

The  
NEW  
YORK  
STATE

In this  
issue:

An Analysis of the Proposed New Contract

# EXHIBITOR



A Jay Emanuel Publication

Vol. 5—No. 9

NEW YORK, JANUARY 10, 1933

PRICE, 15 CENTS

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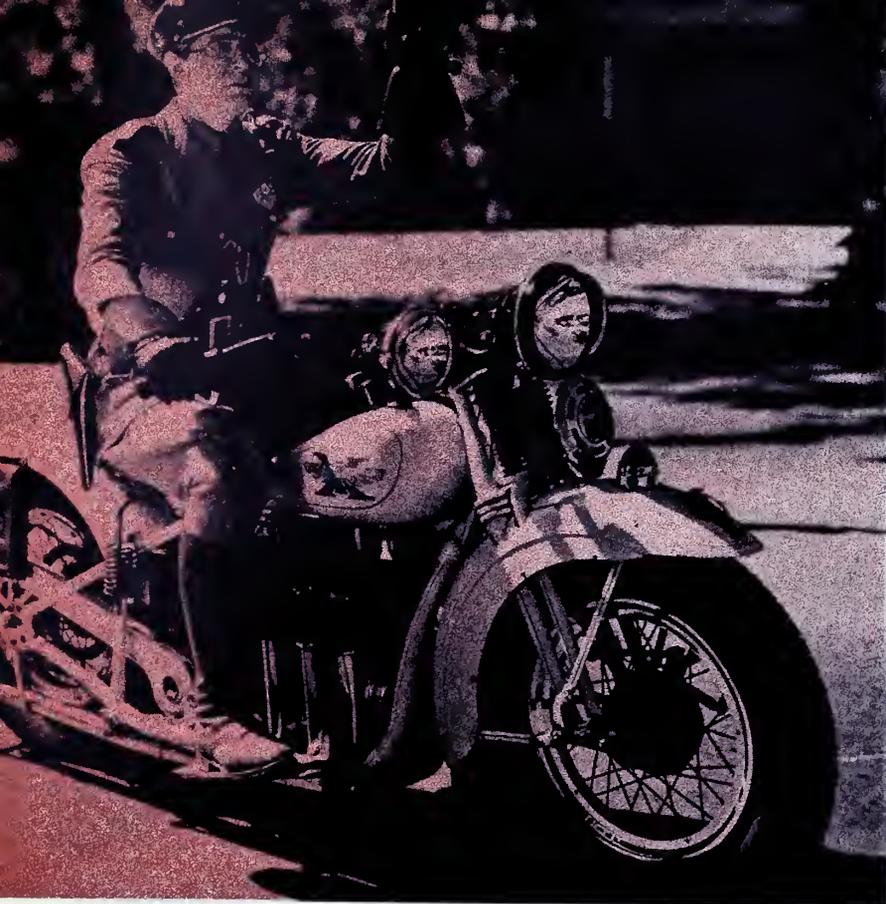
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# The New York State EXHIBITOR

Issued on the Tenth and Twenty-fifth by

**Jay Emanuel Publications, Inc.**

219 North Broad Street, Philadelphia, Pa.

1600 Broadway, New York City

Washington, D. C.

JAY EMANUEL

*Publisher*

PAUL GREENHALGH  
*Advertising Manager*

HERBERT M. MILLER  
*Managing Editor*

Circulating in New York State and Northern New Jersey.

Subscription: \$2.00 for one year; \$3.00 for two years.

Publishers also of THE EXHIBITOR, of Philadelphia, and THE NATIONAL EXHIBITOR.

Official organ of the Motion Picture Theatre Owners of Buffalo Zone.  
All editorial and business communications should be addressed to the Philadelphia office.

Vol. 5, No. 9

January 10, 1933

## *They Can't Win*

THERE could only have been one result when the attempted lords of the industry waged their battle against economic laws—the pseudo titans couldn't win. For a while it did look as if the so called czars of the business could form huge chains, large groups of theatres, crush the small independent and ride on to a monopolistic success.

These appearances, however, were deceiving. There is something inexplicable about economic laws. In the language of this business they seem to say: "You can't get something for nothing." And this, too, worked out as far as huge circuits of houses were concerned.

Decentralization of theatres was talked about when some of the real veterans in the business saw what was coming, but those in control, flushed by success, decided that they could easily defeat economic laws as well as those of business practice.

What happened need not be repeated here. The golden goose almost smothered the parent mother and if the companies who tried to control the country's houses get out without further embarrassing financial difficulties it will be a miracle.

So as the market crash proved that the stocks of this country could not go on forever attaining enormous values, so, too, did the panic of '31-'32 in this industry indicate that huge chains are not to be seen in this generation, or, for that matter, any other.

If the gentlemen who still think they can form huge circuits will step into the next room, the doctor will examine them.

## *Bugaboo Banished*

WHEN the history of the industry is written no chapter will prove more amusing to those who make up a part of it than that devoted to the electric bugaboo.

In the hectic days of sound the war cry of the business was that the electricians were going to make a monopoly out of it, that a huge trust would grasp the reins of the industry and direct it to its heart's desire. Sound, the warning was, would make all this possible.

True, the prosperity days of '29 gave the pessimists plenty of excuse to push their predictions even further,

but if the electricians now have any desire to control the industry they are certainly keeping it a secret.

The motion picture business cannot be cornered. It is too vast, too intricate an industry to be handled like a marionette. When the strings are pulled the industry might dance, but as far as the public is concerned, that might be another matter.

The electricians or any other group might own the business lock, stock and barrel, but, unfortunately for them, controlling the public is a department all in itself. Individualism is still a big factor in this as well as every other business.

## *Poor Reviews; Good Reviews*

A POOR review, the distributor says, causes thousands of dollars loss, is unfair particularly in these times of depression. The play or picture reporter who tries to keep the public from seeing a picture by alleging that it is not all it is meant to be or criticises too harshly is not giving the industry a square deal, the distributor says.

However, it is interesting to note that when good reviews come along they are plastered, and particularly in New York, all over the ad space and marquees. Even the reviewer's name is featured.

It would seem that if a good review is worth so much, it is worth all the more because discerning critics can distinguish between good and bad. The reviewers who say everything is good aren't keeping their jobs these days.

## *New Cover—New Confidence*

PROUDLY, equipped with a new cover design which takes its place in the forefront of this industry's publications, THE NEW YORK STATE EXHIBITOR introduces its new face.

The change, which gives renewed zest, renewed confidence, is more than a mere drawing. It is an expression of faith in this industry. It is a signal that this publication, too, feels that those who stand still slide backward.

Satisfied that in content, in reader appeal, in attractiveness, in constructiveness, it finds few equals, THE NEW YORK STATE EXHIBITOR now lifts its face, completes a job with a dignity of which it is rather proud.

THE NEW YORK STATE EXHIBITOR takes pride in its dress. It will strive to improve physically, editorially and in every other direction.

It asks your co-operation, you who have made any progress possible.

## *Change*

EFFECTIVE January 1, 1933, these publications undergo a change of name.

Jay Emanuel Publications, Inc., becomes the successor to Emanuel-Goodwin Publications, Inc.



# Six Companies Expected to Make Use of New Contract in February

## Allied Meeting Postponed

Due to the expiration of wage scales in several Allied territories, requiring the immediate attention of the leaders therein, plus inroads of the influenza epidemic, the meeting of the Board of Directors scheduled for January 5 was postponed.

The meeting will be held sometime about January 15.

## Metro, Paramount, Fox, World Wide, Educational, Universal, Radio, Under Banner — Appeal Board Clause Straightened Out

February will see six companies offering use of the new arbitration contract to exhibitors, it is believed.

## Organizations Watch New State Tax Threat

### New Jersey and New York Legislatures Need Cash

Both the T. O. C. C. and Jersey Allied, in the local zone, are watching developments at Albany and Trenton.

With the New Jersey and New York Legislatures meeting, industry leaders are on the outlook for any new tax threats.

Upstate, the Buffalo M. P. T. O. and the New York Allied are on their guard, lest new taxes crop up.

It is believed, however, that the legislators will attempt to economize rather than add any new burden on the people of the states involved.

with the change said that the first week's gross on the Music Hall was \$112,000, a bit under earlier calculations.

Meanwhile, Roxy remains under the care of a physician after an operation, with all reports of his withdrawing from the picture being denied.

It is generally conceded that when it comes to spectacular entertainments needed for a picture stage program he is in his element, but there are those that are of the opinion that the vast Music Hall needed more than he had to offer to put it over.

Observers think too that the decision to change policies was too immediate to come from those with showman's vision, but rather that some hard-headed business men connected with the enterprise caused the change.

For some reason or other, while the opening of the twin houses was a vast success, the show at the Music Hall was generally criticised. This is figured to have affected business at that house. Business at the RKO Roxy, it was conceded, would depend, after the first few weeks, entirely on the picture.

Meanwhile, Harold Franklin, surrounded by a cabinet, operates Radio City houses. Musicals may go into the RKO Roxy.

### Schulman Takes Two

\*B. Schulman has taken two houses in Long Island City from David and Goldbaum. Vernon and Idle Hour affected.

### Hindenberg Change

Hindenberg Theatre becomes the President again, with the Jerome Real Estate Corporation taking the house.

House, formerly an artie foreign citadel, returns to American fare.

With Metro officially announcing that it will give exhibitors an option to use the contract in the middle of the month, Fox definitely committed to it, it is thought likely that Paramount, Radio, World Wide and Universal will come forth shortly with acceptance of the appeal board and the contract.

The contract will probably not be substituted for current contracts.

Meanwhile the Brookhart bill has been brought up in the Senate. Illness of Senator Brookhart resulted in the measure being temporarily passed over until he returns.

## Jersey Allied Pushes Plans for Federal Help

### Plans Regional Meetings to Help

Jersey Allied, under the leadership of Sidney Samuelson, is pushing its campaign for federal aid to those in the industry desiring governmental intervention.

The latest meeting of the group was scheduled for January 10 (today) at the Hotel Lincoln, with a Trenton meeting for downstate Jersey exhibitors January 16.

## O, Sidney

Exhibitors will be interested in the following story appearing in the "Film Daily":

"Provided exchanges fail to grant relief to exhibitors by way of readjustments in film rentals, theatres ought to lengthen playing time and use fewer pictures, declared Sidney E. Samuelson, president of Allied Theatres of New Jersey, yesterday, amplifying a previous statement.

"Sad experience proves that there is just so much money to be had at the box office and more changes of program have very little influence on the gross result at the end of the week," Samuelson asserted."

Generally, theatre men are of the opinion that if a picture won't draw, it won't draw. Therefore, the question arises: Why tack on a few more days and take a heavier loss? It always has been the custom in this business to give the best break to the best shows, so what is Sidney talking about anyway?

## Radio City Policy Change Stirs Trade

### Music Hall Rivals Broadway De-luxers in New Setup

Policy change in the RKO Radio City, whereby the 6,000-seat Music Hall will present pictures with presentations and the 3,700 RKO Roxy be turned into a citadel for stage spectacles, took the trade by surprise.

While it was apparent that there were operating headaches, it was generally thought that the houses would ride along before any changes were made.

However, only a week after the opening of the venture, the changes were made.

Beginning January 11, the Music Hall goes to four a day. The RKO Roxy continues with the screen and stage policy also, but will later turn to stage productions at popular prices.

It was apparent early in the week that the vast Music Hall, with a two-a-day stage spectacle, was not doing the business, while lines were reported in front of the RKO Roxy. The RKO statement in connection

## Kaplan Mistrial

A mistrial was declared in General Sessions last week in the case of Sam Kaplan and twenty-one union officers of Local 306, charged with coercion after a dispute between Max Steuer, counsel for Kaplan, and Assistant District Attorney James G. Wallace.

The second State witness was testifying in General Sessions in the trial of Kaplan, deposed president, and twenty-one other officers and members of Local 306 of the Motion Picture Machine Operators' Union of Greater New York, all accused of coercion, when Max D. Steuer, defense lawyer, demanded Judge Allen declare a mistrial. He insisted Richard H. Gibbs, Assistant District Attorney, was prejudicing the jurors through a line of questioning which the court had ruled out.

## Industry's Leaders Attend Gluckman Fete

### Opening of New Capital Exchange Celebrated

Opening of the new Herman Gluckman Capital Film exchange on the tenth floor of the Film Centre Building during holiday week, proved a signal for celebration.

Leaders in the industry attended the opening of the new quarters, which rival the best in the city and wished Gluckman well. His new offices are an indication of the confidence and good will that have been vested in him by exhibitors of the territory.

Several thousands of Gluckman's many friends, including representative executives from every producing and distributing company, called.

A buffet luncheon was served from noon until four o'clock, and the guests were entertained by an Hawaiian orchestra.

Party was in joint celebration of the opening of the enlarged Capital Film Exchange and the first six months' progress of Majestic Pictures Corporation. Phil Goldstone, producer of Majestic pictures, and several of the Majestic franchise-holders were among the guests.

Included in the long list of well-known motion picture people who appeared to congratulate Gluckman were: Thomas Martell, Al Suchman, Max A. Goldberg, Chas. Dumar, Elmer Pearson, Irving Wernick, Gene Hamburger, M. H. Kutinsky, Eugene Picker, Lee S. Ochs, Morris Goodman, L. R. Pizor, Capt. Harold Auten, Louis Wank, Paul Gauffanti, Madge Frankel, Louis Frisch, Otto Lee, Joe Simmonds, Ira H. Simmons, Stuart B. Moss, Tony Luchese, Morris Segal, Joel A. Levy, Monroe Lee Greenthal, A. E. Peterson, Fred Meyers, Max M. Fellerman, Jack Friedcheimer, Chas. W. Leach, Alfred S. Krellberg, Irving Renner, Ted Schlanger, Louis Nizer, Morris Rosensweig, J. Cosman, Ethel Seasenwan, H. H. Adelman, Nat Waller, Ben Roman, P. A. Adams, Henry Segal, David Albrow, Ed. Rosenberg, M. A. Shea, Elita Weiss, Agnes Ayres, Colvin Brown, David Loew, S. S. Krellberg, Don Jacobs, Cameron Dooley, Abram Lef, William Goldberg, Irving Wormser, William Goldman, Red Kann, S. D. Cocalis, J. A. Steinman, Jack Springer, Joe Levy, Harry Shiffman, J. S. Kessler.

Harry H. Thomas, J. K. Cronin, Donald Stewart, N. Weingrod, A. H. Stewart, Arthur Lee, C. M. White, Chas. Reed Jones, A. H. Dicks, Joe S. Skirboll, Thos. A. Kilfoil, Fred J. Schwartz, Marvin Kirsch, Edward Edelson, H. K. Bimberg, H. Hollander, Sidney J. Franklin, Wolf Kaufman, C. E. Bond, Leo Abrams, Samuel Tulpen, H. Hodes, Henry Suchman, Nathan Saland, Myron Starr, Joseph Rubonow, Ann Gilberg, J. Binkov, Fred H. Mitchell, J. Radley, J. D. Trop, W. J. Hyde, Sadye Goldweber, Phil Reisman, Martin Quigley, Joe Bernhard, Sam Rinzler, Irving Kaplan, Jack Birnbaum, E. J. Peskay, Charles Moses, Ed. Hyman, S. R. Kent, John Clark, Louis Notarius, Myron Seigle, Geo. Skouras, Pete Adams, Harry Zapf, David Black, Maxon, F. Judell, Morris Cohen, Robert J. Fannon, David Brill, Jerry Wilson, Martin Harra, Shannon Day, Arthur Eddy, Don Hancock, Joe Vogel.

### Film Board Installation

Annual Film Board installation of new officers is scheduled for January 11.

As per the usual custom, the president, Earle Sweigert, will install the new chief. He takes a trip back from Philly for the event.

Officers and past presidents will be in attendance.

### Fleischer Wins

In case of Fleischer Studios, Inc. against Freundlich, Inc. on grounds of alleged infringement of copyright involving Betty Boop, the defendant, a doll company, put in its defense that the Fleischer interests had copied from Helen Kane, saying that the plaintiff came into court with its own hands unclean.

Phillips and Nizer, through Louis Nizer, made a motion that this be stricken from the defense, with Judge Knox sitting. Court upheld the Nizer contention, clearing the studios of that claim. Case comes up later. Damages are being sought.

### Heard In

## 44TH STREET

Two Deaths and Many Regrets

DEATH OF Bert Kulick's father came as a shock to the many friends and associates of the independent exchange chief. . . . Earle Sweigert officially took over the reins of the Philly Paramount post January 3. . . . Some one will probably be moved up to take the place of Myron Satler, as salesman. . . . Earle was handed a farewell party by the Motion Picture Club a few days before he took the train. . . . Joe Vergesslich was in charge. . . . His family moves later.

FIRST DIVISION had quite a party before the Xmas holidays set in. . . . So did World Wide-Educational. . . . Ed Schnitzer has been indisposed from his duties there recently because of sinus trouble. . . . The Capital shindig made history. . . . The sandwiches reached the ceiling and all the exhibitors reached for the sandwiches. . . . Everybody had a good time and voted Herman Gluckman a great fellow. . . . They were waiting in line to wish him luck.

THE PASSING of the mother of Dick Perry, First Division salesman, was received with many regrets by his many friends and associates. . . . She had been ill a week with pneumonia.

THE EXHIBITORS SCREEN SERVICE office in Film Centre is coming along fine. . . . Under direction of Jack Glauber and his associates. . . . Some of the film offices, as well as theatres, have the New York State Exhibitor calendar up. . . . If your theatre or exchange was missed, drop us a line. . . . Maybe they were mislaid in the mails. . . . No charge. . . . Jeanie Barrow, at FD, is a fire woman. . . . While Claire Simon is also hot, but no fire woman. . . . So says Joe Joel.

MYRON SATLER, the new Paramount Jersey branch manager, went on a week's vacation before assuming his new duties. . . . A new salesman will be appointed. . . . Julie Chapman's (FD) baby has been ill. . . . Exhibitors throughout the territory are getting behind "Goon-Goon." . . . Arthur Greenblatt is a bit busier now what with the Beverly Hills shorts to distribute.

### Heard In

**CROSSTOWN**  
Anyone Miss One of the Calendars?

ISRAEL TAUSER has the Melrose, Bronx, with Lesselbaum managing. . . . Sherman Deely has the Hastings, Hastings. . . . Rene Courtine, a Frenchman, has taken over the Cliff, Sea Cliff, L. I. . . . Ironbound, Newark, is now an Adler property. . . . Republic, Second Avenue, has reopened. . . . Palace, RKO, is back to a vaudeville film second- and first-run policy. . . . Mayfair is now a first and second run. . . . Parkway, Bronx, is closed. . . . Sheriff's sale.

FIRE AT THE NAVARRE was quite serious. . . . \$25,000 damage. . . . It came at a time when local exhibitors were figuring on a decrease in insurance rates. . . . Investigation proved it was too high. . . . Miss Marcus, Film Board, has had the flu.

LIBERTY (RUDNICK) has closed. . . . Goldmark and Gottlieb, Paradise, Brooklyn, is now in the hands of Anthony Pallilio. . . . Luna, Brooklyn, is being operated by Charles Zingale, who has the opposish, the Happy Hour. . . . Howell is out of the Playhouse, Dover, N. J. . . . Warners have the other house in the town.

GARRISON TAYLOR is now a partner in Reliance Film Exchange. . . . S. M. P. E. spring meeting will be held at the Pennsylvania Hotel, April 24-28. . . . Ted Thomas is now managing the RKO Flushing, L. I. . . . Fred Cruise is at the Palace. . . . Harry Marx is handling the RKO Mayfair. . . . Bud Rogers has resigned from World Wide. . . . Herman Jans has joined Adolph Pollack in a new producing venture. . . . The Little Picture House is three years old. . . . Monogram's Xmas party was quite good.

IF ANYONE WANTS a NEW YORK STATE EXHIBITOR calendar, please write to the office. . . . "State Fair" is now scheduled for Radio City. . . . Hortense Schorr and George Brown have been ill, at Columbia. . . . So have a lot of other film execs and employees. . . . They are still talking about Herman Gluckman's Capital opening. . . . The Hip is now changing programs three times a week. . . . The Bali cycle is getting finished.

### Film Board Book Due

Annual list of theatres in the territory, as compiled by the Film Board, is due this week.

It contains circuits, inde houses, phone numbers, seating capacities, closed houses, etc., and is an exhaustive work.

### Owego, Waverly Affected

Houses in Owego and Waverly, the Tioga and Capitol, go back to M. E. Comerford management under the terms of the turn back of 49 houses that went under the Publix banner a few years ago.

They will be totally Comerford operated, with Publix retaining an interest.



**MAJESTIC HITS FOR 1933**

The industry enjoys itself at the opening of Herman Gluckman's Capital Film Exchange.

Top, left: Including Rube Jackter, Jack Springer, Sam Cocalis, Sam Rinzler, Max Cohen, Phil Meyer, Marty Kutinsky, Herman Gluckman, Phil Goldstone, Joe Koch, Charles Steinman. Right: Otto Lederer, Al Suchman, Ed Frieberger, Leon Rosenblatt, Henry Suchman, Harry H. Thomas, Jimmy Binkoff, Phil Goldstone, Herman Gluckman, Andy Deitz and Irving Kaplan.

Below, left: Including Louis Brandt, Maurice Kann, Colvin Brown, Harry Brandt, Martin Quigley, Herman Gluckman, Terry Ramsay, Phil Goldstone and Sam Krelberg. Right: Ira Simmons, Herman Gluckman, A. Isenstock, Pete Adams, John Weber, Irving Kaplan, Joe Felder, Charles Steinman, Leo Justkowitz, Sol Trauner, Louis Frisch, Max Rudnick, Jack Birnbaum, Dave Black.

