in films, the film enterprises will submit for registration and confirmation the original agreements and invoices covering films purchased abroad.

The registration of such agreements will be made by the State Film Central on special forms issued for that purpose. The film enterprise, together with the original agreements, will submit these above forms in which they will record a brief summary of the agreements. Each form must bear the seal and responsible signature of the enterprise. The State Film Central will keep these forms in its files for checking purposes.

The State Film Central will collect for these forms 25 dinars each for films up to 600 meters in length, and 50 dinars each for films exceeding that length.

Censorship—The Yugoslav censorship of moving picture films is, for political reasons, very strict. This censorship is in the hands of the Ministry of Commerce and Industry, control of the State Film Central having been transferred to that Ministry.

Competition—65 per cent of the films shown are American.
FRANCE—Distributor, Colodis Film, S. A., 7 bis rue de Thèvenard, Paris (8), France.

SWEDEN—Columbia Film, A. B., Kungsagan 48, Stockholm; O. Bjorkman, Branch Manager.

DENMARK—Columbia Film, A. S., Hammingshegade 14, Copenhagen, J. A. Nielsen, Branch Manager.

NORWAY—Distributor: Olson and Bergendahl, Oddfellow Bygningen, Oslo.


SPAIN—B. J. Gottlieb, General Manager; A. Mezé, Columbia Pictures S. A., Calle de Alcalá 14, Madrid, Avenida 14 de Abril 484, Barcelona; J. Planas, Branch Manager; calle Colón, 4 Principal, Esquina Plaza Fimilo Castelan, Valencia, F. Nuñez, Manager; calle Alameda de Urgallo No. 26, Bilbao, J. L. Gurtubay, Manager; calle Rioja No. 23, Sevilla, P. Sequeiros, Manager.

ARGENTINE—Columbia Pictures of Argentina, Inc., Calle Sarmiento J. 1832, Buenos Aires, A. Muruzeta, Manager; San Luis 845, Rosario, C. T. Conway, Manager; calle Ituzaingo 24, Cordoba, C. Flaherty, Manager; calle Soler 127, Bahía Blanca; P. V. Astraldi, Manager; calle San Martín 3024, Sante Fe, E. Alfaro; J. Antun, Las Heras St. 176, Mendoza; E. Martin, Urdinarrain, Entre Ríos.

BRASIL—Columbia Pictures of Brazil, Inc., Caixa Postal 1109, Rio de Janeiro, L. Goldstein, Manager; Rua Victoria 108, Sao Paulo, E. Romboauer, Manager; Rua Paysandu 393, Porto Alegre, Est. do Rio Grande Sul, I. A. Ekerman, Manager; A. G. Sell. Setentra Eca Ciné-Creat-Brasil 5, andar, Sala 509, Belo Horizonte, Est. de Minas; Zonari y Fornari, Rua S. Sebastião, No. 41, Ribeirão Preto, Est. de Sao Paulo; Pedro Losi, Botucatu; A. Bitetti, Jr., Cruzeiro.

CHILE—Columbia Pictures of Chile, Inc., (P. O.) Caixa 3770, Morande 246, Santiago, D. Amon, Manager.

CUBA—Columbia Pictures of Cuba, S. A., 92 a Estrada Falma, Havana, E. Smith, Manager.

MEXICO—Columbia Pictures, S. A., P. O. Box 911, M. Urbina, Manager. PUERTO RICO—Medal Film Exchanges, Calle de la Luna 94, San Juan.

CANAL ZONE—Columbia Pictures of Panama, Inc., P. O. Box 5073, Cristobal, A. M. Noye, Manager.

CHINA—Columbia Films of China, Ltd., 625 Szechuen Road, Shanghai, Pau Sien Chung, Manager; King's Theater Bldg., Hongkong, Johnston Wong, Manager.

INDIA—Columbia Films of India, Ltd., 170 Dharamtala St., Calcutta, N. C. Laharr, Manager; Imperial Chambers, Wilson Road, Ballard Estate, Benatar, H. K. Coleman, Manager; Dayal Mansions, The Mall, Lahore, S. V. Money, Manager.


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