Below, left: Interior group in exchange. Right: Bob Fannon, Jerry Wilson, Martin Harra, Miss Greenberg, Harry Goldstone, Miss Plisco, Miss Silverstein, Joe Felder, Morris Cohen, Al Krelberg, Charles Reed Jones, Herman Gluckman, Phil Goldstone, David Black, Miss Yackow, John Weber, Miss Kahn, T. Kilfoil, Miss Broist, Miss Spiro, Ed Eschmann, Miss Perlman, Dave Brill, Miss Robkin.

Below, left: Nat Vingard, Ben Sherman, Jack Steinman, Al Suchman, Ed Eschmann, Ed Frieberger, Joe Seider, Herman Gluckman, J. Zapf, L. Balagnino, Henry Suchman. Right: Joe Vergesslich, Max Cohen, Harry Hollander, Herman Gluckman, Ed Hyman, Ted Schlanger, Clayton Bond, Henry Seigel, A. H. Schwartz, Ed Peskay, T. Kilfoil, Dave Loew, Gene Picker, Fred Mitchell, Phil Goldstone, Fred Meyers, Charlie Moses.

**EXTRA!! JUST SECURED**  
THE GREATEST ONE-REEL SUBJECT  
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**AGAIN PROMISES**  
**MADE GOOD**

With

"THIRTEENTH GUEST"  
"STRANGE ADVENTURE"  
"GUILTY OR NOT GUILTY"  
"SELF DEFENSE"  
"B'WAY TO CHEYENNE"

and Others

**FROM MONOGRAM**

"SHOP ANGEL"  
"EXPOSURE"  
"RED-HAIRED ALIBI"  
"DARING DAUGHTERS"

and Others

**FROM TOWER**

"PRIDE OF THE LEGION"  
"HURRICANE EXPRESS" (Ser.)  
"DEVIL HORSE" "  
"LAST OF MOHICANS" "

**FROM MASCOT**

**AND OTHER INDIVIDUAL**  
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gram so essential to 80% of  
exhibitors everywhere.

**STANDARD and CONFIDENCE**  
ALWAYS GO TOGETHER

**THINK IT OVER! COMPARE!**

Heard In

**B U F F A L O**

Holiday Tidings and a  
Brith

By Mary Ann

JULES MICHAEL, chairman, Motion Picture Theatre Owners, returned from Cleveland after spending the holidays with his mother. . . . Abe Harris, Metro sales staff, has been in New York. . . . Herman Lorence has resigned as manager, Strand and Cataract Theatres, Niagara Falls. . . . Palace Theatre, Cattaraugus, is closing Sunday. . . . House formerly operated by Mrs. Bamford. . . . At the Brith (Christening) of Paul Martin Berkowitz, new son of J. B. Berkowitz, Mr. and Mrs. Harry Fernandez, better known as Dinty Moore, acted as god-parents. . . . E. A. Weeks has closed the Hiltonian Theatre, Hilton. . . . Jules Michael chewed up one of his Xmas cigars at the exciting wrestling matches at the Broadway Auditorium. . . . Luck must have changed for Bernice Banaszak, manager, Masque Theatre, as the police have recovered her car.

JIMMIE SPEAR, Paramount salesman, spent the holidays with his mother in New York. . . . Film Row extends deepest sympathy to Catherine Cobb, stenographer to advertising manager, Paramount, on the recent death of her mother. . . . Mike Simon, Buffalo salesman for Paramount, placed his little boy in a school in Chicago. . . . Paramount-Publix gave a little Xmas party to their employees. . . . Had a large Xmas tree and all. . . . Kenneth Robinson, manager, was presented with a silver tea set. . . . Warner Brothers also had a Xmas party. . . . Tree and everything. . . . Dinner was served in the office, and they danced to the strains of "The Coeds" Orchestra, managed by Edith Chasin, contract clerk. . . . George MacKenna, manager, Lafayette Theatre, Buffalo, has just returned from a one month honeymoon trip. . . . Kittie Hartsen has taken over the Star Theatre, Williamson. . . . M. J. Gutstadt, who just lost the Variety Theatre, Baldwinsville, re-opens the small opposition house, the Orpheum.

COMMENCING JANUARY 13, this Buffalo theatre will celebrate its seventh anniversary with a special Birthday stage, screen and music show. . . . Vincent R. McFaul, general manager, is now in New York arranging a special anniversary stage show. . . . Charlie Baron has been in town several days working on "Cynara," which opened January 6 at the Buffalo Theatre. . . . Assisted by the theatre publicity staff, Charlie put over a number of fine stunts, including a contest in the "Times." . . . So successful was the double feature program at the Century Theatre last week, when capacity crowds enjoyed "Little Orphan Annie" and "Three On a Match," that Manager George Mason has lined up another dual bill for this week. . . . Midnight shows in all the down town Buffalo theatres were practically sell outs. . . . In exploiting "Flesh," which opened the Great Lakes, Shea publicity staff arranged for the placing of a mammoth banner in the Broadway Auditorium.

JOE WEINSTEIN, local Shea booking offices, is wearing a new overcoat with pearl buttons. . . . Alice McCarthy is a busy person these days as the bookkeeping for all the Shea Theatres is being centralized in the Buffalo Theatre office. . . . Harry Berman, Shea publicity forces, is back on the job after being in drydock a week with a sprained ankle. . . . Herbert Straub, conduc-

*From Filmcraft*

Filmcraft Exchanges, Albany and Buffalo, report:

The board of directors, Majestic Pictures Corporation has authorized the introduction of a revolutionary plan of production, proposed by Phil Goldstone, producer. It has long been Goldstone's contention that a series of productions should not be budgeted; that the story is the prime factor in every motion picture; and that the requirements of the story—and nothing else—should be the determining factor in the cost of the production.

In discussing the plan later, Goldstone pointed out that it was a common fallacy to set a definite production cost for each of a series of productions. It is his contention that many stories might be produced as excellent pictures at a cost of no more than \$75,000, and that there are other stories that require the expenditure of from two to five times that amount, and that each picture should be budgeted according to its peculiar demand and box office appeal. This plan indicates widely fluctuating costs in future Majestic productions, but it is the decision of the board of directors that the generally enthusiastic reception of the first Goldstone-Majestic pictures warrant the additional cost anticipated.

tor, Buffalo Theatre orchestra, is rapidly rising to popularity. . . . John E. Carr, manager, Great Lakes, has recovered from his recent illness.

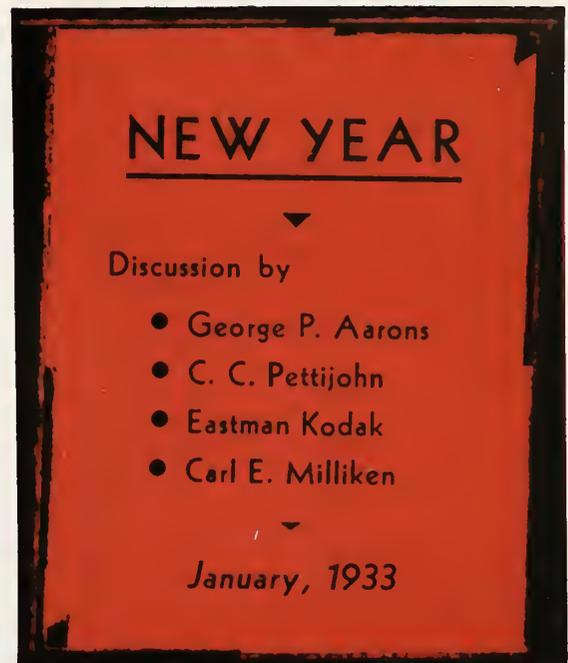
WE WERE VERY SORRY to learn of the sudden death of Allan Twist, bosom friend of Emma Abplanalp, Film Board secretary. . . . J. B. Berkowitz, head of Standard Film, spent the entire past week in bed, trying to get over the grippe. . . . Lake Theatre, Rochester, has been taken over by the Clifrow Company. . . . W. C. Clifford is secretary and treasurer. . . . Charles Fornesi has closed his Seneca Theatre, Seneca Falls.

*"Goona" Fame Spreads*

With "Goona-Goon" already working the territory with the independents beginning to play the picture, First Division reports the success of the film in other parts of the country.

Al Friedlander has been working westward with the show, and expects to hit the coast shortly. He is not due back in the home office for a couple of months.

Meanwhile, the local First Division office is busy concentrating on its other product. With as many and more features in the house than any other exchange, exhibitors throughout the territory are flocking to the FD banner, completely sold on the pictures and the leadership of Harry H. Thomas.



A MONTHLY FEATURE  
OF  
JAY EMANUEL PUBLICATIONS, Inc.

## The Proposed New Contract

By  
GEORGE P. AARONS

WRITER'S NOTE: I have endeavored to analyze the proposed new form of optional contract as adopted by many of the producing and distributing companies in such language as can be easily understood by the average exhibitor, without the necessity of submitting the same to a legal mind for interpretation. Analyzation is based upon the original proposed form, as drawn by the committees, with changes made therein as late as December 10, 1932. There has been no attempt made to compare this form with the various forms now being used by the distributors, insofar as such a course would only result in confusing the situation. Suffice to point out, however, that the new form of contract is a wide departure from any other form used in this industry; it is very fair, equitable, and just. For the first time the exhibitor is given a contract which will enable him to be more fully protected than ever before.

WHAT MAY BE SAID in criticism of the contract cannot take away the fact that the exhibitor has received, by this contract, a better deal than ever given him before. Too much credit cannot be given the members of the committee, who so diligently worked for many weeks to obtain the concessions for the exhibitors contained in this new form. It is a big step in the right direction leading towards the goal which will have a tendency to bring the industry

out of chaos, and put it on a more firm and staple basis. A majority of the troubles of the exhibitors are solved by this instrument, even though all are not.



GEORGE P. AARONS

## A Legal Expert Gives His Analysis of An Industry Necessity

The Motion Picture Theatre Owners of America stands back of this form of contract and it typifies a real constructive work which cannot be denied by any fair-minded exhibitor or group of exhibitors. Where any paragraph is not considered in the following, then it may be assumed that such is not of necessary moment and import. The numbers preceding the paragraph refer to the number of the paragraphs in the form of contract submitted to me.

### ANALYSIS OF NEW OPTIONAL STANDARD FORM OF CONTRACT

FIRST—Provides that reproducing equipment will operate reliably and efficiently in reproducing the sound with adequate volume and high quality. There is no provision made as to the one to pass upon the adequacy of volume and high quality, and unless the optional arbitration clause is signed, the exhibitor will be left high and dry on this question, and the matter would then become a subject for the determination of a judge and jury.

### SECOND—TERM AND WARRANTY:

For one year beginning with the date for the exhibition of the first picture, this date, however, being subject to other provisions of the contract. This is not a great dif-

*(Continued on page "F")*

# 23 Steps to Film Relief

## What Might Happen if Exhibitors Seek Aid from the Federal Trade Commission under Government Regulation is Divulged

By

**Charles C. Pettijohn**

ALL DISCUSSIONS, pro and con, about government control of the motion picture industry have neglected to state specifically what the procedure would be under such control, in case an exhibitor had a complaint to make to the Federal Trade Commission or to any other board similarly constituted.

A BRIEF OUTLINE of that procedure, based on past experience might prove interesting, and will disclose more delay and red tape than is contemplated by some of the proponents of Government control.

UNDER THE CURRENT RULES and practices of the Federal Trade Commission, which have been developed over a period of years to conform to the law as interpreted by the Supreme Court, a complaint would go through the following procedure:

1. The complaint is docketed and assigned by the Chief Examiner to an examining attorney of a branch office for investigation.

2. After calling witnesses and investigating the complaint, the examining attorney submits the information he has gathered, with a recommendation as to action, to the Chief Examiner.

3. The Chief Examiner reviews the record and, if he finds it complete, submits it to a Board of Review.

4. The Board of Review goes over the record, including the examining attorney's interviews with witnesses.

5. If it believes that a formal complaint is justified, it grants the proposed respondent (defendant) an informal hearing.

6. Then the case goes to the Commission. If the Commission decides there is no ground for complaint, the application is dismissed and the matter ended.

UP TO THIS POINT the proceedings have been informal, confidential, and not matters of public record.

7. But if the Commission decides to proceed, the matter is transferred to its Chief Counsel, who assigns the evidence so far gathered to an attorney of his staff. The time consumed by this attorney in preparation of the complaint depends on the size of the record and the amount of work already on his desk.

8. After its preparation, the complaint goes to the Chief Counsel for his approval.

9. His approval having been granted, the complaint goes to the Commissioners, who either remand it for alteration or order that it be issued.

10. When the complaint has been issued and served, the Chief Counsel assigns the case to a trial attorney. The respondent has 30 days in which to file an answer, unless he requests an extension, which is usually granted.

11. When the trial attorney has concluded his other work, he examines the record of the case to determine whether the case has been sufficiently developed to warrant a trial without further investigation. As all the preliminary work has been only for the purpose of giving the Commission "reason to believe" or probable cause, the trial attorney generally makes a further and more detailed investigation before trial.

12. When he is prepared, a trial examiner is appointed and a convenient time and place set for the hearings.

13. The Commission's evidence, involving examination of witnesses, introduction of exhibits, etc., is brought forth.

14. After the presentation of the Commission's case, respondent is given further time to prepare his defense, which is then presented.

15. After submission of evidence by both sides, the trial examiner prepares a report for the Commission. Exceptions may be noted both by the trial attorney and by counsel for the respondent.

16. Attorneys for the Commission prepare their brief, which is served on the respondent's attorneys, who have 30 days to file their brief, unless an extension of time is granted. It usually is.

17. The Commission's attorneys may file a reply brief, after which the case is set for hearing before the full Commission.

18. The case is submitted to the Commission, involving the record and the arguments of the attorneys, after which time elapses before the Commission's decision is announced.

19. The decision is in the form of an order, either of dismissal or to cease and desist from the practices complained of. (Often the case is remanded back for the taking of more evidence, or reargument, or both.)

20. If the order is one of dismissal, the proceeding is ended. If the order is to cease and desist, the respondent may of right appeal to the United States Circuit Court of Appeals upon filing printed copies of the record, including both testimony and exhibits.

21. Both sides again prepare and file briefs and present their arguments to the court, which after due deliberation may affirm, modify or set aside the order of the Commission.

22. From this decision either party can, on certiorari, appeal to the Supreme Court, where the case is once more briefed and argued.

23. In due time the Supreme Court hands down its decision, finally bringing the case to an end.

JUST CALMLY AND DISPASSIONATELY, it would appear to me that something better than the above long-drawn-out, complicated and expensive procedure could be devised somehow, somewhere within the business to take care of "perishable property" rights.

**Charles C. Pettijohn, who is the general counsel of the Hays Organization as well as a student of the relations between distributors and exhibitors, presents his conception of how governmental intervention into the motion picture business might work out. He believes, after his analysis, that something better than the above might be devised in this business.**



In conjunction with its 15th  
Anniversary, Jay Emanuel  
Publications, Inc., will sponsor a  
WHO'S WHO IN THE LOCAL  
INDUSTRY, a permanent  
record of the leaders of this  
business in this territory.

# Film Mutilation and Some of Its Causes

**NEEDLESS FILM MUTILATION** may be caused by defective manufacture, faulty laboratory methods, poor inspection in the exchanges, careless handling in the projection room and worn or imperfectly adjusted projectors, and, while it is difficult in many cases to fix the exact responsibility, each possible source of damage will be fully discussed.

**THE FILM** can be blamed only when the manufacture is defective. The base or support of motion picture film, which is of standardized thickness, is made from cotton and with reasonable care will fulfill the requirements of commercial use, but due to the nature of its origin consideration should always be given to the fact that it has physical limitations. Improvements in equipment and methods of manipulation in all the important laboratories have reduced the possibility of affecting the physical properties of the film during the printing, developing and finishing operations to an extent as to be almost negligible.

**INVESTIGATION** of the general procedure in the inspection and repair of prints indicates that a considerable proportion of the burden of print mutilation begins in the film exchanges. It is not so much that the exchange starts the damage as that it fails to stop it. Inspections are invariably too rapid to be thorough. Splicing is carelessly done with the result that the films are frequently sent to the theatres in such poor condition as to be unable to withstand ordinary projection, to say nothing of the super requirements, particularly with respect to high speed of projection and rapid rewinding, which are all too frequently the case. In rewinding, care should be taken to see that the "rewind" is properly lined up so that the film will feed from the one reel to the other without striking the edges of the reels. The use of defective reels causes untold damage in the rewinding operation. Cinching occurs when the person rewinding attempts to tighten the roll. This causes scratches on both sides of the film.

Cupping the film to detect damaged edges, perforations, or loose splices is very apt to crack or split the film, more especially on subjects which have had repeated projection on projectors using high amperage. Careful inspection and repairs in the exchanges will result in better service to the exhibitor, eliminate breaks which are the frequent cause of film damage, reduce the amount of replacements due to break-down, and make the subjects available for constant service. Longer commercial life means increased earning capacity.

**GOOD PROJECTION** adds patronage and increased revenue to the theatre. Good projection is entirely dependent on the skill of the projectionist and the condition of the film and the projector. Through constant use projector parts become worn and out of adjustment. Projectors should never be permitted to get in this condition. Replacement parts are readily available and for the most part inexpensive, and any expenditure in this connection will improve projection and materially help in the reduction of unnecessary film loss.

**SPLICING**, whether done in the film laboratories, film exchanges or projection rooms, has such direct bearing on the welfare of the film as to call for special and constant attention. Much film is ruined by poor splicing. Splices that are wide, stiff, buckled and out of line cause the film to jump the sprockets resulting in torn perforations or breaks. Perforations in the vicinity of a splice of this kind will always be found to be strained or broken out. Stiff and buckled splices are caused by excessive scraping of the film, or a too liberal application of cement or both. The use of a poor quality cement results in splices pulling apart especially in the film gate or trap. This constitutes a hazard; therefore, all weak or otherwise bad splices should be remade before projection.

**WHENEVER FILM IS DAMAGED** on a projector, it is generally customary to lay the cause of the trouble to one or more of three different things; namely, sprockets, idlers, and tension exerted on the film by the springs in the gate or film trap. While it is true that in most cases the trouble can be traced to one or more of these points, it must be admitted that the direct cause of a great amount of film damage is never definitely settled between the film exchanges and the projectionists, especially when the projectors in question have been gone over quite carefully and everything has been found to be in apparently good condition. In cases of this kind, it is only natural to assume that the film stock is at fault. There are, however, various projector parts, generally considered more or less unimportant which, as a rule receive little or no attention on the part of the projectionist. The result is that film trouble is apt to start at any one of them.

**THE FOLLOWING RÉSUMÉ** covers the more important points which must be given careful attention by the projectionists, if the maximum wearing qualities are to be obtained from the film.

**ONE OF THE PRINCIPAL SOURCES** of trouble is the use of excessive tension exerted on the film by the springs in the gate or trap. A great variation will be found in tension on various projectors being used in the trade. Moreover, there are some projectionists who are not familiar with the amount of tension which should be used, and as far as we know, there is no set standard which is generally accepted as being correct. It is common practice to set the springs just

tight enough to hold the film stationary. Excessive tension has been found to exist on certain projectors and causes badly nicked and pulled out perforations. Heavy tension on one side can be caused by a poorly adjusted, weak or broken spring and results in an uneven pull-down strain on the film. The tension springs on some projectors can be regulated by means of small set screws while on others no adjusting device has been provided and springs must be bent by hand, but in doing this great care must be taken to get the proper adjustment.

**THROUGH CARELESSNESS AND NEGLIGENCE** sprockets are frequently left on projectors until the teeth develop bad hooks and knife-like edges. Film damage caused by under-cut teeth is unmistakable in appearance and in many cases film is practically ruined after one or two showings if run on a projector equipped with such sprockets. The changing of an intermittent sprocket must be done with great care as the shaft can be bent very easily. Equipped with proper tools any competent projectionist can make the change but in many cases it may be advisable to have the work done at the factory to insure the best results. Before placing new sprockets on projectors, a careful examination should be made of the teeth to be sure that none of them have been damaged by coming in contact with one another or some other hard surface. If a sprocket is accidentally dropped on the floor the teeth are likely to be burred or bent and if used on a projector, will cause untold damage to film. This will be true even if only one tooth has been damaged.

**ALL NEW FILM** should be waxed to insure against adhesion or sticking in the gate or trap of the projector. When unwaxed film is run, it is necessary to clean the shoes frequently, otherwise the accumulation of hardened emulsion on the shoes acts as a hold-back causing a greatly increased pull-down strain which always results in mutilated perforations. Needless to say, a new print can be completely ruined in this manner at one showing. In removing the hardened emulsion deposits from the film tracks and tension shoes use no steel or iron implement such as a screw driver, safety razor blade or file. Instead use a dampened cloth and if necessary a coin as this will not scratch the highly polished surface.

**THE GUIDE ROLLERS** located above the gate or film-trap are there for the purpose of properly guiding the film down past the aperture to the intermittent sprocket. If these rollers are out of line with the sprocket, the teeth will naturally strike the film perforations off-center. On some projectors these rollers are adjustable by means of a collar and set-screw, while on others there is no regulating device.

**THE TAKE-UP ADJUSTMENT** should be checked up closely from time to time.

**Through the courtesy of the Eastman Kodak Company  
YOUR THEATRE** is able to present a brief review of the causes of film mutilation, once again a serious problem in the business. More film is being damaged daily than ever in this industry, and proper handling is a necessity.

**If exhibitors and operators would only be more cautious they would save money for themselves and the industry in general. There is no excuse for defective equipment and poor handling. Proper projection is the nucleus of any theatre.**

An excessive pull can always be detected by the film making a "singing" sound at the take-up sprocket. The sprocket, of course, acts as a hold-back or brake and puts a strain on the film, when starting on a small hubbed reel. This is sometimes enough to cause very severe damage to the upper side of the perforation. Proper setting of the spring is a simple matter and care should always be taken to keep the friction disc, whether leather, cork or fiber, absolutely free from oil. Contrary to some opinions oil will not cause smoother operation in a case of this kind, but will really create a certain amount of suction which in turn results in an uneven, excessive pull.

**SOME WIDELY USED MAKES OF PROJECTORS** have an adjustable spring tension on the upper magazine shaft or spindle. Proper adjustment of this spring is important. If set too loosely the film will come from the feed roll with a jerky motion. This is especially noticeable if used with a bent reel, which is bad for any film, particularly film which is in a dried-out condition or badly worn.

**ALL SPROCKET IDLERS** must be properly adjusted. If set too far from the sprockets, the film is liable to jump out of place and ride over the teeth, whereas, if they are set too close they will ride the film, causing creasing, especially on the lower sprocket which acts as a brake on the friction take-up. It has been found that the safest distance to set an idler from a sprocket is the thickness of two pieces of film. Some manufacturers recommend the thickness of one piece of film but this is insufficient as the distance between the sprocket and idler is too small to allow the average splice free passage.

When the idlers are properly adjusted, it should be possible to move any idler from side to side without danger of touching the sprocket teeth. Badly worn idlers mark the film and should be replaced immediately.

**THE INTERMITTENT FILM GUIDE** is for the purpose of holding the film snugly against the intermittent sprocket but otherwise has nothing to do with the steadiness of the picture. Filing the openings in the film guide holders is sometimes necessary to insure the proper amount of side clearance for the sprocket teeth. Moving the film guide from side to side while the projector is running will determine whether or not the teeth have sufficient clearance.

**MANY PROJECTIONISTS** have found it advisable to substitute a slightly lighter film guide holder spring for the stiff one furnished by the manufacturers. By this small change, less strain is put on the film at this point, with absolutely no change in screen results, wide and stiff splices, especially, going through with greatly decreased resistance, thereby lessening the chance of film breakage due to the yielding of the film guide. One of the main reasons for picture unsteadiness is an excessive amount of play between the moving parts of the intermittent movement, due to wear. Readjustment is made by means of an eccentric bearing

but care must be taken to see that it is not set too tightly, otherwise the parts will bind.

**SOME PROJECTORS** provide for a side adjustment of the intermittent shaft by means of a collar and set-screw. Proper alignment is necessary to insure against the intermittent sprocket striking the film perforations off-center. Excessive wear of the pin-cross type of intermittent movement results in flat sides on the pins, thereby causing a slightly quickened pull-down which gives an added strain on the film perforations. On some models these pins are equipped with rollers insuring smoother operation.

**ONE WIDELY USED PROJECTOR** has an adjustment on the top magazine which allows for its proper alignment. Unless great care is taken to see that the magazine is in line, the film coming from the valve rollers will not feed squarely under the idle roller. This generally causes fractured film to crack from the perforations to the edge of the film. This improper alignment also causes film breaks resulting from film with nicked edges and from loose splices coming in direct contact with the sides of the valve. The idler roller on the same projector mentioned is one-half inch diameter and causes the film to make a sharp turn on itself. On a roller of this size film which has been dried out and thus has become brittle may break, especially if there is an important amount of tension on the feed roll. If trouble of this nature is encountered the substitution of a larger roller, preferably the diameter of a sprocket, namely, fifteen-sixteenth inch is a practical remedy. This means but a small amount of work, as only a simple extension is necessary to allow the proper amount of clearance and it will be found to be well worth while.

**EXCESSIVELY LARGE UPPER OR LOWER LOOPS** either cause a rattle in the film guard above or allow the film to drag in any oil which may be present below. The film also has a tendency to jump the sprockets, which can take place if the idlers are set too far from the sprockets. The practice of resetting loops while the projector is running should be discouraged as in many cases the sprocket teeth strike outside of the perforations, or otherwise damage the film.

**MANY SCRATCHES** are caused by worn film tracks, or trap-shoes as they are known on one of the projectors, allowing the face of the film to scrape against the recessed aperture plate. Such tracks or trap-shoes together with all tension shoes or door pads that show a "wavy" or badly worn-down surface, should be replaced by new ones.

**THE VALVE ROLLERS** of both magazines should always be kept clean. Care should be taken to see that they revolve freely, as the sticking roller can cause bad emulsion scratches especially if it is worn, thereby allowing the center of the roller to come in direct contact with the face of the film. This is especially true of the upper

magazine rollers around which dirt and small pieces of film very often accumulate.

**ON SOME PROJECTORS**, so called strippers or stripping plates are provided to prevent, by any chance, the film from winding around or "following" the sprockets as well as to remove any accumulation of dirt that may tend to form at either side of the sprocket teeth. In resetting these strippers after the replacement of sprockets, extreme care must be taken to see that they do not come in contact with the teeth, as this will cause the teeth to wear to a sharp edge which will damage any film coming in contact with it. Flooding the mechanism with oil is unnecessary and causes oil to get on the film. Dust then adheres to the film making good clear projection impossible. This practice also is a fire hazard as oily film will catch fire a great deal easier than that which is clean. Aside from the intermittent case, one drop of good oil in each oil hole will be sufficient for the average day's run.

**FILM DAMAGE CAN** sometimes be more easily traced if it will be remembered that certain projectors run the film emulsion or dull side against all three sprockets, while on others the support or shiny side, only touches the sprockets. For example; if film is received showing tooth marks on the emulsion side, it is fairly simple to determine on what make or makes of projectors this film has been run, especially if the investigator has familiarized himself with the different types of sprocket teeth.

**IN CONCLUSION**, special attention is drawn to the desirability of waxing new prints along the perforations to prevent unsteadiness and premature breakdown. In making the light-sensitive emulsion of motion picture film one of the chief ingredients is gelatin—a substance which readily absorbs and gives off moisture. In freshly developed film the gelatin contains a considerably higher percentage of moisture than is found in seasoned film, and when in this condition it is easily affected by heat, tending to make it soft and tacky particularly in a moist atmosphere. The first point at which new film comes in contact with unusual temperature is at the aperture plate of the projector where the light is concentrated, producing heat to a degree which softens the gelatin and causes it to collect on the tension springs or shoes where it rapidly dries and forms a flint-like deposit. As the new film is projected, the hardened deposit of gelatin continues to accumulate and offers further resistance, causing scratches along the perforations. As the resistance increases there is the added danger of the teeth of the intermittent sprocket tearing and damaging the perforations, sometimes to an extent where injury to the print is irreparable.

**CAREFUL WAXING PRODUCES**, under the action of heat, a smooth and polished surface on the gelatin along the perforations; provides against undue straining during the first projections of new prints; materially benefits successive runs, and greatly prolongs the commercial life of the prints. Cold wax should never be used as it is impossible to apply it evenly. There is also the danger with the cold method of over-waxing with the result that, in contact with the heated pressure springs, the wax melts and spreads over the picture. A very slight application is all that is necessary and is best accomplished by a waxing machine which deposits a thin layer of hot wax along the perforations. New prints treated in this manner require no further waxing.

## THE PROPOSED NEW CONTRACT

(Continued from page "A")

ference from the forms now being used. The distributor warrants delivery, and exhibitor warrants exhibition, subject to clauses fifteen (15) and seventeen (17). A new provision appears in the warranty, that distributor will furnish only prints that are in good physical condition and will clearly reproduce the sound if used upon standard reproducing equipment.

**DAMAGES**—If the distributor fails to make delivery, or breaches protection, and the exhibitor refuses to exhibit the pictures covered by the contract, other than those which may be excluded by either exhibitor or distributor, or if the distributor furnishes bad prints, then in either case the distributor or exhibitor must pay as liquidated damage, a sum equal to the rental of such defaulted picture or bad print. This, of course, not applying to percentage dates as the contract takes care of this in another clause. On damaged prints, exhibitor must notify exchange immediately after first public exhibition of the picture by the exhibitor in order to establish a claim.

**THIRD**—Immediately after the end of the percentage play date, the exhibitor must pay the distributor, or if requested, pay at the end of each day. On percentage play dates, the exhibitor must furnish the distributor with a box office statement at the end of each day. The statement must be signed by the exhibitor or the manager or treasurer, and the cashier, and contain such information as shall be requested by distributor. The distributor has the right to check up on each percentage engagement at any time within four months of the engagement by examining all books of the exhibitor that would have any bearing on the business done on such percentage play date.

**SUBDIVISION C**—Provides for liquidated damages for defaults by exhibitor on percentage play dates. This is a complicated clause and requires very careful reading in order to thoroughly understand the method used in arriving at the liquidated damages. Liquidated damages is a term used in reaching a sum certain for payment in case of default, where it would be almost impossible to arrive at any fair and just amount of actual damages.

According to the contract, on percentages playing time, where there is a default by the exhibitor, it is provided that the exhibitor shall pay the aggrieved distributor as liquidated damages for each day defaulted, a sum equal to such percentage of the average daily gross receipts, of such theatre on each day any feature distributed by such distributor played, during the period, are to be taken into consideration. play date. On the other hand, if the exhibitor did not use any feature of this aggrieved distributor at any time during this 90-day period, then a 30-day period, immediately prior to the percentage play date, is used. At this point, it must be noted that only the gross receipts of each day that a picture of the aggrieved distributor was played during the 90-day period, are to be taken into consideration. Otherwise, the 30-day period is used.

From a reading of this clause, the above liquidated damages are in addition to any fixed sums provided for in the contract.

If an exhibitor only plays a part of the number of days of a percentage engagement, then for each day defaulted he pays a sum equal to 65 per cent of the gross receipts of the last percentage day played.

**George P. Aarons is secretary and general counsel for the M. P. T. O. of Eastern Pennsylvania, Southern New Jersey and Delaware. In this first published analysis of the contract the leaders in the industry were considering, as of December 10, he gives his conclusions in language any exhibitor can understand.**

**FOUR—DELIVERY:** This is very important and establishes playing time, and gives the exhibitor an opportunity of knowing when he may expect a picture. It also sets up what is meant by general release.

When a picture is played for three consecutive days, at prices usually charged for admission by the theatre playing it, then such picture has been generally released in that territory. Now, having been generally released, the picture within a reasonable time, thereafter, must be delivered to the exhibitor providing it becomes available to him, in accordance with the playing time as set by the contract. Of course, this general release will not apply to "road show," "try out," "preview" or "pre-release."

**C.** Exhibitor must exhibit in order of general release, except under certain conditions as set forth in Article 6. He must play the last deliverable picture last on the contract.

**F.** If an exhibitor fails to or delays the return to the exchange, or forwarding to another exhibitor of any picture (as directed by the exchange) then such exhibitor pays the exchange the damage caused, as well as any damage caused the other exhibitor to whom he should have forwarded the print.

**FIVE—LOSS AND DAMAGE TO PRINTS:** For each linear foot of any print lost, stolen or destroyed or injured between time of delivery to and return by exhibitor, the damages to be paid by exhibitor will be the amount equal to the cost of replacement. If a lost print is returned within 60 days, then exhibitor receives credit for amount paid, this does not apply, however, to "news reels" for which no credit is given.

**SIX—SELECTION OF PLAY DATES:** Within a reasonable time after a print is received by exchange, exhibitor is to receive availability notice (at least 15 days before available date). Within 14 days after mailing availability notice, exhibitor must select play date, within the period of 30 days beginning with available date. Upon failure of exhibitor to so select a play date, the distributor shall assign date by mailing written notice to exhibitor. It should be noted that the right given an exhibitor to select play date as above, is given only in case that exhibitor is not in default under the contract. This available date is subject to any prior runs and protection granted to the other exhibitors, and furthermore, subjected to any playing time specifically expressed in the contract.

**PROTECTION AND RUN**—Protection period begins with last date of exhibition by prior run. If protection is granted against all theatres in the immediate vicinity, then it applies to other theatre thereafter opened or erected in such vicinity, unless otherwise provided.

**EIGHT**—The distributor has the right to change title, make changes in alterations and adaptations of any story, book, or play and to substitute any other story, book or play, and change the director, cast, or any member thereof. The exhibitor does not have to accept for any feature described in the schedule as that of a named star or stars, any feature of any other star or stars; any other feature in place of any in the schedule, provided that not more than 20 per cent of all the pictures in the schedule, other than the pictures of the named star or stars are so designated.

The right in this section is in addition to the right of cancellation set up in Clause 15.

The distributor warrants that pictures are not reissues of old negatives, retitled old negatives, foreign pictures produced by foreign producers, unless all this is set forth in contract, and further, that pictures will not contain any advertising matter for which distributor or any subsidiary affiliated with producers have received any compensation.

**NINE**—Subsequent runs cannot advertise in any manner, whatsoever, any pictures prior to or during a prior run to himself, where admission price of prior run is higher than his, with following qualifications, however, subsequent run may advertise within his theatre, where his play date is within 15 days from last date of prior run. But he cannot call attention to the fact that his admission prices will be less than prior run. Subsequent run may advertise generally pictures as a group, but he must not refer to any one of the pictures during any prior run.

For a breach of this clause, by subsequent run, distributor may, in addition to all other remedies he has, exclude from the contract all pictures so advertised in violation of this clause. If, however, the exhibitor has signed the optional arbitration clause, the whole matter goes to arbitration.

**FIFTEEN—OPTION TO CANCEL:** Exhibitor may cancel 15 per cent of the entire group by giving 14 days written notice before the date of exhibition of each picture cancelled.

**Aarons took part in many of the deliberations on the new contract and through long experience in the business is able to give a keen, capable insight into the proposed standard exhibition agreement. Exhibitors who intend to use the new medium would do well to understand it as well.**

1. Pays the full rental for first 5 per cent.
2. Fifty per cent of rental for 5 per cent of number.
3. Pays full rental for 5 per cent.

On or before the 15th day after the end of each three months period the distributor returns the full rental paid for the first 5 per cent, thus the exhibitor does not pay any rental.

The full rental paid for third 5 per cent is added to the balance of the contract, and apportioned equally to any one or more of the pictures selected by the exhibitor, which added rental shall be used for the payment of extended days, on any of such pictures selected by the exhibitor.

Where it is a percentage contract, then the rental to be paid by the exhibitor shall be an amount equal to such percentage of the averaged daily gross receipts on each date any feature of the distributor involved was exhibited during 90 days prior to the date of the exhibitor's written notice to exclude the picture. If the exhibitor did not show any picture of that distributor during this 90-day period, then the measuring rod is the 30-day operating period.

Fractions of less than one-half of a picture are not considered.

Of course, exhibitor must not be in default in any part of the contract to have the right to cancel, and also any picture cancelled carries with it loss of protection on that picture only.

**SIXTEEN**—First run must play within 120 days from the date set for general release, unless first-run date is specially set in the schedule. Failure to so play first run then loses protection and second run may play 14 days immediately following the expiration of the 120-day period.

**SEVENTEEN**—Any picture not generally released, but road shown between designated period of time are excluded from the contract by giving exhibitor written notice 15 days prior to expiration of such time. But, if exhibitor gives written notice within 30 days after expiration of such time that he wants such pictures and they are released during following year, exhibitor gets them.

**EIGHTEEN**—If exhibitor violates the contract, distributor may cancel the contract.

2. Or suspend delivery of balance of pictures, unless exhibitor makes good, this is in addition to any other rights distributor may have.

**TWENTY—IMPORTANT CLAUSE—ON OPTIONAL ARBITRATION:** This must be signed separately from the contract. It provides for voluntary arbitration. Arbitration Board of four members engaged in the motion picture business, two of whom are appointed by exhibitor and two by distributor. In case of tie, a fifth, who is not in the business, appointed by a majority of the arbitrators to hear the case. If they fail to appoint a fifth, then American Arbitration Association to make appointment.

**NATIONAL APPEAL BOARD**—If after a full hearing by the local Arbitration Board, a majority of the arbitrators believe, because of unusual circumstances, beyond control of the parties disclosed at the hearing, that a strict enforcement of the provisions would work an undue hardship on either party, a majority of the arbitrators may recommend in writing, a settle-

**Aarons believes that in the new contract the exhibitor has received a deal better than ever before. He says the contract is another step toward the goal of everyone, to bring the business out of chaos and put it onto a more firm and stable basis. Aarons thinks the contract, as proposed, promises a great deal of protection for the exhibitor.**

ment of the controversy upon terms deemed fair and just by the arbitrators. If such settlement is not agreed to by the parties within five days, thereafter, then it goes to the National Appeal Board, with all the facts. This is the only provision for appeal to a National Board.

If the exhibitor fails to carry out an award, distributor may terminate all contracts. All pictures remaining on the contract still to be played immediately become payable. If distributor fails to abide by award, exhibitor may terminate all his contracts with that distributor and in addition shall have the right as set forth in Clause 2 for failure to deliver pictures.

In addition to the above, there are several optional clauses:

1. Advertising accessories which must be leased from distributor.
2. Providing for minimum admission prices.
3. Midnight shows—Prohibits exhibition at any time prior to 6 A. M. of the first date of exhibition unless right is given in writing.
4. Road Shows—Only at theatres charging evening prices not less than \$1.00 for a majority of orchestra seats. Distributor may exclude not more than two pictures for road showing, except in New York and

Los Angeles, by giving notice to exhibitor within seven days after road show commences in New York and Los Angeles, notice to be within four weeks.

The exhibitor may exclude one for each one road shown, this being in addition to the rights of clause 15 and 17, by giving notice not later than fourteen days before play date by him of picture, so excluded.

5. The following, may, at the option of the distributor, be substituted for Sub-division B of Clause 8:

1. Distributor, because of peculiar popularity of different types of pictures, may substitute different pictures for theatres designated in the schedule, but such substituted pictures must be equal in box-office possibilities to the original. If the exhibitor questions this box-office possibility, he must do so within five days after notice of substitution, and then he designates an appraiser, and within three days after receipt of such designation, the distributor designates an appraiser. Now then, within five days, the appraiser begins to appraise. If these two cannot agree, they appoint an umpire. If, within 30 days after receipt of notice of substitution, the exhibitor elects the original picture, and it is thereafter generally released within two years from the date of substitution, the exhibitor must show it.

**WILLIS**  
**THEATRE ARCHITECT**  
**ARMAND CARROLL**  
**ASSOCIATE**  
**1505 RACE STREET PHILADELPHIA**  
**designers of more than 100 theatres**

# SOME NOTES ON THE MOTION PICTURE

By Carl E. Milliken

## AS A LABORATORY

THE MOTION PICTURE THEATRE of the future will be looked upon as a laboratory of the social sciences and a classroom of art by universities, colleges and secondary schools alike.

THE PROPOSED LONDON FILM UNIVERSITY sponsored by Sir James Marchant and Sir Oswald Stall; the co-operation of Chicago University with the Western Electric Company, out of which a series of pictures dealing with physical, biological and social sciences and the humanities, a total of 80 sound pictures planned, are to come; the independent isolated ventures of college professors in filming medical, dental, ethnological subjects for use in their own classrooms, and the elaborate experiment now being conducted by the National Council of the Teachers of English to determine the effectiveness of classroom instruction in the selection and appreciation of photoplays, all indicate this.

WRITING IN THE ENGLISH JOURNAL, William Lewin, Central High School, Newark, New Jersey, puts the last mentioned proposal in concrete form thus:

"... photoplays made in America during 1931 include productions of three stories by Mark Twain, two by Sinclair Lewis, two by Booth Tarkington, one by Theodore Dreiser, one by Edna Ferber, one by Elizabeth Madox Roberts, one by Robert Louis Stevenson, one by Mary Wollstonecraft Shelley, and one by Leo Tolstoy, as well as films based on a Pulitzer Prize play, a Theatre Guild play, a George Arliss play, and a play by Israel Zangwill. Two films of newspaper life have also been made. Shall we accept reviews of photoplays such as these in place of the regular reports on outside reading?"

WITH THE ADVENT OF SOUND, Will Hays, realizing the potential value to education in the sound picture, sought the opinions of the presidents of all the colleges and universities in this country regarding the possible uses of the motion picture for education. In more than 600 replies there was not a negative answer. Significantly, more suggestions were made that the sound picture be used for teaching technique of teaching than for any other subject matter. But in these suggestions there was not a single part of the curriculum of education left unmentioned. In the meantime, the composite library of the pedagogical sound pictures has grown immensely. Economic conditions alone have held back the inevitable revolution in pedagogical methods of which the introduction of the motion picture to the classroom will be an incident.

BUT THE CAUSATIVE FACTORS in this revolution have been and will be the demand of educators for a release from the routine of teaching, the demand of students for more individual contact with their professors and the growing realization of our institutions of learning that they have a very real responsibility for guiding the right

use of leisure time. As the motion picture offers the solution to the first two, so it becomes the important factor in increased leisure time since it is the favored medium of amusement and entertainment for the whole world.

THE PEDAGOGICAL EFFICIENCY of the sound picture is no longer questioned. At the request of the Motion Picture Producers and Distributors of America, Inc., Dr. F. Dean McClusky, director of the Scarborough School and until recently president of the National Academy of Visual Instruction, has completed a survey of the experiments conducted to determine the teaching efficiency of the sound film. That survey, just published under the title "Visual Instruction—Its Value and Its Needs," presents a composite picture of increased learning where motion pictures have been used as an adjunct to other instruction. The method being sound, we should not hesitate to take advantage of the great economies which it offers; if the motion picture in the classroom can eliminate one-quarter only of the "repeaters," and there is evidence that it will do much more than this, the direct saving to the taxpayer would be sufficient to equip the schools with the most modern equipment in a very short time indeed. The industry, engaged primarily with the making of photoplays, has not been remiss in carrying out its pledge to develop the educational usefulness of the motion picture; and we are hopeful that our universities, our colleges and our secondary schools may approach the social and educational influence of the motion picture in the theatre, in the same constructive spirit; only so can the industry's serious attempts to deal with the great social, political, and economic problems that confront us today.

## AS A BUSINESS ALLY

THE MOTION PICTURE is the ally of all American business.

THE CULTURAL INFLUENCE of the screen is closely related to its importance in the business field and the improvement of pictures lies jointly in the hands of the industry and enlightened public leadership.

THE RELATION between the motion picture industry and other business is more intimate than that between most industrial enterprises. While every industry is involved in creating the material stuff of which motion pictures are made, the Amer-

**Carl E. Milliken is secretary of the Motion Picture Producers and Distributors of America. His remarks here are chosen from some of his recent addresses.**

ican motion picture has become the indispensable show window of American products.

THE AMERICAN MOTION PICTURE is a salesman of American products throughout the world. Today our foreign markets, of which a year ago many of us were unconscious, have become a vital issue in our thinking and the quota laws of other countries restricting the export of American pictures which you thought of as our private concern take on significance when you realize that they are making inroads on the quarter of a billion dollars of foreign business attributed, by the United States Department of Commerce, to the influence of American pictures in other parts of the world.

IT IS OF THE GREATEST MOMENT, that we, in our own country, give thought to the type of motion picture entertainment that shall be popular in the years just ahead. Whatever is popular, and so economically profitable here in America, will determine the value of the increased leisure inevitable for men everywhere. Various approaches have been made toward determining the character of this entertainment. Censorship has contributed nothing to the improvement of pictures. It never will. As the great humanitarian philosopher, Spinoza, whose tercentenary we are celebrating, said wisely, "Laws directed against opinions affect the generous-minded rather than the wicked."

THROUGH ORGANIZED INTEREST in and support of the better type of motion pictures, coming increasingly from Hollywood, you can determine what the motion picture entertainment of the future will be. It is an opportunity so filled with the potential possibilities for good or evil, that we must not neglect it.

M. A. LIGHTMAN has been a leading advocate among exhibitors and theatre owners of a program of co-operation between the community and the motion picture industry as the only constructive approach to this great opportunity. He has been, to a large extent, an initiator in development of programs of community endorsement and support of good pictures that has spread to more than three thousand American communities.

THE ADVANCE INFORMATION about pictures, which is available through the previewing committees of national organizations seeing pictures in Hollywood and New York, made such a program feasible for every city, town and hamlet in America. The future of the motion picture is truly in your hands.

NATIONAL GROUPS, concerned with social welfare, have endorsed more than 82 per cent of the product this year and their support of better pictures is reflected in the fact that of the nine outstanding box office pictures for October, eight were endorsed by the previewing groups and four were recommended for family audiences. But without public support at home the American motion picture can fully realize none of its important essential functions abroad, spreading American enterprise throughout the world, giving all nationals the best of our American ideals, and furnishing the escape for the masses from the drabness and discontent that has become their heritage from the machine age. Born and bred in America, the industry to which the motion picture has given rise, is our most truly American business. It merits friendly interest, deserves pride; it invites criticism, but only if that criticism is constructive.

### 306 Receivers Named

John W. Davis, Hugh Frayne and James J. Dooling have been appointed receivers of Local 306 by Supreme Court Justice Salvatore Cotillo.

A bond of \$100,000 was posted.

The trio will act as receivers until the suit brought by four operators to oust Kaplan, to demand appointment of a receiver and account for funds, is settled.

## Paramount Cut May be Followed by Others

### Change to 85-Cent Top Announced

Slashing of the Paramount scale of prices to an 85-cent top may result in further price slashes.

This was indicated as the Main Stem prepared to give battle to Radio City.

All the deluxers have turned to the strongest stage attractions and the strongest pictures.

Even RKO must adjust its Broadway policy to meet the Radio City threat. The Mayfair, scheduled to go second run, remains in the first run category for a spell, until the definite decision is made on the Rockefeller enterprise. The Palace, evidently, has a vaudeville and second run policy. Meanwhile, the Warners have four houses on their hands, the Strand, Winter Garden and Hollywood, with the Warner on a second run.

Paramount's Criterion gets "Sign of the Cross," with the Rialto and Paramount playing the program stuff. U-A operates the Rivoli with some Paramounts.

The old Roxy, which has its cut down so low that an average gross means a profit, may soon find itself faced with a picture shortage. Of the companies without chain affiliations, Universal, Columbia are selling to RKO and Warners, while Warners are supplying the Roxy with some pictures. Evidently, a picture shortage is just around the corner.

Current rumors have Sam Katz taking over the Roxy, if a deal can be arranged. Milt Feld is said to be operating head under him. A cheap admission is planned. All reports are denied.

Another rumor has the Rialto reverting back to the owners when the lease expires.

Of the inde theatres, the Brandts and Central need shows, although the latter has been playing travel and freak stuff. The Gaiety, Criterion and Astor are the three two-a-day entrants.

It looks like a lively winter.

### Taylor Resigns

E. Marshall Taylor, division manager for the Central New York Theatres Corporation, Skouras controlled, has resigned his post to go with Harry Arthur in New England. No successor will be named, the duties being assumed by Charles Caballero.

## Green Scores Receivership Appointment

William C. Green, president of the American Federation of Labor, characterizes the action of the New York Supreme Court in appointing receivers for Local 306, Moving Picture Machine Operators' Union, as "an unjustifiable invasion of the legal and administrative rights" of the International Alliance of Theatrical Stage Employees.

Green's stand was asserted in a telegram sent William C. Elliott, president of the International. Green added that the laws and regulations of the International "should be respected and neither suspended nor set aside even by the Court."

The telegram from the head of organized labor in the United States inspired a motion before Supreme Court Justice Salvator A. Cotillo by counsel for the International, asking that the receivership be set aside. The International requested that Ashland Holmden, seventh vice-president of the I. A. T. S. E., be put in charge of Local 306 pending trial of Sam Kaplan's action for reinstatement as president.

While Justice Cotillo was handing down his opinion appointing a board of temporary receivers of the assets, both "tangible and intangible," of Local 306, Moving Picture Machine Operators' Union, pending trial of the action by Sam Kaplan, deposed head of 306, for reinstatement, Justice Ernest E. L. Hammer was denying a motion made by four members of the union for a temporary injunction restraining the International Alliance of Theatrical Stage Employees and Motion Picture Machine Operators, 306's parent body, from revoking 306's charter.

Early this week, Supreme Court Justice Cotillo refused to rescind his order naming the three receivers. He modified his decree, however, by appointing two men to act as a governing committee to assist the receivers.

The two men were Morris Sternberg, father of Joseph von Sternberg, one of the members of the executive board of the local union removed by the international body, and Harland Holmden, seventh vice-president of the international union.

President Elliot and Isidor Bregoff, counsel for the International Alliance, immediately announced that the decision was entirely unsatisfactory and that papers would be prepared at once for an appeal.

The decision was regarded as satisfactory by the associates of Samuel Kaplan.

Fifteen members of Local 306 told Judge Cotillo later that they represent 500 members who had held a meeting within the past few days. They expressed distrust of Sternberg.

Julius Lazarus, one of the delegation, suggested the substitution of Harry Mackler, for two years president of the local before Kaplan's election, for eight years before that its business agent, and a member since it was organized.

After listening to the union members, Judge Cotillo struck the name of Sternberg out of his order creating the "governing committee" and substituted that of Mackler.

### Heard In

**E L I Z A B E T H**  
Reade Taking Three In  
County

STATE THEATRE thwarted from continuing with non-union labor. . . . Entire complement of officers rechosen for new year by Union County Stage Employees' Association. . . . Hutchinson Family drew well at the Liberty. . . . "Doe" Sergeant, veteran stage hand, helped at the New Year's midnight show at the Oxford, Plainfield. . . . Sol Turek is contemplating the introduction of vaudeville at the State. . . . Goldie B. Hagin, business agent of the State Employees' Local, is spending the month in Miami. . . . A stage band and vaudeville started at the Oxford, Plainfield, December 31. . . . All New Year's Eve midnight shows were liberally patronized in this section. . . . Harry Hershfield held 'em at the Ritz. . . . Strand, Plainfield, cut night prices to forty cents. . . . Al Goldberg, Hawthorne Theatre, Hawthorne, is the new manager at the Regent. . . . He supplants Zachary Freedman. . . . Regent prolonged its film show to mid-

night on New Year's Eve. . . . Vaudeville, after several years' duration, was definitely tabooed at the Liberty, January 6. . . . Straight picture policy from now on.

ELIZABETH COMMUNITY PLAYERS, stock troupe, have folded up. . . . Union County Stage Employees, Local No. 80, are planning a testimonial banquet for its rechosen president, John Bechtle. . . . Within a short time Paramount-Publix lease on three county houses will expire. . . . Walter Reade contemplates taking them over. . . . Rialto, Westfield, staged Evelyn Miller's Kiddie Revue, all participants being residents of that town. . . . Playhouse boasts of an entire new stage, inaugurating it with the first of a series of "Future Star Nights." . . . New Cranford now displays five acts of vaudeville. . . . Aversion to the showing of Arbuckle films was expressed by church people of Westfield. . . . One-half proceeds from performances at Rialto, Westfield, January 11 and 12, will be turned over to the Emergency Relief Administration of that place. Victor Owen Weeks, trombonist in the Liberty Orchestra, has been selected from a long list as first trombonist at the new Roxy RKO Theatre. . . . As a mark of esteem, musicians from Newark, Jersey City and New York feted him after the opening performance.

## Carveth Wells Suit Attracts Attention

Louis Nizer, Philips and Nizer, was called into the case of Carveth Wells, distinguished explorer, author, lecturer, etc. against Samuel Cummins in connection with "Jungle Killer." Nizer, appearing for Wells, made a special application before Federal Judge Cox, asking that Cummins be restrained from showing "Jungle Killer." Wells claims that the deleted film as it now stands puts him in a ridiculous light as a lecturer, and he doesn't want to be associated with a film of that kind. He claims it casts a reflection upon him.

## Heard In

# U T I C A . . .

Humphrey Re - Elected  
Business Agent

By Harry

BRINGING OUTSIDE MUSICIANS to play for dances, receptions and other social events was condemned by Michael Walsh, president of the Utica Trades Assembly, at the annual banquet of Musicians' Protective Union, Local 51. . . . With only one theatre engaging musicians for the pit, members of this unit have been hard hit by the depression. . . . The situation is held to be serious, and Al Sittig, orchestra director, declared "it may be necessary for Utica musicians to do things that get beyond musical accomplishments" if conditions do not change. . . . Walsh told of the numerous orchestras from other cities engaged for Utica service this winter and scored the practice. . . . These groups disregard the fact that we have 400 musicians in Utica unemployed and making a brave struggle for existence," he concluded.

FELLOW - MEMBERS have elected Glenn H. Humphrey for the seventeenth consecutive time as business agent of the Motion Picture Projectionists, Local 337. . . . Charles Skinner was elected president, succeeding John Miller. Other officers: Vice-president, Clifford Leighton; corresponding secretary, James Wallace; recording secretary, George Stein; financial secretary, Dean Wallace; treasurer, John Stuczka; trustees, E. R. Terrill, James Wallace and Charles Skinner; sergeant-at-arms, Louis Tennis. . . . Skinner, Leighton, Stein, Wallace and Tennis never held office before. . . . Management of the Uptown Theatre entertained children from the House of Good Shepherd, Utica, at a Christmas party. . . . William MacNeilly, manager, impersonating Santa, gave favors to the little ones.

## Heard In

# B I N G H A M T O N

"20,000 Years" Get Big  
Bally

By Chap

EXHIBITORS reported boom business over the New Year week-end in Binghamton. . . . Capitol announced the world's premier of "Twenty Thousand Years in Sing Sing" with the largest display of ballyhoo ever afforded a cinema production in Binghamton. . . . Norwich, near Binghamton, repeated a stunt pulled in Binghamton not long ago when students of the local high school were "in" on a benefit movie for the school's football team. . . . Tickets were sold from door to door throughout the city and a former Binghamton Theatre employee was in charge of the drive.

THE NEW ZONING and parking ordinance adopted by the city fathers greatly favors the downtown theatres, allowing plenty of space for private cars and taxis to pull up and unload the theatregoers. . . . Local real estate dealers scouted the idea and quashed rumors that another theatre of the movie variety is to be constructed on the site of Binghamton's new post office building, providing the new federal structure is built on the site of the present building instead.

## "Nagana" and "The Mummy"



Melvyn Douglas and Tala Birell are in the first, with Karloff heading the cast of the second, both from Universal.

## Heard In

# R O C H E S T E R

Big Holiday Play and  
Spirit

By Eeaitch

DOWNTOWN THEATRES made a big play for New Year's Eve Business. . . . Managers picked the best available for the occasion. . . . Melniker, Loew's, had "Strange Interlude"; Jack Kaufman, Century, "Farewell to Arms"; Capitol showed "Silver Dollar" and Jay Golden, RKO Palace, "Animal Kingdom." . . . Film houses had opposition for the first time in a musical show "Fifty Million Frenchmen," at the Lyceum. . . . Three Schine houses, directed by Howard Carroll, Riviera, State and Dixie, also put on midnight shows. . . . Manager Harry Royster, Century, took advantage of the vacation period in the schools to run kid shows mornings with picked films, doing fair business and also entertained two sets of orphans as a good will measure. . . . Manager Jay Golden, Palace, is much better after a long siege with a broken arm. . . . Manager Harold Raives, Regent, is putting on weight. . . . Spirit of Christmas had full play at a party Manager Melniker, Loew's Rochester, gave for employees at his Park Avenue home. Among those present were Assistant Manager Edmund Howard, Michael Mongovan.

## Utica House Opens

New Liberty Theatre, formerly the Corn Hill Theatre, operated by Jacob Elias, has started on another bid for neighborhood business in Utica. Second-run pictures will be shown at 10 and 15 cents admission. A. H. Weismantel, Utica, and Albert D. Burlingame, Syracuse, are the new operators, with Burlingame, manager.

Frank Cunningham, Assistant Manager Lester Pollock and Mrs. Pollock, Fred Dow, Victor Mortimer, Gabriel Thorpe, Betty Bush, Gladys McGowan, Edith Spurles, Kay Williamson, Louise Wilson and Leona Miller. . . . Century Theatre has revived its organ with Helen Ankner, radio personality, at the console.

ORCHESTRA MUSIC takes top place in radio survey by the Rochester Gannett newspapers. . . . Frank (Bring 'Em Back Alive) Buck made his first money selling rattlesnake skins to Rattlesnake Pete of Rochester. . . . Regent Theatre ran stage show of dancing school kids during the holidays in hope parents would pay to see them kick. They did. . . . Auto Show, January 23. . . . Manager Melniker ran morning Christmas show for youngsters, annual event at Loew's. . . . Riviera was only house in city offering vaudeville with New Year's Eve show. . . . "Animal Kingdom" at the RKO Palace given added significance because Phil Barry, author, is local product.

## "The Animal Kingdom"



Leslie Howard, Ann Harding, Myrna Loy, head the cast of that Radio class hit.

## Heard In

**PASSAIC**

Pashman's Take Over Paterson House

By Eye-Ess

REV. VINCENT G. BURNS, brother of the author of "I Am A Fugitive," addressed a packed house at a lecture on the evils of the chain gang system at Public School No. 11. . . . Rumor is that Palace (Harry Hecht) is being prepared for vaudeville. . . . Neighborhood theatre on the town's Eastside. . . . Candy was distributed to patrons of the Palace and the Rialto (also Hecht) during Christmas week. . . . Our prediction that Pashman Brothers, of the Strand, Clifton, would take over Capitol, Paterson, 800-seat house, has become a reality. . . . An Italian talking, singing and sound picture, "The Fatal Woman," together with a Laurel and Hardy Italian comedy, went over big at the Ritz (Dick Ettelson), Garfield. . . . Population of the Bergen town is largely Italian.

FIFTY talented kiddies from the Enlsee School of Dancing were presented as side shows at the Montauk recently, matinee and evening. . . . Fifteen turkeys and big baskets of groceries were given away as Christmas gifts at the Strand, Clifton. . . . Palace did likewise, helping to spread good cheer among the needy. . . . Ritz, Garfield, gave away turkeys and ducks. . . . Rex, East Rutherford, wished its patrons season's greetings in a paid ad in the local press.

POLICE COMMISSIONER ABRAM PREISKEL and the Mrs. were guests at a shower for Lillian Roth. . . . Passaic Elks plan annual minstrel show at the Playhouse (Warner Bros.). . . . Bill Weiss scored a big hit with "Little Orphan Annie" at his Capitol. . . . Bill had the orphans from the Felician Sisters' Home and the kids from the "Herald-News" as his guests. . . . Little Mitzi Green proved a fine box-office number. . . . A gang of professional youngsters from New York entertained at the Rex, East Rutherford, putting on a musical fantasy.

ALL THE LOCAL THEATRES put on New Year's Eve shows. . . . Capitol provided five solid hours of entertainment, from 7 P. M. to the New Year, showing "The Match King," with Warren Williams; "Secrets of French Police" and "Bachelor Mother." . . . Montauk showed Wallace Beery in "Flesh," and a Slim Summerville-Zasu Pitts combination. . . . RKO Rivoli, Rutherford, offered five acts of vaudeville and a preview of "Central Park." . . . Hobart Bosworth, veteran screen artist, made a personal appearance at the Regent, Paterson. . . . Arthur Jarrett and Morton Downey, radio stars, were also present. . . . Rex (E. Ruth) featured change of pictures and vaudeville daily during the week-end-holiday. . . . Police Court trial of Fred Wheeler, who showed Sunday movies at the Strand, Hasbrouck Heights, recently, for the first time in the town's history, has been postponed.

**"Goona" Cracks Another**

Hollywood, Buffalo, broke a record when "Goon-Goon" was announced as going into its third week. Business has been so good that the run is now indefinite.

It only goes to show what "Goon" can do.

**Sez Nizer**

Louis Nizer, in introducing Warden Lawes of Sing Sing at the Motion Picture Club Forum recently, said: "His book, '20,000 Years in Sing Sing,' had a big sale in this industry. All the circuit buyers thought, from the title, that it was a protection schedule."

And when he introduced Count Von Luckner: "Count Luckner was the Captain Kidd of the day. In American slang he should add that to his name, making him Kid Von Luckner."

And Nizer is responsible for a lot more like the above.

## Heard In

**HUDSON COUNTY**

Mike Weshner Honored and New Benedict

By Ike

GEORGE DUMOND, Dave Friedlander and Jim Cambridge, built a replica of the scene of Christ's birth in the Bethlehem manger for Loew's lobby. . . . Frank Feenev wants to be an orchestra leader. . . . Larry Conley, Mickey Kippel, Bill Meriweather and Bill Grainger arranged an attractive "Silver Dollar" lobby display at the Stanley. . . . Larry Abbott is rated an ace pinochle player. . . . Joe Cantoli wants to be a radio announcer. . . . Bill Colgan is ambitious.

MART MAHER returned \$72 which he found, spurning a reward. . . . Art Mackie has moved to Cliffside Park. . . . Frank Hrollers welcomed a 7-pound boy, December 11. . . . Michael Weshner, brother of Major Dave, has become manager of the Hoboken Fabian. . . . Mike was honored by the Hoboken Business Men's Association at a testimonial dinner. . . . Eddie Lynch is new captain of the Stanley ushers' staff. . . . Miss Woyce, Fabian, will middle-aisle shortly. . . . "Mighty" Maurus has plunged for a new hat. . . . Robert Armellino, Lincoln, Union City, another recent benedict. . . . Bob Deitch still capably handling the publicity at the Stanley-Warner. . . . Benny Ross returned to the Stem. . . . But at Loew's. . . . Burns and Allen visited the city bastille while playing Loew's J. C. and were photoed with Insp. Harry Walsh of Lindy and Hall-Mills renown. . . . George Dumond entertained a group of orphanage children at the showhouse recently.

**Brewster Suit Up**

Case involving Sara Rogowski, owner of Cameo, Brewster, and Brewster Theatre Corporation, O'Neill and Marasco, exhibitor lessees, is now in Westchester County Supreme Court before Judge Bleakley. Rogowski started dispossess proceedings against lessees on grounds of lease hold-overs. Exhibs claimed some more years on the lease.

Judge Bailey, Putman County Court, decided in favor of the corporation, with Louis Nizer, Phillips and Nizer, representing.

New action was started by plaintiff, asking for a declaratory judgment in Supreme Court of the county later with Nizer asking for a dismissal. Decision still awaited.

## Heard In

**NEWBURGH**

Mr. and Mrs. Chernow Arrive in Town

LONG VACANT LIBERTY, Suffern, supplanted by the palatial Lafayette, has been turned into a lodging house for transients, the Salvation Army being in charge. . . . Samuel Chernow, new manager of Academy (Publix), Newburgh, was married December 25 to Miriam Levine in New York. . . . Academy staff made a presentation. Aaron Matthias, veteran assistant manager, acting as master of ceremonies.

AFTER A MONTH'S TRIAL of local stage presentation with limited success, Academy (Publix), Newburgh, is back on straight pictures. . . . New State and Cameo, independent, in Newburgh, remain closed.

## Heard In

**PATERSON**

Counterfeits and Worrying Boonton Revs.

By Jim

JAMES MALONE, Garden, thinks business is coming up. . . . A girl, attempting to pass a counterfeit bill, was arrested here last week. . . . She said that she received the bill as part of her salary. . . . She was released later. . . . Hackensack Skouras Fox Theatre allowed 2,000 kids to hang up 2,000 stockings in the lobby. . . . Filled, they were given to needy children.

BOONTON CLERGYMEN are taking steps to prevent a suggested Sunday night benefit performance by the Interclub Bridge Association. . . . Butler Theatre, Butler, has been giving away geese, chickens, etc. . . . Three Edgewater boys claimed they got ideas for ransom demands from a movie. . . . The women's associations are all het up. . . . Bogota presented a special performance for the needy, recently. . . . William Herman, manager, was responsible for an Xmas party at the Hawthorne Theatre, Hawthorne, N. J. . . . Joe Baker is the door supervisor at the local Regent. . . . Ruth Bunting and Karl Benjamin will be married soon.

**Basil Distributes Film**

Nicholas J. Basil has acquired the rights for United States and Canada on the first Greek motion picture actually produced in Greece. Entitled "The Shepherdess Sweetheart," the title for the picture in English is changed to "True Love." Nicholas attended the premier showing in New York City.

**Hertz Resigns**

John Hertz, after a clash over question of authority, has resigned from Paramount.

This leaves Adolph Zukor as head man and places Paramount, as far as executive direction is concerned, where it was before Hertz entered.

# BETTER MANAGEMENT

An open door to the box-office for every Exploiteer and Manager

## Give-away Complaint

To counteract the usual pre-Christmas slump, Manager Walters, Warner Brothers Wintergarden, Jamestown, put on a fountain pen campaign the week before Christmas. At each matinee performance a Waterman pen and pencil set, or a Waterman fountain pen, were given to five lucky ladies, somewhat in the nature of a door prize. Event was publicized in all theatre display ads in local newspapers until, due to the fact that Jamestown merchants advertised other gift giving schemes so heavily, someone wrote in to Federal authorities at Washington, inquiring as to lottery advertising in newspapers. Walters then changed the wording of his ads in such a way that there could be no possible complaint.

In the week preceding Christmas both Newburgh Publix houses presented gifts to patrons.

## Weinberg Party

A vaudeville act scheduled for New Year's Eve at Warner Brothers Babcock, Wellsville, after appearing at a midnight performance at the Havens, Olean, missed its later appointment when it was wrecked after leaving Olean. Manager Weinberg, Babcock, stepped into the breach and called upon the audience to donate any of its talent on the stage, with the result that a rousing good party was enjoyed by all, lasting into the wee sma' hours of the morning.

More than 2,000 children of Beacon crowded the Paragon at two shows the day before Christmas as guests of the police.

## "Prosperity"

Prosperity may be just around the corner and the Avon Theatre, Utica, wants to know what persons think it will be like. In this connection, Garry Lassman, manager, donated double passes to the 15 persons sending in best "Prosperity" definitions.

## Kidding Burgett

Dalton Burgett, often called "Budget" Burgett, manager, Capitol, Dunkirk, seems to come in for some good natured "kidding" from other managers on his circuit for trying to use all their advertising matter he can obtain.

## ST. CHARLES

AN ENTIRE BLOCK ON THE BOARDWALK  
ATLANTIC CITY

A Smart Hotel in America's Smartest Resort

ELECTED THE foremost seashore resort hotel, the St. Charles will serve you faithfully. Open throughout Winter because the semi-oceanic climate provides escape from sharp winds and bitter cold. Very special rates during the healthful Atlantic City winter.

IDEAL CONVENTION FACILITIES  
ATTRACTIVE RATES

## Chesterfield Active

Both Chesterfield and Invincible are producing their new product with regularity.

With "The Secrets of Wu Sin" soon to work this territory, and "Dead Man's House" expected in shortly, Chesterfield and Invincible expect to have their schedules wound up shortly.

Recent releases include "Slightly Married," "Women Won't Tell" and "The King Murder."

First Division distributes these pictures throughout the territory.

## Bingo Council Move

Binghamton City Council of Parents and Teachers have not considered sponsoring publication of Weekly Photoplay Guide through the medium of local newspapers. Mrs. C. E. Sweet, president of the council, said in answer to newspaper queries.

Several of the smaller towns in the Binghamton area have adopted the Weekly Photoplay Guide "feature," which is released by the local council and associated with the National Board of Review. The feature is in no way connected with the local exhibitor.

## Tired Kauffman

Report is that "Nick" Kauffman, Warner Brothers manager, Batavia, worked so hard on his High School nights, spelling bees, home talent nights, fraternal order nights, and various other lines of promotion, that he had to lay off the week between Christmas and New Year's to rest up.

## Timely

On the Saturday following the capture of Elliot Burns, fugitive from a Georgia chain gang. Fred Walters, manager, Warner Brothers Wintergarden and Palace Theatres of Jamestown, decided to recall the picture, "I Am a Fugitive From a Chain Gang," back to Jamestown and run it as part of double feature at the Palace.

## For Oleanians

Warner Brothers Havens Theatre, Olean, Tom Roberts, manager, held a food matinee the week of Christmas at which about five hundred jars of fruit, preserves, etc., nearly three hundred cans of various canned goods, eighteen bushels of potatoes, and other produce were received and turned over to local charity and relief organizations for the poor people of Olean.

Xmas week Jamestown Wintergarden had a special food show, to which all boys and girls of school age were admitted upon the presentation of any article of staple food.

## Mattison's Pleasure

It is reported that Sid Mattison, manager, Diana Theatre, Medina, combined pleasure with business when he went to Buffalo New Year's morning to get a print of Warner Brothers "Silver Dollar," extending several personal holiday greetings. Due to the close booking of the film it was necessary for Sid to get it personally.

## For "Conquerors"

When "The Conquerors" showed at Warner Brothers Wintergarden, Manager Walters got out hundreds of Western Union forms, containing a message addressed to "The Public of Jamestown," boosting the picture highly and appearing over the typed signature of Richard Dix, star of the film. These were distributed from house to house throughout the city.

## Quittner Testimony Continues

Testimony in connection with the Quittner suit against Paramount is still continuing in Federal court here.

Paramount officials, Sidney R. Kent, Joseph Singer, Peekskill exhibitor against whom a copyright action is pending, and others have been heard.

It threatens to keep up for many months.

## "Parachute Jumper"



Doug Fairbanks, Jr., Bette Davis, Frank McHugh, Leo Carrillo and others are in the Warner action pix.

Heard In

**A** L B A N Y  
Darrow in Town and  
Xmas Spirit

By Bill

BENNIE DARROW, MGM exploitation man, came to town just before Christmas to exploit "Flesh" and "Strange Interlude" at C. H. Buckley's Harmanus Bleecker Hall. . . . And to cover pictures in nearby towns. Bennie brought his bride on from Cleveland, Ohio, to spend New Year's Eve with Ralph Pielow and Mrs. Pielow and other friends. . . . All first-run theatre schedules were upset between Christmas and New Year's. . . . Buckley and RKO Theatres all started their Christmas pictures on Christmas Sunday. . . . Warner's Ritz stuck to its Friday opening before Christmas, but the Warner Strand shifted from Friday to Saturday. . . . Buckley houses opened New Year's Sunday after a New Year's Eve midnight show, and the Warner houses closed their week's features Saturday, December 31, at 6 o'clock, opening their new features at 7 and permitting patrons who arrived before 6 to remain for both features.

RKO PALACE THEATRE played "A Farewell to Arms" for a week's run between Christmas and New Year's without vaudeville, which had been pulled out three weeks earlier. . . . It went back to its Saturday opening, December 31, with "The Animal Kingdom" and a split week, when five acts of vaudeville were also restored. . . . C. H. Buckley, Harmanus Bleecker Hall and Leland Theatres went in for elaborate lobby decorations for Christmas.

Heard In

**E** L M I R A  
Vaude Okay To All Lobby  
Stands

By Jay

VAUDEVILLE, together with good pictures, is drawing large business to the Colonial. . . . Ten acts were shown at a New Year's Eve performance. . . . Amateur nights are helping business at the Capitol. . . . All houses enjoyed good business New Year's.

A "FIRST HOUR" PRICE for Sundays only has been established at the Regent. . . . Strand has reduced its price for the balcony to 25 cents, any time. . . . William Benedict, formerly connected with local theatres, died in Syracuse, recently. . . . Three Warner Brothers theatres here are giving away high-grade fountain pens to lucky ticket holders. . . . Keeney orchestra, forced out when that house went exclusively pictures, has been signed for the Colonial. . . . New lobby stands at all Warner houses are winning comment.

Basils Add Another

Basil Brothers have taken over the Emblem Theatre, Buffalo, closing its doors for a period of two weeks, during which time they will re-decorate, treat the house acoustically, adding new drapery and new signs. They expect to reopen the house the second week in January, renaming it the Jefferson. This makes the sixth link in the Basil chain.

"Tired Feet" and "Boy, O Boy"



Harry Langdon presents a new short for Educational, while Andy Clyde's presence high lights the Educational second short mentioned.

Hess Victory Upheld

Appellate Division, New York County, has upheld victory of Gabriel Hess in case against The Churchman Company. Supreme Court had decided that various portions of the defense submitted by the Churchman Company be stricken out in his libel action against them.

Hess has a similar action against Pete Harrison, with the decision undoubtedly affecting his case there too.

Warner Utica Frolic

Holidays brought a big frolic to more than 50 staff members of the various Warner Brothers theatres in Utica, their families and friends.

The affair was held in the Warner Club rooms over the Stanley Theatre. Charles Smackowitz, Albany, and Bert Leighton, resident manager, represented the corporation. Members of the club use the lounge room over the Stanley during their relief hours.

Mrs. Coughlin Passes

Mrs. Harriet Shattuck Cole Jacobs Coughlin, 74, owner Shattuck Theatre, Hornell, died after two weeks' illness of pneumonia. Theatre, built in 1872, operated continuously until three years ago, when it was leased and closed by Warner Bros. House was built by Mrs. Coughlin's father, a physician who had a secret formula for mixing sand, cement and other materials.

Heard In

**S** Y R A C U S E  
Degnan Here; Miller Comes,  
Too

By I. S.

GEORGE H. DEGNAN, formerly with George White Scandals as publicity man, head the De Mille campaign for "The Sign of the Cross" at Paramount. . . . Antonia Rossi, formerly with Skouras headquarters here, has been transferred to the New York office, where she is serving as secretary to George Skouras.

LEO MILLER, formerly with the Central New York Theatres Corporation and also with Publix, has joined the local staff as booker. . . . Charley Wilkes is again showing a letter from the West Coast, whence, ever since the Loew engagement of the platinum blonde Jean, Charley has been in receipt of communications.

"Hard To Handle"



James Cagney returns to the films in this Warner show, with Mary Brian in support.

# LOOKING AHEAD AT THE PRODUCT

A Service Designed to Give the Exhibitor Each Picture's Analysis Before Playing

By Our Hollywood Correspondent

## "Hot Pepper"—Fox

Victor McLaglen, Edmund Lowe, Lupe Velez, El Brendel, Lillian Bond, Booth Howard.

If audiences haven't grown tired of the McLaglen-Lowe combination, "Hot Pepper" should be in the money. The show, of course, picks up the brother battle where the others ended, and with Lupe Velez as sex lure, it is exactly what one might think it might be. Pace is speedy, smart cracks both old and young.

Estimate: Apparent.

## "Past of Marty Holmes"—Radio

Helen MacKellar, Jean Arthur, Eric Linden, Skeets Gallagher, Ivan Simpson, Clay Clement.

Remake of "The Goose Woman" that might have been better if it had followed the silent more closely. As it is, it contains a good performance by a woman screen audiences do not know, Helen MacKellar, and a rambling yarn. When it is "The Goose Woman" it is satisfactory, otherwise it doesn't hold the interest as well. Put it down as just a picture.

Estimate: Just a picture.

## "Hard to Handle"—Warners

James Cagney, Mary Brian, Allen Jenkins, Ruth Donnelly, Claire Dodd, Gavin Gordon.

Socko and Cagney is back with another moneymaker. Seems as if Warners have handed him a meaty yarn, believable role and the combination of that with competent direction guarantees the box office return as favorable. With Cagney a press agent who sells the world on grapefruit, it is filled with good laughs, excellent situations.

Estimate: Hit.

## "Billion Dollar Scandal"—Para

Robert Armstrong, Constance Cummings, Olga Baclanova, Frank Morgan, James Gleason, Irving Pichel, Warren Hymer, Berton Churchill, Sidney Toler.

Action yarn about an oil scandal and packed with timely material Charles Rogers has been handing out in his pictures for Paramount. Where audiences don't demand a star name, this one will get by well enough, but all in all it will be handicapped by lack of a star light. Once the folks are in, however, they'll be satisfied.

Estimate: Another satisfying Rogers.

## "Officer 13"—Allied

Monte Blue, Lila Lee, Charles Delaney, Robert Ellis, Frances Ritz, Seena Owen, Joseph Girard, Mickey McGuire, Jackie Searle.

Tale about a motor cycle cop who thinks the girl is involved in a murder of his pal. Title will probably prove the main attraction to that type of house that best likes its blue-coat dramas. Monte Blue and Lila Lee combination is of some aid, and when the returns are in, there won't be much complaint.

Estimate: Good program.

## "Parachute Jumper"—Warners

Douglas Fairbanks, Jr., Bette Davis, Leo Carrillo, Frank McHugh, Claire Dodd, Sheila Terry, Harold Huber, Thomas Jackson, George Pat Collins, Reginald Barlow.

Light programmer, made in the intriguing Warner fashion, and okay except for the fact that the title doesn't mean much as far as the show is concerned. Leave it to Warners to dress up a conventional action yarn, throw in a Bette Davis and some featured names, and the result is satisfactory program.

Estimate: Generally satisfactory.

## "Second-Hand Wife"—Fox

Sally Eilers, Ralph Bellamy, Helen Vinson, Victor Jory, Karol Kay, Dorothy Christy, Ethel Howard.

For the ladies, with a typical Kathleen Norris tale to be sold. All in all, it will probably satisfy the trade, but won't be any cause for hilarity. In short, a programmer that will get by with an engaging title and some standard performances. All about a stenographer who marries the boss, it is self-apparent.

Estimate: More footage.

## "Wax Museum"—Warner

Lionel Atwill, Fay Wray, Glenda Farrell, Frank McHugh, Allen Vincent, Gavin Gordon, Edwin Maxwell, Holmes Herbert.

If "Doctor X" made a lot of money, so will this. "Wax Museum," in technicolor, goes the other b. o. aid one better in its thrills and odd angles. Lionel Atwill, as a wax museum keeper who kills humans to fill his museum, steals the show. "Wax Museum" is a natural for exploiters.

Estimate: There's dough here.

## "Crashin' Broadway"—Monogram

Rex Bell, Doris Hill, George Hayes, Lewis Sargent.

Western with a novel slant and good enough for the action-loving audiences. This should please the fans who like that sort of stuff.

Estimate: Will do.

## "Terror Trail"—U

Tom Mix, Naomi Judge, Arthur Rankin, Raymond Hatton, Francis McDonald.

Our Tom again saves the day and no one will have any doubts about it. They probably didn't anyway. Whoopee, zowie, wham and all the other adjectives.

Estimate: Ha cha.

## "Nagana"—U

Tala Birell, Melvyn Douglas, M. Morita, Onslow Stevens.

Jungle stuff, with the story about the attempts of scientists to battle the sleeping sickness. Birell is the siren, but most of the stuff has been seen before in a couple of other pictures. True, there are angles to sell, but if too much is promised, the customers are apt to be disappointed. Birell is still an unknown quantity at the box office, anyway.

Estimate: "Nagana," she doubtful.

## "Vampire Bat"—Majestic

Lionel Atwill, Fay Wray, Melvyn Douglas, Maude Eburne, George E. Stone, Dwight Frye, Robert Frazer, Lionel Belmore.

Thriller, with lots of credit due to an independent for getting together a major cast. Douglas is the inspector who solves the murders and finds Atwill the criminal. As a hokey mystery yarn it can play any type of house anywhere and draw attention. The Atwill-Wray-Douglas combination is marquee stuff and means dough.

Estimate: Okay.

## "Ladies They Talk About"—WB

Barbara Stanwyck, Preston Foster, Lyle Talbot, Dorothy Burgess, Lillian Roth, Maude Eburne, Harold Huber, Helen Ware.

Tale of women in prison with little that hasn't been seen before. What Stanwyck needs to help her get back into most audiences good graces is a strong yarn. "Ladies They Talk About" isn't it. True, there is a woman's angle, but the prison atmosphere will restrict that audience. Stanwyck performs as well as always, but is handicapped.

Estimate: Handicapped.

## "Sailor Be Good"—RKO

Jack Oakie, Vivienne Osborne, George E. Stone, Gertrude Michael, Huntley Gordon.

Down to earth yarn with slapstick predominating that will get chuckles and belly laughs from masses and lifted eyebrows from the critics. With Jack Oakie practically carrying the show on his shoulders as a sailor who becomes the champ after a series of wedded difficulties, it becomes a saleable programmer.

Estimate: Old-style humor.

## "Lucky Devils"—Radio

Billy Boyd, Dorothy Wilson, William Gargan, Rosco Ates, Bruce Cabot, Julie Haydon.

Tale of stunt men and speedy enough to satisfy action lovers. If the folks went for "Lost Squadron," this should interest them, too, even if the cast hasn't any big name in it. However, Bill Boyd never disappoints, the supporting cast is well known and the net result will be satisfying to the type of house that can play that type of picture.

Estimate: It'll do.

## "Tonight is Ours"—Para

Claudette Colbert, Frederic March, Alison Skipworth, Paul Cavanagh, Arthur Byron, Ethel Griffies.

Tale of a prince, a princess and a commoner with the Colbert-March combination apparently a sure fire for the women. March, as the commoner, loves Colbert, the princess who doesn't want to be a queen. Cavanagh is the prince who doesn't care about the marriage either. Some neat sets and some Lubitschean touches help.

Estimate: Ideal.

# Good News

## THAT HAS SCOOPED THE NATION!

*NOW... you can BUY OUTRIGHT the world's best sound equipment!*

No more leasing—no more prolonged contract service!

It's the sensation of the industry—the RCA Victor Company's revolutionary new policy which provides for outright sale, on liberal terms, of the new Photophone High Fidelity sound-reproducing apparatus. At one stroke we have eliminated for motion picture exhibitors the outmoded leasing system and prolonged contract service. We have provided for minimum contract service on deferred

payments, and a liberal trade-in allowance on old equipment . . . No wonder exhibitors from all parts of the country have been vastly interested . . . have sent eagerly to the company's home office and to its sales representatives for further details. We'll be glad to send you full facts on this new plan—study the deferred payment listings given below—then get in touch with us or our representatives!

*High fidelity all AC operated equipment available for theatres of all sizes on three year deferred payment plan, with small down payment and weekly payments, as follows:*

Standard Super Size . . . \$46.67 per week  
(2500 to 4000 seats)

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Standard Large Size . . . \$35.72 per week  
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*Trade-in allowance on old equipment will further reduce above weekly payments!*

*Above payments include cost of periodical scheduled service.*



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WHAT MORE  
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 HENRY ARMETTA



The  
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YORK  
STATE

In this  
issue:

Price Slashing Epidemic Proving Serious Move

# EXHIBITOR



A Jay Emanuel Publication

Vol. 5—No. 10

NEW YORK, JANUARY 25, 1933

PRICE, 15 CENTS

*There's nothing strange about  
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When you see it you'll know it's "in"*

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**JOHNNY DARROW, GLORIA  
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a brilliant supporting cast.



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*Love ~*

The eternal conflict between love and duty welded into a dramatic tale of action, pathos, thrills and romance.



# MONTE BLUE *in* "Officer 13"

An M. H. HOFFMAN-ALLIED Production

with LILA LEE, JACKIE SEARLE, MICKEY MAGUIRE, SEENA OWEN, CHARLES DELANEY

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*A Fascinating Melodrama!*

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You've read a lot of lists  
of "10 BEST" pictures . . .

Jan25'33 pg. 3

*but*

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—Allied Ass'n Bulletin of Jan. 6th

**AND IT LOOKS LIKE THE SAME OLD SUCCESS STORY IN 1933!**

Chatterton in "Frisco Jenny"  
"20,000 Years in Sing Sing"  
"42nd Street"—16 Stors, 200 Girls  
Warren William and Loretta Young  
in "Employees' Entrance"  
Cagney in "Hard to Handle"

Stonwyck in "Ladies They Talk About"  
Fairbanks, Jr. in "Parachute Jumper"  
Joan Blondell and Chester Morris in  
"Blondie Johnson"  
"Wax Museum"—All Technicolor  
Arliss in "The King's Vacation"

# The New York State EXHIBITOR

Issued on the Tenth and Twenty-fifth by

**Jay Emanuel Publications, Inc.**

219 North Broad Street, Philadelphia, Pa.

1600 Broadway, New York City

Washington, D. C.

JAY EMANUEL

Publisher

PAUL GREENHALGH  
Advertising Manager

HERBERT M. MILLER  
Managing Editor

Circulating in New York State and Northern New Jersey.

Subscription: \$2.00 for one year; \$3.00 for two years.

Publishers also of THE EXHIBITOR, of Philadelphia, and THE NATIONAL EXHIBITOR.

Official organ of the Motion Picture Theatre Owners of Buffalo Zone.  
All editorial and business communications should be addressed to the Philadelphia office.

Vol. 5, No. 10

January 25, 1933

## Price Cuts . . . Why?

THE industry is now gazing at the odd and provoking picture of the theatre affiliate of a producing company savagely slashing prices while the distributing division is up in arms at the growth of ten and fifteen-cent houses in various parts of the country.

Actually, Loew is advocating a 25 cent admission in its first runs in Providence and Kansas City. Metro-Goldwyn-Mayer, with its percentage engagements certain to be affected by the growth of 10-15 cent admissions, can hardly look with any delight upon that practice.

The question naturally arises: Where will it all end?

Thanks to United Artists and its courageous and level-headed sales manager, Al Lichtman, the Loew experiment was delayed because he refused to allow some of the crack U-A product to be used.

How, it must be asked, can a price slashing policy be justified when it is an admitted fact that the good pictures are doing good business and always have, even in the worst depression? How do theatre departments think the distributors will live when merchandise is sold at such a cheap price? Nothing that is valued at a low price can retain its prestige with the buyer. Why, then, sell motion pictures that way?

Naturally, if there is an especially competitive situation and a temporary slash will relieve the matter until all concerned get together for their own good, price cutting might be excused, but, unfortunately, much of the current slashing seems to be the frantic methods of a lot of gentlemen who want to do everything except give back their theatres to the independents.

Paramount, which was considered the outstanding in theatre operators, wisely, has admitted defeat of its huge chain policy, is turning back the units to independents in order that the company, the operators and the distributors will benefit. There still remain, however, some organizations who, either because of desire to retain jobs for a favored few, or because of other reasons, have not yet seen the light.

Price cutting does not solve the question of bad business. For a while the industry turned to Hollywood, said extravagance and its remedy represented the problem of the trade. Now, in price cutting, theatre executives seek another tonic.

The public is ever ready to pay its price for entertainment of the calibre of "The Big Broadcast," "I'm a Fugitive," "Back Street," etc., and the box office shows it. But

will the public, intrigued by a cheaper admission, go to see some of the mediocre pictures if the tariff is lower? The odds are that it will not.

It cannot be denied, of course, that the buying power of the public is at a low ebb. If increased turnover were a matter of cheaper admissions, then, certainly, price cuts would be in order. But it is not.

The motion picture public has learned one great lesson from the depression—the shopping urge. Everyone feels it, stores and theatres alike. If merchandise is a buy at a certain price, the public will flock to it. If it is not, the buyers stay away.

And how about the exhibitor? It is silly to think that there will be a flock of adjustments this season, but when the new buying period rolls around the distributor will get a smaller return. Exhibitors, knowing what they can gross, will refuse to buy at current levels with reduced admission prices. With the distributor realizing his gross will slip, the producer will cut down on calibre of product. The cycle turns and, in the long run, this business will find itself with a low type product for a low admission.

Price cutting is an evil which develops other evils. All sorts of merchandise give-aways, long programs—all these come from the mother cancer. Ten cent houses, started by people who have no desire to help the industry lift itself from its present fallen state, are growing rapidly. Bootleg operations, truly, they are a menace, a parasite that this business can do well without. All these evils come from cut prices.

Strange, too, that the blame for the slashes must be laid on the big companies. *Truly, it is a pity that shortsightedness continues a major fault of the industry.*

## Palm to Warners

WHEN some of the Allied directors assembled recently and decided that in their opinion Warners-First National was delivering the best box-office product, they repeated something that exhibitors all over had been feeling lately.

Certainly, too, the bow to Warners-First National is an evidence of what some sane thinking on the part of motion picture executives can accomplish.

Early in the sound era, the same company had little good will from exhibitors because of its monopolistic tactics. Rapidly, conditions approached a point where exhibitors were loud in their outcry against such methods. Then came the change. Evidently the company's leaders saw the light and a new deal for exhibitors was in store.

When the palm is handed to Warners-First National it is more than an evidence of merit, it is an admission by a great body of exhibitors that good will does accomplish results.

## Zukor Returns

A LEADER returns to his former glory. Adolph Zukor again becomes the chief in command of Paramount.

Indeed, this is a healthy sign, an indication that the men who have suffered with the industry, who have grown with it, attended its labor pains, will continue to take care of it in time of need.

Everywhere exhibitors are commending Zukor's return. It is a silver lining at a time when bright spots have become rare.



# Independent Strength Growing in Territory, Annual Survey Proves

## Quittner Suit Continues

The Quittner suit against the distributors threatens to establish a long distance record.

With prominent executives being called as witnesses daily, it looks as if the trial will keep on for a long time.

## Heard In

**CROSSTOWN**  
Openings, Closings, Clashes,  
Etc.

THE COSMOPOLITAN continues as is. . . . A startling change of policy was due this week from the Roxy. . . . "The Big Drive" smashed through at the Mayfair. . . . It's from First Division. . . . Frank Cambria left the Roxy last week. . . . So did a flock of Roxyettes. . . . Prudential is opening its Smithtown house, January 25. . . . Parkway, Bronx, has gone the legal route. . . . The local Columbians will have their frolic February 18. . . . January 25 was decided on as the postponed installation date of the new Film Board officers.

FRANK AIELLO has the Ronson, Newark. . . . L. B. Fisch intends to run German pictures at the Miracle, Bronx. . . . Sol Saphier last had it. . . . Charlie Zingale is the new operator of the Luna, Brooklyn. . . . The Reo will open in the thirties on 6th Avenue soon. . . . The Rialto is due to close. . . . Walter Seamon has taken back the Cameo, Harlem. . . . Sam Fruchter has taken the Graham, Gerritsen Beach. . . . Herman Blum had it last. . . . Some new people are taking over the Flora, Brooklyn, recently closed. . . . Joseph Leone has the Manhattan President, with a policy of Italian pictures due. . . . W. Rabell, who has a house in Westchester county, has taken over the Pelham, Pelham. . . . Sherman Deeley has taken the Hastings, Hastings.

THE RKO offices moved last week-end to Radio City. . . . Al Sherman, the "Morning Telly" authority, is still broadcasting over the radio. . . . His list of fan mail is increasing. . . . Honestly.

REGENT PICTURES, INC. has been formed to produce and distribute shorts and features. . . . Harry N. Blair is vice-president. . . . The pickets are decreasing in numbers. . . . Lee Blumberg has succeeded Lou Goldberg in the Warner New York houses. . . . Blumberg hails from Philly.

AS YET there hasn't been any concerted action to cut prices in the neighborhood houses. . . . In some spots, the slashes are bound to come, but generally the exhibitors know that they will be the only ones affected and that business won't improve much. . . . Switch of the two Radio City houses to presentations and pictures has resulted in an improvement in business at those two houses. . . . The Warner Club is holding its annual ball the 28th in the Grand Ballroom of the Hotel Commodore. . . . It ought to be quite a time. . . . Harold Rodner, as usual, will be in charge. . . . The George M.

## 1933 Film Board Total Indicates Affiliated Houses Are Decreasing — Seats Increase 16,263 — Tabulation Comprehensive

The Greater New York territory, comprising all of Long Island, part of New York State as far north as Peekskill, and New Jersey from the State line to New Brunswick, showed an increase of 16,263 seats in film theatres during the past year, according to the annual report of the New York Film Board of Trade.

## Motion Picture Salesmen Install New Officials

### Weinberg Heads Group During 1933

Joe Weinberg, Columbia, heads the Motion Picture Salesmen, Inc., for the new year.

Louis Nizer, Film Board secretary, was the m. c. at the installation held last week at the Hotel Astor. A luncheon followed.

Other officers are: 1st vice-president, Joe Felder, Capital; 2nd vice-president, Matt Cahan, Powers; treasurer, Sol Trauner, Columbia; recording secretary, Maurice Fraums, Columbia; financial secretary, H. Carlock, Educational; sergeant-at-arms, Jeff Dolan; directors, Arthur Greenblatt, Invincible; Meyer Solomon, Hollywood; Moe Sanders, Fox; Max Fellerman, Radio; Seymour Schusel, Columbia; trustees, Charlie Penser, Columbia; Jack Farkas, Hollywood.

A good time was had by all.

The Motion Picture Salesmen, Inc., has a lot of things lined up for the new season.

Cohan becomes the latest house to offer movies at a low tariff. . . . With the Hollywood closed, the Warner took on double features, including revivals and then closed.

IT LOOKS as if Warners are getting to be the big boys of the local stem. . . . Their product is not only playing their own houses but also at the Roxy, Radio City, Capitol and other spots. . . . Not only is the Warner fare holding up, but it is timely, topical and saleable. . . . Now, when other companies are finding it hard pressed to get enough releases, Warners have enough to take care of their own theatres and more besides. . . . The inde companies, too, with exploitation pictures, deserve the breaks they are getting.

NOW THAT the Skouras edict of economy has been heard, anything may happen. . . . Assistants have already gone. . . . The Quittner suit is keeping on and on.

LOUIS NIZER represented the folks behind "The Naked Age," when efforts were made to have the censor board pass the show. . . . Finally, test runs were arranged in suburban cities. . . . The Sam Kaplan litigations continue, with a verdict of \$10,000 handed down recently to the four mem-

In 1931 there was a total seating capacity of 1,244,581, as compared to 1,260,844 for 1932. The New York State section in 1931 had 830 theatres, with a seating of 907,029, as compared to 787 theatres seating 930,513 for 1932. The New Jersey district had 345 theatres with a seating total of 337,552 for 1931, as compared to 315 houses with 330,331 for 1932.

Affiliated theatres in the New York area and New Jersey likewise show a change, both in number and in seats. In 1931 the major circuits operated 129 houses in the New York territory with a total seating of 274,539. The new figures show that the circuits are now operating 125 theatres with 272,243 seats. For New Jersey 89 houses, with 141,608 seats were reported for 1931, compared with 90 theatres, seating 157,099 for 1932.

Independents in 1931 operated 957 theatres with a combined seating of 828,434 in the New York sector and New Jersey, while the 1932 report shows 887 houses seating 831,502 operated by unaffiliates.

In the New York division, in 1931, 701 theatres with 632,490 seats were under independent management, as compared with 662 houses seating 658,270 currently. In New Jersey 256 theatres with 195,944 seats were being operated in 1931. This compares with 225 structures and 173,232 seats for 1932.

Further statistics include: sound, 1046; disc, 24; film, 540; disc-film, 482; silent, 56; sound closed, 51; silent closed, 55.

bers suing him. . . . An accounting is also in order.

BROADWAY is becoming a wide-open spot and independents with good pictures are getting the break that was long coming to them. . . . "Vampire Bat," from Majestic and Capital, went into the Winter Garden. . . . And "Strange People," from First Division, is due some time in February.

## Fox-Educational Join

A joint statement issued Tuesday by S. R. Kent, president, Fox Film Corporation, and Earle W. Hammons, president, Educational Film Exchanges, Inc., announced the signing of an agreement whereby Fox, effective January 30, will take over the sales and physical distribution of all Educational and World Wide pictures.

# Orgy of Broadway Price-Cutting Gives Neighborhoods Big Problem

## Capacity Matinees and Weak Nights Result From Main Stem Slashing — Distributors Seek Solution — Terrific Competition Apparent

Slashing of Broadway scales, affecting all houses along the main stem, is expected to have an immediate effect on neighborhood theatres throughout the city.

Already Broadway theatres are experiencing top-heavy matinee business and weak night trade, with the neighborhoods going through the same process.

In one example, in a nabe house, seating 2000, the theatre is filled, at a low scale, during the matinee hours, but virtually empty at night. One observer pointed out that the tendency to have starvation prices in the earlier part of the day is contrary to usual movie methods, states that capacity matinee business is of little value when the house remains empty at night.

It is a known fact that the distributors, particularly those with percentage engagements are scouring around for some solution. One that has been advanced has its merits. It seeks an increasing scale for the matinees and a lower one at nights until the two prices almost reach a balance. By a test ranging over several weeks, it is expected that the habits of the patrons might be changed.

With many going to the movies in the afternoon, and radio, bridge, etc., as night competition, many theatres are doing more business in the afternoons, but losing more when the week's receipts are totalled.

Along the main stem, the Radio City houses are doing an enormous early-bird trade, but a lot of the Broadway theatres are only about half filled during the evening performances.

Local indexes are in a bad way and this new orgy of cutting won't help. About the only solution in sight is the inference that some distributors, in the new season will have a minimum admission price in the contract. The scales are:

**RIVOLI**—(Weekdays), 35c until 1; 55c until 6; 75c until 11; 55c thereafter. (Saturdays, 35c to 1; 65c until 5; 85c to 11; 55c thereafter. (Sundays and holidays), 55c to 2; 65c to 5; 85c to 11; 55c thereafter.

**STRAND**—25c to 1; 40c to 6; 65c to 10.30; 55c thereafter.

**WARNER**—Closed temporarily.

**CAPITOL**—(Weekdays), 35c to 1; mats, 55c; evenings, 75c. (Saturdays), mats, 65c; evenings, 83-99c; (Sundays and holidays), 55c to 1; mats, 75c; evenings, 83-99c.

**RADIO CITY MUSIC HALL**—(Weekdays), 35c to 1; 55c to 6; 75c to 10.30; 65c thereafter. (Saturdays, Sundays, holidays), 55c to 1; 75c to 6; 99c to 10.30; 55c thereafter. (Saturdays), 35c to 1; 65c to 6.

**MAYFAIR**—Sliding scale ranging from 35c morning shows to 75c evenings and holidays.

**PARAMOUNT**—Scale graduates from 35c at morning shows to 99c week-ends and holidays.

### Heard In

## 44TH STREET

Some Slant on the Industry 15 Years Ago

**NICK MANN**, a Skouras relative, is the new manager of the Ossing Victoria. . . . **John Benes** is another of the folk who has been vacationing it. . . . So has **Dave Levy**, Metro. . . . **Milt Kusell**, Para district chief, is better. . . . He was taken sick coming down on the train, but feels almost okay. . . . **Herman Gluckman**, the Capital chieftain, points proudly to the runs of "The Vampire Bat" at the Winter Garden and "Pride of the Legion" at the Globe. . . . Both drew good selling campaigns. . . . **Ed Schnitzer**, World Wide, is feeling a trifle better, too.

**DAVE LEVY**, the Metroite, is back from Havana. . . . The Jersey exhibs officially protested against high rentals at their last meeting. . . . The argument is supposed to be that if the chains aren't paying as they should, why the exhibitors? . . . And life goes on.

**HENRY RANDEL**, Para's Brooklyn exchange chief, misses his pal **Earle Sweigert**, now in Philadelphia. . . . The Warner folk are ready for their annual frolic.

**FIRST DIVISION** has been on its toes this month. . . . What with "Goon-Goon" breaking in the neighborhoods and "Strange People" going into the Winter Garden. . . . The exchange has a good set of Broadway showings this season. . . . And "The Big Drive" is the latest to come through.

**PARAMOUNT'S** new New Jersey manager, **Myron Sattler**, is settling down to business after his jaunt. . . . Many exhibitors have taken some of these short vacation cruises. . . . "Sister to Judas" is the latest in at Syndicate. . . . **Harry Buxbaum** is all enthused over Fox's "Cavalcade" and rightfully so. . . . It's a special. . . . As exhibs have probably heard by now. . . . Exhibitors, incidentally, are wailing over bad business. . . . While the price has a 10 cents limit, with all the B'way cutting anything is likely to happen.

**RIALTO**—Flexible scale being experimented with, ranging from 25c to 75c at various times. Closing scheduled.

**RKO ROXY**—Graduating scale from 35c to \$1.65 for loge seats.

**WINTER GARDEN**—Ranges from 35c to 75c.

Prices indicated include holiday peaks. Because of competition around Times Square, Loew's State, RKO Palace, Loew's New York, have all cut prices. Some of the foreign theatres, too, have slashed.

### Smoking, Please

Most of the Broadway houses have let down the bars and now are allowing smoking on the mezzanine and balcony.

It resulted following the Radio City decision.

**FIFTEEN YEARS AGO**. . . . **S. L. Rothafel**, then managing director of the Rialto and Rivoli, was writing a letter praising **George Loane Tucker** for his picture "Mother." . . . Plans were under way for a movie exposition in New York City, to start February 12, to cost about \$30,000. . . . **Allied Exhibitors' Legislative Committee** and one from **N. A. M. P. I.** met and formed a plan for campaign to get certain legislation through Congress. . . . On combined committee were **Walter W. Irwin**, **P. A. Powers**, **Gabriel L. Hess**, **Ricord Gradwell**, **Arthur S. Friend**, **Frank Rembusch**, **H. B. Warner**, **John J. O'Donnell**, **Ernest H. Horstmann** and **Lee A. Ochs**. . . . **Irwin**, **Powers**, **Rembusch** and **Ochs** were on publicity committee. . . . **Harold Edell**, managing director, **Strand** (managing director was a great title in those days) engaged **G. E. McCune** to design bronze statue in honor of employes in U. S. service. . . . **Frank A. Keeney**, **Keeney Pictures**, planned a \$100,000 theatre for Kingston. . . . **Rivoli**, then the newest and greatest of New York's movie theatres was opened under "managing directorship." . . . Quarterly session of **N. A. M. P. I.** Board of Director, met in Times Building and was well attended, including among those present **William A. Brad**, president; **Arthur S. Friend**, **William L. Sherrill**, **Louis F. Blumenthal**, **Lee A. Ochs**, **Ernest Horstmann**, **Alfred S. Black**, **Louis L. Levine**, **F. S. Eager**, **Joseph Hopp**, **P. A. Powers**, **Walter W. Irwin**, **Paul Gulick**, **Thomas Wiley**, **Gabriel L. Hess**, **Joseph F. Coufal**, **C. C. Burr**. . . . **William Fox** took over **Victory Studio** on Forty-third street and put a company to work there. . . . Court decision forbade the use of "Strand" name in "Harlem Strand" Theatre. . . . **Strand** service flag had twenty-one stars in it. . . . **Myron Selznick** started lining up foreign markets for his pictures.

### Prosperity Signs

Despite the depression, several new theatres are bowing into the local hemisphere.

**Prudential**, after opening up its new 750-seat Northport, Northport, L. I., is opening its 650-seat Smithtown house.

**Century circuit** will open its **Baldwin Theatre** early next month, an 850 seater.

And the **Cameo**, **Ossing**, opened this month with 550 seats.

All houses have adopted the **Icedaire** system of refrigeration.

### Golden's Report

**Edward Golden**, sales manager, **Monogram Pictures**, announces that the company has passed its sales of a year ago by over \$230,000; that each week of the current year, **Monogram** sales have been in excess of last year's sales.

Some record.



Jan 25 '33 pg. 7

How are you going to sell your audience those tempestuous love moments in your coming attraction with **MERE WORDS** or **STILL PICTURES**? It can't be done—not 100%.

When Garbo nestles into her leading man's arms—A-h-h-h! Joel McCrea puts a headlock on the girl of his dreams. **WOW!** Marlene Dietrich glides into a half-nelson with the handsome army officer. **WHAM!** Clark Gable gets a strangle hold on a jungle maiden in a tropical love scene. **ZAM!**

That's the **REAL THING**—the **PULSING, VITALIZED ACTION** that will get every femme in your audience—flapper, matron and grandma. Do the **MEN GET IT TOO?** Boy—and **HOW!** When Lupe Velez throws those torrid lips against the hot ones of her lover, every guy in the house is imagining he's right there.

**ACTUAL SCENES—ACTUAL DIALOGUE—RIGHT FROM THE PICTURE ITSELF—AND YOU'VE GOT A SAMPLE THAT SELLS.**

# NATIONAL SCREEN SERVICE

NEW YORK • CHICAGO • LOS ANGELES • DALLAS • ATLANTA

**EXTRA!! JUST SECURED**  
THE GREATEST ONE-REEL SUBJECT  
**TECHNOCRACY?**  
TALK OF THE DAY—FRONT PAGE PUBLICITY

**KEEP YOUR EYES**  
ON

**STANDARD**  
BUFFALO - ALBANY

**AGAIN PROMISES**  
**MADE GOOD**

*With*

"THIRTEENTH GUEST"  
"STRANGE ADVENTURE"  
"GUILTY OR NOT GUILTY"  
"SELF DEFENSE"  
"B'WAY TO CHEYENNE"

and Others

**FROM MONOGRAM**

"SHOP ANGEL"  
"EXPOSURE"  
"RED-HAIRED ALIBI"  
"DARING DAUGHTERS"

and Others

**FROM TOWER**

"PRIDE OF THE LEGION"  
"HURRICANE EXPRESS" (Ser.)  
"DEVIL HORSE" "  
"LAST OF MOHICANS" "

**FROM MASCOT**

**AND OTHER INDIVIDUAL**  
**ATTRactions**

We claim the credit of being the most consistent as well as the most reliable source of supply of a complete action program so essential to 80% of exhibitors everywhere.

**STANDARD and CONFIDENCE**  
**ALWAYS GO TOGETHER**

**THINK IT OVER! COMPARE!**

*Heard In*

**B U F F A L O**  
Plenty Doing. She Misses  
Nothing

*By Mary Ann*

HARRY DIXON, JR., RKO manager's son, has a new bulldog, which he named Skippy. . . . What's this I hear about the Maw's of Metro. . . . Rumored there are going to be more Maw's. . . . Leo Miller, formerly booker for Publix-Comerford houses, is now associated with Harry Thompson in booking for the Albany Skouras houses. . . . Even Ben Bernstein, Bernstein interests, was not immune to the prevalent epidemic of the flu. . . . Sid Samson, Fox, and Al Barnett, Universal, have made their return safely from New York. . . . Effie Bettigole, manager, Kenmore, just a tough guy, scored a quick decision over Kid Influenza. . . . Morris Fitzer, managing director, New Arcadia Theatre, Syracuse, was in again. . . . George Ferguson, Columbia salesman, just bought a new Graham. . . . Joe Miller, Columbia manager, just returned from a sojourn in Havana. . . . We are reminded of Joe's well known "telephone" propensities, when we learned that some of his well wishers presented him with a toy telephone at the dock before sailing to keep him in trim.

THE ENTIRE INDUSTRY is helping August Schoenle, post clerk, Buffalo Metro, and his wife regain their feet again. . . . Fire destroyed their home and took away their eight months old babe, August, Jr. . . . But the local film folks determined to do their bit. . . . Use of the Elmwood Theatre came from Mike Shea. . . . The M. P. T. O. is selling tickets, and the money from the benefit will give some new ray of hope to the Schoenles and their new babe which is expected in a few months. . . . The manner in which all co-operated to give help to one in need deserves a hand.

SHEA'S BUFFALO, has reduced price after 6 P. M. to 55c. . . . Eddie McEvoy, eastern sales manager, RKO, spent a few days with his local group. . . . Martin Seed, son of Warner's local manager, is now a necktie merchant. . . . Teddie De Boer, Publix coast control wizard, is in Buffalo. . . . Scott Lett is trying to pin Joe Weinstein to his desk long enough to install the booking records in the Buffalo office. . . . Warner Brothers have a "Smashing Thru Again" drive from January 15 to February 25. . . . If Harry Seed wins the drive, he certainly will take a vacation. . . . Jack Bullwinkle, Columbia salesman, was in sole charge of the Columbia office during the holiday vacations of Donohue and Miller, booker and manager, respectively.

CHARLIE HAYMAN, president, Lafayette Theatre, just shoved off for Florida in his brand new Cadillac. . . . George Lynch, Schine Enterprises, is around. . . . R. J. Fisher's circuit, Phelps Theatre, Phelps; Capitol, Caledonia; Dixie, Livonia, has temporarily closed. . . . Sophie, genial film inspectress at Columbia, is seriously ill at home. . . . Tim Donohue, Columbia booker, spent the holidays at his home in Boston. . . . George Ferguson, Columbia salesman, broke in his new car by driving to New Jersey. . . . Emmie Dickman, pioneer film man in Buffalo, has discovered a new plan which really saves hair. . . . Bry and Ethel Stoner, formerly M-G-M, Buffalo, spent the holidays in Buffalo. . . . Harry

*Says Fenyvessy*

A. A. Fenyvessy, general manager Strand, Madison, West End and Family Theatres, Rochester, broke into print in the Letters from Readers column in the "Times-Union," calling on the public to aid the independent theatre operators. He revealed many of the troubles of managers, declaring they are helpless in competing with the "chain houses belonging to the trust."

Manager Fenyvessy particularly flayed block booking and called upon the public to write letters to their congressman demanding support of Senate Bill No. 3770.

Dixon, RKO, is getting to be quite a contract player. . . . Mrs. Henry Kahn spent the holidays with the O'Shea's.

SID SAMSON, Fox manager, is shouting from the roof tops "Cavalcade" is the greatest picture ever produced. . . . Gus Lampe, manager, Eckel Theatre, Syracuse, visited the Fox and Universal Buffalo exchanges. . . . Warner Brothers theatre department men, Wilbur Grant, booker; Ralph Crabel, zoning manager; Louis Lazar, district manager, spent most of this week in Buffalo completing their bookings for next month. . . . Warner sales staff are highly elated over the fact that three of their pictures are being shown day and date at three of the largest New York houses.

PALACE THEATRE, Lockport, which has been closed for two weeks due to litigation, opened on New Year's Eve under the management of Lock City Theatres, Inc. . . . Charles E. Dickinson, Jr., son of the owner, is in charge. . . . Michael Shea was one of the honorary pallbearers at the funeral of Norman E. Mack.

THEATRE CHANGES INCLUDE Orpheum Theatre Baldwinsville, reopened by M. J. Gutstadt. . . . Variety Theatre, Baldwinsville, M. J. Gutstadt, has closed. . . . Palace Theatre, Cattaraugus, A. Bamford, has closed. . . . Seneca Theatre, Seneca Falls, Charles Fornesi, has closed. . . . Broadway Theatre, Buffalo, B. E. Krystaniak, has closed. . . . Star Theatre, Williamson, has been taken over by L. Astrachan and B. Freedman. . . . Star Theatre, Addison, has been reopened by Mrs. B. S. Newman. . . . Park Theatre, Hammondsport, has been taken over by N. H. Wood. . . . Palace Theatre, Cattaraugus, open Friday and Saturday only, with Arthur Bamford manager. . . . Palace Theatre, Lockport, now operated by Reliance Theatre, Inc., Charles Dickinson, Jr., manager. . . . Star Theatre, Williamson, has changed to Le Roy equipment.

AROUND BUFFALO FIFTEEN YEARS GONE BY. . . . Western New York theatres were feeling the shortage of coal and gas with some fearing to go dark or on part time. . . . Fuel shortage closed Peerless in Cuba. . . . C. C. Charles was appointed manager of Victor Film Service. . . . He came from Albany Universal office. . . . Lee Langdon, Rex Exchange, Albany, joined Victor in Buffalo. . . . A. Carrick, formerly Fox, Syracuse, became salesagent for Goldwyn, Buffalo. . . . Harold B. Franklin, then manager of Shea's Hippodrome, was energetically showing his originality in the stage settings he designed.

## Heard In

**E L M I R A**

Slash in Daily Advertising Apparent

By Jay

EVERY MANAGER'S OFFICE in town is sporting one of the NEW YORK STATE EXHIBITOR calendars. . . . And the managers say that, next to money, it's the best thing around. . . . The new front cover has made a great hit with everybody. . . . "It's now as good as the inside," said one manager.

A FASHION SHOW with local society girls showing the late models in gowns and other apparel, added to the regular picture, drew large business to Keeney's 19-21. . . . Regent, using second run pictures soon after their showing at Keeney's and the Strand, also Warner houses, is attracting crowds. . . . Midnight and early bird performances, gift shows, amateur nights and presentation of fountain pens are being used to boost business. . . . Musical revues and pictures seem to form a happy combination at the Colonial. . . . Warner Brothers houses here have cut down on newspaper advertising.

**BUFFALO**

JACK KAPLAN, United Artist, is sporting a new overcoat. . . . Dewey Schlieder, prominent man for the Film Folk in Buffalo, is trying to sell insurance to the film managers on a percentage basis. . . . Charlie Taylor, publicity director Shea Theatres, just returned after an attack of flu. . . . Bill Brereton, Charlie's assistant, carried on. . . . Mike Shea is in Buffalo and still talking about his granddaughter Donata. . . . Harry Rosenquest, Vitagraph short subject sales manager, dropped in and spent a few days with Harry Seed. . . . Milt Kusel, Paramount district manager, visited recently. . . . A number of changes in personnel have just been announced by Michael Shea. . . . Edward Miller, manager, Roosevelt, goes to the Bailey. . . . Frank B. Quinlivan, manager, Bailey, replaces Carl J. Rindscen at the Kensington. . . . Rindscen has gone over as manager, Elmwood. . . . George Rosing takes over the reins at the Roosevelt. . . . George Rosenow has resigned as manager, Elmwood.

BURGLARS broke into the Rialto Theatre, Buffalo, and made a very small haul. . . . Herbert Hoch operates the house. . . . Mabel O'Shea, wife, Ted O'Shea, manager, Buffalo M-G-M, was taken to the Buffalo General Hospital to undergo a major operation.

BUSINESS IS IMPROVING!! So opines Herbert Silverberg, the local barrister for the producers. . . . Harry Swerdlow, demon premium genius, has returned to Buffalo after a highly successful campaign in Central New York. . . . Harry presented conclusive proof that his "exclusive combination" deals are packing 'em in and has already sold the idea to some local exhibitors. . . . Without apologies to W. W. What well known film man took his hasty departure from a night club recently when the arrival of his sweetie's husband was announced? . . . And who, among the local M. P. T. O.'s refused to book "Kid From Spain," because he wanted no more animal pictures?

**MGM Wins**

Supreme Court Justice Staley, of Albany, has directed a verdict of \$760.14 in favor of MGM, Inc., in a suit for \$1,069.94, brought against the West Shore Theatres, Inc., operators, Orpheum Theatre, Kingston.

The plaintiff brought suit against the theatre owners, alleging that six contracts for the first-run showing of certain pictures were violated. The defendant contended that the producing company released the pictures to a second-run theatre before a 60-day protection period had expired. The theatre owners filed counter suits in which damages of \$5,000 were sought. These claims were dismissed at the end of the case.

## Heard In

**B I N G H A M T O N**

"Mummy" Hoax and Irate Sheriff

By Chap

EXHIBITOR in its new dress made much of a hit here. . . . Those in Binghamton who received the new calendar issued were pleased. . . . It's the first thing seen when visitors walk into Manager Dave Cohen's office and Fred Perry and Jerry Burke have theirs in back of their respective desks. . . . R. A. "Bob" Bertschay, division manager First Division, was in town boosting "Goon-Goon." . . . Manager Fred Perry reports that the use of local radio station as a means of ballyhoo shows box office results. . . . A radio skit written by Perry and presented by four volunteer players went over big during the exhibit of "20,000 Years in Sing Sing."

BINGHAMTON POLICE prevented the showing of "China Express" in a downtown lodge hall. . . . Those in charge of the film in the city to show the picture claimed the accusation was false and stated that the picture was to have been shown here to raise money for the Hunger Marchers. . . . Manager Fred Perry, Capitol, planned to use a mummy for display purposes for "The Mummy," but was forced to use two. . . . He "planted" one on a farm just outside the city line and then sent numerous calls to the Sheriff's office reporting a haunted house in that vicinity. . . . The Sheriff got the call and the mummy. . . . The best Fred Perry could do was to get out of paying the expenses of the deputies for making the run. . . . Sheriff Charley Kress kept the mummy locked in a garage and refused to release "him" for his appearance in the lobby of the Capitol Theatre the next day. . . . So Perry was forced to get a substitute. . . . The "stunt" had its effect though and there was plenty of publicity. . . . One news-sheet sent a cameraman and two feature writers to the scene, but when the Manjed learned he had been "hoaxed" along with the Sheriff he refused to run the story. . . . The other sheet was "in" on the deal, so Perry and the Capitol box office did not fare badly. . . . One of the Comerford houses in nearby Johnson City offers four vaudeville acts along with its feature movies. . . . The house is the new Enjoy Theatre.

## Heard In

**R O C H E S T E R**

Benefit and "Sign" Squawks Aplenty

By Eeatch

THEATRES AND STAGE HANDS UNION are co-operating in benefit show at the Century for Ben Connolly, former stage manager, Eastman. . . . Charles Cole, stage manager, Palace, Harry Royster, district manager for Publix, Bert Caley, Charles Parker and Irwin Solomon are the committee in charge. . . . Manager Paul Fenyvesy, Madison, arrived to find the safe cracked, but burglars had been frightened away leaving \$500 intact. . . . Lights dimmed at Loew's Rochester as mark of respect the day of Coolidge funeral. . . . Auto Show boosts business with folks coming in from the rural communities and stopping to see a picture show.

THEATREGOERS prefer music hall type of vaudeville 2 to 1, according to survey by the "Rochester Journal." . . . Manager Solomon, Century, is trying a 15-cent matinee one day a week against regular prices of 25 in afternoon and 40 at night. . . . Lyceum Theatre listed on route of Union Theatre League. . . . Chateau is running "amateur nights." . . . Manager Harold Raives, Regent, received 300 letters on "Sign of the Cross" film, most of them criticising the picture. . . . Hav Nash, publicity man for the Shine theatres, is running a contest asking public to identify pictures of front view of the five theatres in the city with free tickets for the winners. . . . Helen Ankner installed permanently as organist at the Century.

**Ritzy Mayor**

Taking a leaf from the book of etiquette of the Governor of Kentucky, "Rolly" Marvin, much publicized mayor of Syracuse, has surrounded himself with a brand new staff of 21 members, recruited with diligent care from the Syracuse Rialto. So far the managing directors, assistants and newspaper critics who guide the destinies of Syracuse theatres have been assigned no duties nor equipped with no uniforms, but they are each the recipient of a gleaming gold badge, identifying them by name as members of the mayor's staff, City of Syracuse.

## ST. CHARLES

AN ENTIRE BLOCK ON THE BOARDWALK  
ATLANTIC CITY

A Smart Hotel in America's Smartest Resort

ELECTED THE foremost seashore resort hotel, the St. Charles will serve you faithfully. Open throughout Winter because the semi-oceanic climate provides escape from sharp winds and bitter cold. Very special rates during the healthful Atlantic City winter.

IDEAL CONVENTION FACILITIES  
ATTRACTIVE RATES

### Buffalo Fund Up

An organization is being perfected by the employees of the various film distributors in the Buffalo zone for the purpose of creating a permanent fund to be applied to the relief of those members of the industry who are in need thereof.

Sid Samson and Al Barnett are the arrangement committee. Meeting held recently was addressed by L. E. Blumenfeld, Ralph Maw, Harry Seed, Bill Bork.

### Heard In

**ELIZABETH**

George Kelly Honored—  
Westfield Vaude

GEORGE KELLY, former Ritz manager, now in like capacity at the Oritani, Hackensack, was presented with a gold honorary membership card in Local 80, Theatrical Stage Employees. . . . Vaudeville has gone from the Liberty. . . . Rialto, Westfield, is talking weekly vaudeville. . . . Such system now in vogue in Oxford, Plainfield. . . . Lou Weislogel, stage manager, Ritz, has been down with the grippe. . . . Place was filled by John Harrigan. . . . Band leader on the stage is a permanent fixture at the Oxford. . . . "Romance of Cranford," with an all-Cranford cast, was screened at the North Avenue Theatre, that place. . . . Another film, showing Westfield-Cranford football game, also pleased.

A HOSPITAL LIEN CLAIM has been posted with the county clerk against the Liberty, as a result of an accident to a patron of the house. . . . Regent has brought matinee prices down to a dime. . . . Executive of Skouras chain hopped in at the Liberty the other day. . . . That dinner for John Bechtle, stage employees' head, is just around the corner. . . . They've painted the foyer of the Ritz in lily white. . . . Sunday shows get a break from suburban residents. . . . "Pop" Bang has gone into definite retirement.

MME. EUGENIE'S dancing kiddies, an all-Elizabeth troupe, caught on at the Ritz. . . . Linden has some 16,000 residents, but only one picture house. . . . Mayfair, Hillside, sits tight with a steady patronage. . . . Only about a half-dozen houses in New Jersey operating with daily vaudeville programs. . . . Stage entrances of all city theatres have their walls adorned with many "rooms to rent" signs. . . . Warner Brothers have ordered a cut down on free passes. . . . And so it goes.

### Canastota Gloomy

Depression has hit the town of Canastota such a hard blow that the folks are without movie fare entirely since the closing of the Avon, town's single motion picture house.

### Crabill Visits

Ralph E. Crabill, Warner Brothers' district manager, Jamestown, spent four days recently in Buffalo with Lou Lazar and Wilbur Grant, booking pictures for Jamestown district.

### "The Cheyenne Kid," From Radio



Tom Keene and Roscoe Ates are the leads in the Radio show of that name.

### Warner Men Meet

Lou Lazar, Warner Brothers zone manager, with headquarters in Albany, called a meeting on January 16 at Olean, to which managers of the Jamestown district were invited.

Those attending were: Fred Walters, Palace, Jamestown; Jack Mahar, Winter Garden, Jamestown; Nick Kauffman, Family Theatre, Batavia; Dalton Burgett, Capitol, Dunkirk; Sidney Mattison, Diana, Medina; Fred Weinberg, Babcock, Wellsville; Thomas E. Roberts, Havens and State Theatres, Olean. Accompanying Lazar was Wilbur B. Grant, Warner Brothers' booking representative. Present also was Ralph E. Crabill, district manager, with headquarters in Jamestown.

### Syracuse Slash Sought

Police and License Committee of the Syracuse Common Council will consider the request of theatre operators for a reduction in the present license fee, running at present up to \$300. A delegation presenting the request to Mayor Rolland B. Marvin, directed attention to the slump in patronage and the fact that box-office tariffs have been considerably lowered.

### Plank Succeeds Lorence

Herman Lorence, manager, Strand and Cataract Theatres, Niagara Falls, has retired. He is succeeded by George Plank, who, for nearly seven years last passed, has been advertising director for Paramount-Public in the southeastern section. Plank has had a wide and varied career in theatrical work, having been theatre manager and advertising director for Paramount-Public for 14 years. He has established a home at 1310 James Street, where he intends to reside with his wife, six-year-old daughter and his mother-in-law, Mrs. A. C. Hall.

### Rochester Grosses Up

Rochester managers are agreed that the entertainment business in this city is definitely on the climb. First noticed just before the first of the year and steadily growing. Week-end receipts are better than any time during the past two years and stand-up business is becoming frequent.

### Incorporations

Theatre Supply and Service Company Inc., of Manhattan. To deal in motion picture equipment, etc.

### Clyde Beatty, Betty Compson and Others



And U's "The Big Cage," "Destination Unknown," and "They Just Had to Get Married" are recognized.

**MORE RKO-RADIO  
MONEY PICTURES**

The Four Star Smash \* \* \* \*  
Now in its third week at the  
Radio City RKO Roxy Theatre

**ANN HARDING  
LESLIE HOWARD**  
in  
"THE ANIMAL KINGDOM"

**JOHN BARRYMORE**  
in  
"TOPAZE"

The New York, London and Paris  
stage hit

Thrill-Romance of Hollywood's  
Death Defying Stunt Men!

**LUCKY DEVILS**  
with  
**BILL BOYD  
WILLIAM GARGAN**

Destined to Startle  
the World!

**KING KONG**

**RICHARD DIX**

as  
"THE GREAT JASPER"

A modern Don Juan who worked  
at love...and loved his work

**LIONEL BARRYMORE**  
in  
"SWEEPINGS"

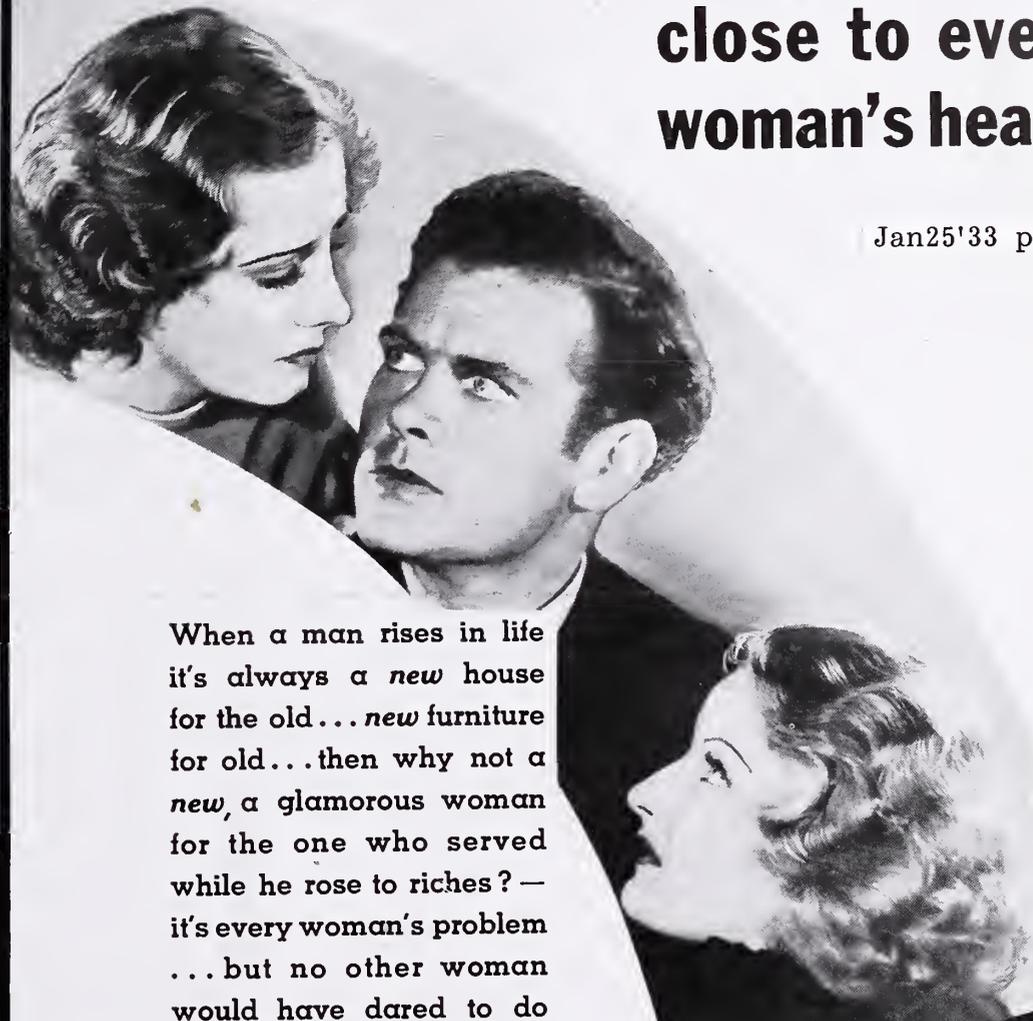
From  
Lester Cohen's Sensational Book

**CONSTANCE  
BENNETT**

More alluring than ever...  
more gorgeously gowned in  
"OUR BETTERS"

**Lovely IRENE DUNNE**  
triumphs again in a drama  
close to every  
woman's heart!

Jan 25 '33 pg. 11



When a man rises in life  
it's always a *new* house  
for the old... *new* furniture  
for old... then why not a  
*new*, a glamorous woman  
for the one who served  
while he rose to riches? —  
it's every woman's problem  
... but no other woman  
would have dared to do  
the desperate thing this  
woman did to hold her own!

**"NO OTHER WOMAN"**  
with

**IRENE  
DUNNE**  
**CHARLES  
BICKFORD**  
**GWILI ANDRE**  
**ERIC LINDEN**

From Eugene Walter's  
Stage Success "Just  
A Woman"  
Directed by J. Walter Ruben



DAVID O. SELZNICK, Executive Producer

## Heard In

## ALBANY

McEvoy Visits and Pielow Travels

By Bill

EDDIE McEVOY, eastern sales head, RKO, was a visitor along Film Row recently. . . . He was formerly special representative in Albany for FBO and also divisional manager for Pathe. . . . Ralph Pielow and Mrs. Pielow will take their annual vacation in February, making a trip to Miami and back in two weeks. . . . "Going to motor down?" Ralph was asked. . . . "Not on your life," he replied. . . . "This is to be a vacation. . . . I might, from force of habit, stop at all the movie houses and try to sell the exhibitors."

ALEX TAYLOR, Bolton Landing exhibitor, has taken over the Happy Hour, North Creek. . . . D. G. Brackett, chairman of the Firemen's Hall committee, Windon, has given up the management of Firemen's Hall. . . . Maurice Sullivan, attorney of Windom, will succeed him. . . . Christopher H. Buckley, owner, Harmanus Bleecker Hall and the Leland theatres, Albany, has been confined to his home with grippe. . . . Harry Black is now doubling as manager and publicity man at RKO Palace Theatre, Albany, since A. S. Rittenberg, former publicity man, has been made manager of the RKO Proctor's Troy Theatre.

HARRIET FAHEY, cashier, First Division, was driven by Mrs. Harry D. Black, wife, manager RKO Palace Theatre, for her vacation in New York. . . . Visitors at the Warner Albany exchange in January included Harry Rosenquest, assistant general Vitaphone sales manager, and Bill Clark, short subject buyer for Warners. . . . Lou Lazar, divisional manager, and Wilbur Grant, booker for Warners, spent a week of January at the Buffalo exchange. . . . Walter Suckno, who has managed the Arbor (neighborhood house) Albany for years, has sub-leased it to Sam Rosenblatt, Albany. . . . Both "Frisco Jenny" and "The Kid from Spain" won a second week at the first-run Warner Ritz after a week at the Warner Strand, Albany. . . . Ray Smith, Warner exchange manager, has been on the sick list.

HARRY McNAMARA, Valatie Theatre, Valatie (he is also the postmaster until the Democrats get in power and appoint his successor), was one of a committee of Valatie business men who, when an industry was threatened with closing, went to New York to see the officials of the industry and arrange terms on which it could continue to operate. . . . Despite adverse business conditions in Port Henry, Derry Theatre, Frieder and Grossman chain, Charles Derry, and Empire, Allen Sarrin, are doing business. . . . Park, Glens Falls neighborhood house, that has been open and closed for the last five years, is open again, with a Mr. Allen from Utica as exhibitor. . . . There are five theatres in Glens Falls, with two playing both films and vaudeville, and the town has only 15,000 people.

## Utica Cuts

Olympic, Utica, has a new schedule of prices. Playing three acts of vaudeville and pictures, the list is: Matinee, balcony, 15 cents; orchestra, 20; nights, balcony, 20; orchestra, 25. Evening prices prevail Saturday, Sunday and holidays.

## "Strange People" Looms On the Horizon



And Hale Hamilton, Gloria Shea and John Darrow head the cast of this Chesterfield mystery thriller, distributed by First Division.

## Heard In

## JAMESTOWN

Kidding Roberts and Some "Frisco"

By Bedell

WHEN "FRISCO JENNY" was shown at Warner Brothers Winter Garden, Jamestown, an effective tie-up was made with "The Jamestown Post," a local young lady was dressed and made up to resemble the main character of the film, and appeared at various places of business throughout the first day the picture was shown. . . . Persons who saw and recognized her as the character, and who were carrying copies of the newspaper were each given a one dollar bill upon making their recognition known. . . . Report is that Sid Mattison, manager, Warner Brothers Diana, Medina, has some pretty good looking fronts since he started wielding the paint brush himself.

WE UNDERSTAND that Freddie Weinberg, Warner Brothers Babcock, Wellsville, is having good success with his amateur nights. . . . Tom Roberts, Warner Brothers Havens and State Theatres, Olean, seems to be getting the reputation of being Olean's Beau Brummel. . . . Rumor is that since Tom moved from Jamestown to his present assignment, crowds of girls are hard to handle at matinee performances at the Havens.

## Mahar Shifts

Jack Mahar, manager, Warner Brothers' Majestic, Hornell, has been transferred to Warner Brothers' Winter Garden, Jamestown.

## Heard In

## SYRACUSE

Flesh Out As Job Insurance In

By I. S.

FLESH IS AGAIN a missing quantity in Syracuse theatres, with the Ritz, single exponent of stage shows, eliminating independent vaude to continue on a straight talkie policy. . . . Al Robbins, recently associated with his brother, Nathan, in the operation of the Ritz, has aligned himself with Jack Linder as up-state representative. . . . Mme. Ernestine Schumann-Heink, playing the Paramount, did only fair business. . . . Paramount went to a \$1.50 top for a road show of "The Sign of the Cross."

"JOB INSURANCE" in accordance with the newly devised Syracuse plan for the return of prosperity, has been given employees of the local theatres, assuring those already employed of work during the present year. . . . Using as its slogan "Prosperity Begins at Home," all employers of labor have been asked by a central committee to assure the men in their employ of a definite income for the twelve months of 1933. . . . Idea is presumed to eliminate fear of unemployment and thus loosen the purse strings of those engaged in gainful occupation.

## Warsaw Bankruptcy

Involuntary petition in bankruptcy has been filed against Fisher and Aprile, operators, Farman Theatre, Warsaw. Robert W. McNulty is the attorney.



*Simplex-Acme*  
**SIGHT  
 SOUND**

*Perfection in both*  
 for the Theatre of Moderate Size

● The last and most formidable barrier against perfectly synchronized Sight and Sound Projection for small and medium-sized theatres has been removed. The small theatre can now successfully compete with the best of the big houses on the point of quality in talking picture presentation. The new Simplex-Acme, complete sound-on-film projector unit, has brought Good Projection with Perfect Sound Reproduction to hundreds of exhibitors whose equipment heretofore has not provided this all-important essential to successful money-making operation. Here is a compact, precision built, scientifically balanced complete unit—a combination of excellence in which the last word in achievement for Perfect Sight and Sound is embodied. The cost of complete Simplex-Acme equipment is no more than that of new standard projectors, without sound apparatus. . . . You are urged, in your own interests, to see this remarkable unit in operation at once. Come in or mail the Coupon for a detailed description of its mechanical fine points and get our exceptional trade-in and time-payment proposition.



—our Broadside for Better Business. Are you getting it?

National Theatre Supply Company:  
 (Mail to branch office nearest you)

Send full details about the new Simplex-Acme unit, with prices and terms. We are now using \_\_\_\_\_ [make] projectors, with \_\_\_\_\_ [make] sound equipment. Our throw is \_\_\_\_\_ feet.

Theatre \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_  
 Signed \_\_\_\_\_ (Owner-Manager)

*National*  
**THEATRE SUPPLY COMPANY**

500 PEARL STREET  
 BUFFALO



1560 BROADWAY  
 NEW YORK CITY

**Receivers Removed**

The Appellate Division of the Supreme Court, by the unanimous vote of its five judges, this week set aside the order of Justice Salvatore Cotillo establishing a receivership for Local 306, Moving Picture Machine Operators' Union.

The decision was without opinion.

The International Alliance of Theatrical Stage Employes, parent body which ousted the officers of 306, was authorized to take charge of the local if within five days it can put up a \$50,000 bond.

Judge Cotillo's order is allowed to stand only insofar as it denies the petition of Sam Kaplan, deposed president of the local, in his application for a temporary injunction to restrain the international from enforcing its order removing him from office.

Trial of Kaplan's suit for a permanent injunction to the same end was set for this week.

Further attack upon the action of Justice Cotillo in appointing receivers for Local 306 had been made by the Central Trades and Labor Council of Greater New York prior to the action of the Appellate Division.

**Heard In**

**NEWARK**  
Vaude in and Out—Happy Days

By Bob

SHORTLY after vaudeville returned to Newark, Proctor's and Loew's, the Shubert, which had been showing vaude-films, called it a day. . . . It had been a profitable experience for M. S. Schlesinger, however. . . . House is now dark. . . . Newark is suffering a film shortage, this being a Godsend to Gotham's indes. . . . Mosque must soon close again because of lack of screen material. . . . Terminal and Branford going in for double features hasn't helped matters. . . . Bandit who did a solo at Paramount-Newark and Mosque, a few weeks apart, was nabbed in New York. . . . Henry Okun and Sidney Franklin, press agent and managing director, respectively, of Little Theatre, have gone their separate ways. . . .

POLICE CHIEF MERELL turned thumbs down when newsreel men flocked to town to make flickers of Robert E. Burns of chain-gang fame, who was grabbed here. . . . Louis Tepper, head of the Art Sign Company, which does lobby displays for most local theatres, has returned from a jaunt to Hollywood. . . . Stayed out in the film colony for ten weeks. . . . Little Theatre, which began its week on Thursday, has switched to Sunday openings. . . . Children, that funny odor in town doesn't come from the glue works. . . . It's BUSINESS!

**Springer-Cocalis Add**

As rumored several weeks ago, Springer-Cocalis circuit has added the Beacon, upper Broadway, to its list.

The house was taken on a deal with the bondholders. Max Cohen had it last.

**"A Brahmin's Daughter," From Kendall De Valley**



With new recording, the operalogue, "A Brahmin's Daughter," approaches new heights. Educational distributes.

**Cohen Enclosing**

George Cohen, up-state showman, who took over the Cortlandt Theatre, Union City, N. J., is going to make an all-year proposition out of the house.

House, with loads of windows and a movable roof, will be fixed up so that it will be a permanent proposition. Previously, it played mostly to the summer trade.

**Sobel Out On Bond**

Pending decision on his appeal from an attempted arson charge, Eli Sobel, Rome, Camden Theatre, has been given his liberty on a bond of \$10,000.

Granted a certificate doubt by Supreme Court Justice Dowling, Sobel was released from Auburn prison.

**Chesterfield Deal Set**

George R. Batcheller has announced that the newly organized Interworld Productions, Inc., will supervise the domestic sales and distribution of all Chesterfield and Invincible pictures in unsold territories. Budd Rogers, Interworld, will direct the sales under this new plan.

**Ziegfeld Passes**

Ziegfeld Theatre, long a legitimate citadel, will have a new moving picture policy when it opens within a month.

House will probably play second-run fare of the better class. Loew's will operate. W. R. Hearst, Inc., had it last.

**"The Big Drive" Looks Like a Clicker**

First Division is distributing Albert L. Rule's "The Big Drive," which is now playing on Broadway and which is packing 'em in at the Mayfair Theatre. The picture, including official government movies of the world, is an exploitation natural for any houses and a likely claimant for big grosses.

A huge campaign is available. Wherever the show has played it has accounted for tremendous business. All the big circuits have tied up for it. In short, it is a showman's natural.

**"Employees Entrance" Is a New Angle**



And Warners included Warren William, Loretta Young and Wally Ford in the cast.

Heard In

PASSAIC

Neary Succeeds Cherry at Nutley

By Eye-Ess

HAMILTON D. CHERRY has retired as manager of Skouras Franklin Theatre, Nutley, to be succeeded by Michael J. Neary. . . . Cherry came to Nutley from Philadelphia when the Franklin was a Fox house. . . . He made many friends and when an attempt was made to transfer him when Skouras took over the house last August, a group of prominent Nutley residents raised a howl. . . . Harold Hecht, son of Harry K. Hecht, owner of the Palace and Rialto in Passaic, was confirmed in the Jewish faith at Temple Emanuel, recently. . . . A talking and sound Hungarian movie, "Csardashercegno," was well attended at the Palace.

CAPITOL (Warner Bros.) has inaugurated a new weekly program, with two changes instead of three a week. . . . Manager Bill Weiss will put on new bills Saturdays and Wednesdays. . . . Max Hecht, manager, Rialto, has returned from Pacific Coast. . . . Announcement has been made of his engagement to Miss Ethel Cohen, Hollywood. . . . Garry Voorman, manager, Montauk (Warner Bros.) ran Williamson "Beneath the Sea," as a special feature with "No Man of Her Own." . . . The town's elite is going in for movies as entertain-

Middletown Sunday Move

Central Labor Union, Middletown, has started a campaign for Sunday movies, claiming too much money is going to Port Jervis, Beacon, Walden, Sussex and other "open towns." Another argument is that Sunday films will provide additional employment for theatre workers and indirectly to employees of utility corporations supplying heat, light and power.

Labor organization is acting on its own initiative.

First move will be circulation of a petition to the Common Council to submit the proposal to citizens at the November election.

ment at its social sessions. . . . Kenilworth Society enjoyed a flicker program at the home of Mrs. William A. Barry in the exclusive residential district, recently. . . . Ed Reardon, local columnist, got a laugh out of a Fu Manchu flicker at the Capitol last week.

A TYPICAL PRISON CELL was fixed up in the lobby of the Montauk to advertise the showing of "20,000 Years in Sing Sing." . . . Manager Voorman also had lively ballyhoo for "Farwell to Arms," and "Frisco Jenny." . . . First Slovak talkie in America, "The Bartered Bride," is scheduled for January 26 by St. Mary's Parish. . . . Strand,

Clifton, and Palace, Passaic, still hand out china to lady patrons. . . . RKO Rivoli, Rutherford and Ritz, Garfield, still conducting "break-in" nites.

THE "LOOKING BACK" column in the "Herald-News" recalled how plans were being drawn by Architect Abram Preiskel for the \$450,000 Montauk, ten years ago. . . . John Flynn, publicity agent for Cecil B. De Mille's "Sign of the Cross," gave an interesting talk to the Better Films Committee, Rutherford. . . . Jack Portee, manager, Rex, East Rutherford (Gottesman), donated use of the house to Mayor's Unemployment Relief Committee for benefit boxing show. . . . Manager Wheeler, Strand, Hasbrouck Heights, who was arrested for showing Sunday movies recently, has protested to the Borough Council. . . . He charges discrimination and wants all stores and business houses closed on the Sabbath unless he is permitted to operate, too.

RKO Wins

Motion Picture Producers and Distributors of America, Inc., gives each year to that motion picture exchange in the United States which has the best fire prevention record a cup.

At the headquarters of the M. P. P. D. A. this trophy was presented by Will H. Hays to RKO for 1932, and received by Ned Depinet, vice-president, in charge of distribution for RKO. Dipinet accepted this trophy on behalf of Jack Osserman, the RKO Chicago branch manager, and the entire personnel of his office.

*Edw. Hammons presents*  
**BELA (DRACULA) LUGOSI**  
 in **the DEATH KISS**

**PLAYS ROXY**      **WEEK OF Jan. 27**

WITH ADRIENNE AMES, DAVID MANNERS, ALEXANDER CARR, VINCE BARNETT. DIRECTED BY EDWIN MARIN.

IT'S FULL OF THRILLS! IT'S FULL OF FUN! IT'S FULL OF MYSTERY! IT'S FULL OF BIG NAMES!

**KBS**  
 California Jiffy Studios

**Encourage COMPETITION**

Under the old monopolistic system you were forced to take long scene trailers.

NOW you can choose shorter, more powerful trailers that are BETTER and COST LESS.

Don't sign with others until you see Exhibitors Trailers.

**EXHIBITORS SCREEN SERVICE INC.**

NEW YORK: 630 Ninth Avenue  
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 DALLAS: 508 Park Avenue  
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EXECUTIVE OFFICES AND STUDIOS: 203 West 146th Street, New York City

# BETTER MANAGEMENT

An open door to the box-office for every Exploiteer and Manager

## With Coffee

A grocery store in Goshen, county seat of Orange, worked a new one the other day. To every person buying five pounds of a certain brand of coffee, a ticket to the Central Theatre was given.

## Wardens See "20,000"

Wardens of New York State prisons who were in Albany for a conference January 9, were the guests of Warner Brothers at a private screening of Warden Lewis E. Lawes' picture, "20,000 Years in Sing Sing." Warden Lawes was the only one not present. He was viewing the premiere of the picture, the same night, at the Strand Theatre, New York. The screening took place in the projection room at the Warner Exchange and Louis Lazar, Warner divisional manager, and Charles Smackwitz, his assistant, acted as hosts to the wardens and their wives.

## Free Saranac Tickets

Good spirits are a great help in these times of hardships, and so, in keeping with the policy of all Central New York theatres, the Pontiac, Saranac Lake, is now giving the unemployed, and members of their families a good break, in the form of free movie tickets.

A. B. Anderson, manager, has obtained a list of unfortunate families for the village manager's office, and passes are issued each day to 20 of those named. Each pass guarantees free admission for the one who receives it.

## "The Mummy"

When "The Mummy" was shown at Warner Brothers Palace, Jamestown, Fred Walters, manager, had constructed a casket containing a realistic reproduction of a mummy. A black cloth was thrown over the top of the casket so the figure was concealed, but a flashlight was arranged inside and connected in such a way that it could be operated from without. When lighted it threw the figure of the mummy into relief, with startling effect. This contraption was carried about the streets of town by two men dressed to represent Egyptians.

## "20,000" Displays

Warner Bros. publicity department arranged an effective tie-up with two of the city's largest book shops, Brentano's and Putnam's for two large window displays on "20,000 Years in Sing Sing." Displays featured copies of Warden E. Lawes' book of the same title, stills from the picture and window cards announcing the showing of the picture at the Strand. Windows attracted a great deal of attention and comment from the Fifth Avenue throngs.

## Colman Chair

Jack Mahar, new manager Warner Brothers Winter Garden, Jamestown, had on display in the window of a men's furnishing store the chair used by Ronald Colman in "Cynara."

## "Goona-Goon"



Here's how the Republic Theatre, Brooklyn, used a 6-sheet to make up some lobby work to plug "Goona-Goon," the First Division hit. Paul Binstock is the manager of the Randforce house.

## For "Dollar"

Bert Leighton, Warner Brothers resident manager, pulled a page ad from a large department in tie-up with "Silver Dollar," shown at Stanley, Utica. "You get more than your money's worth when you witness the picture," read the ad paid for by the store, "And you get more than your money's worth when you buy these bargains."

## Roosevelt Praises "Killer"

President-elect Franklin D. Roosevelt, after a special screening of "Trailing the Killer," said he enjoyed it immensely.

He praised the thrills and beautiful scenery.

## Shaw Active

Rotund Harry Shaw, m. d. Loew's State, Syracuse, is pepping up his box office with some clever contest ideas. Latest was run off in connection with "Whistlin' in the Dark." Whistlers over the age of 12 were invited to compete for the city champ title on Loew's stage two nights. Over 80 applicants puckered the lips for Harry. Small cash prizes proved a big attraction. Harry reports that he learned a lot about suffering humanity as a result of a letter-writing contest held over the infidelity of Ronald Colman as the erring husband in "Cynara."

## "Rasputin" Honored

Last picture seen by President-elect Franklin D. Roosevelt before he retired from the governorship of New York to await his inauguration as President, was "Rasputin."

Former Governor had a completely wired room in the executive mansion in Albany, with machines and wiring presented him by Warner Brothers. Ralph Pielow, MGM manager, Albany, and Bennie Darrow, MGM exploitation man, who was in Albany at the end of December, had a print rushed from New York to the executive mansion and were the guests of the Governor at the screening of the picture.

## "The Death Kiss" Is Available



Adrienne Ames, David Manners and Bela Lugosi may be found in the World Wide release from KBS.

Heard In

**H**UDSON COUNTY

He Must Have Taken a Week Off

By Ike

LARRY BEATUS, a recent visitor on the Square. . . . J. C. Furman has been busily planting publicity. . . . Mal Burke sang at a banquet. . . . A. Petch broadcasts twice weekly. . . . Bill Ross has a nifty checkered muffler. . . . A. Henderson back after an appendicitis operation. . . . E. Hennessy recently spent several days in Nyack. . . . Maurie Rose has taken up tap dancing. . . . Mildred Fallor is on a diet. . . . Jimmie Bell says he likes married life. . . . Jim Madigan has a new flame. . . . Betty MacGuffog is sporting a new green coat.

Heard In

**P**ATERSON

Benefits and Rap at Films Feature Day

By Jim

BLOOMINGDALE FIRE DEPARTMENT sponsored a big benefit movie show at the Butler Theatre. . . . John McNally for years an active member of the Motion Operators Union, No. 362, was again elected president of this local. . . . Dewey Glattley, vice-president; Frank Constantino, treasurer; Leslie Hagedorn, re-elected secretary and Vincent Kearney, recording secretary; Walter Nolan re-elected sergeant-at-arms and James Lee business agent. . . . A banquet will be held in the near future.

MOTION PICTURES for schools have been approved by the Oakland Education Board. . . . Rev. George F. Storey, pastor of Hawthorne M. E. Church, addressing the Parent-Teachers association, declared that if 10 per cent of the milk distributed in the town was contaminated the whole town would rise against it, and urged that the town rise against alleged immoral pictures. . . . Moving pictures of beautiful gardens were shown by the Garden club of Glen Rock to encourage enthusiasm in beautifying the city. . . . Joseph Lefkowitz, Regent has been appearing on the screen with Morton Downey, Paul Whiteman, Peggy Healey and other celebrities in connection with a charity crusade. . . . Miss Marie Brennan, Fabian, has been laid up with the flu. . . . Frank Costa, New Warner Theatre, Ridgewood, states that flu has been playing havoc with the members of his staff. . . . Same complaint comes from Irving Liner, manager, United States. . . . J. Edward Helwig, Rivoli, has been a sufferer from the same malady. . . . About the New Dress they say. . . . Joseph Lefkowitz, manager, Regent: "The new cover is dignified and attractive." . . . Frank Costa, manager, New Warner, Ridgewood: "Surprised and delighted." . . . Samuel Greenspan, Plaza, Paterson: "It will appeal to the most casual." . . . James Malone, Garden, Paterson: "It's a long step in advance in making the NEW YORK STATE EXHIBITOR a magazine to tie to." . . . Frank Hall, Fabian, Paterson: "I am greatly taken with it." . . . Jack Guinsberg, Majestic: "You have struck twelve." . . . Peter Adams, United States: "Congratulations on your enterprise." . . . Irving Liner, manager, United States: "Your new cover is all that the most critical could wish."

*"The Whispering Shadow" Is On Its Way*



Bela Lugosi, Karl Dane, Henry B. Walthall, Robert Wadwick, Malcolm MacGregor, Ethel Clayton and others are seen in the Mascot serial, "The Whispering Shadow." Capital distributes in the Metropolitan area, while Standard distributes up-state.

**Ballyhoo**

Scathing editorial against film "Animal Kingdom" by Frank E. Gannett, publisher, Rochester "Times-Union," brought plenty of public reaction for and against. The publisher, a leader in prohibition and other reform movements, rarely goes to the movies, but attended this one when someone complained to him. In his editorial he declared the film "reeked with unwholesome sex" and called upon the churches to express themselves more vigorously against such productions. He did not name the picture for fear people would be led to go and so "increase its harm." Word quickly spread, however, as to the film meant.

Wave of letters to the editor showed plenty of sentiment for and against.

JOSEPH LEFKOWITZ, manager, Regent scored a ten strike with the appearance here of Peggy Healy, local girl. . . . One night was Central High School Night, of which she is an alumna. . . . Talkies were shown at the auditorium of the public school in Midland Park. . . . Harold Newman, staff, Regent, is back after a short illness. . . . Manager Lefkowitz was laid up for a week with "flu." . . . Frank Plowman, Fabian, has also been struggling with "flu." . . . Sol Sadour, musical director of the Regent, is wearing a broad smile these days. . . . It's a boy. . . . James Murphy, Fabian, is hailed as a mathematical genius. . . . Charles Nagel is a new assistant house superintendent at the Regent.

**Using Jig-Saws**

In connection with "They Just Had To Get Married," at Warner Brothers Jamestown Palace, Manager Walters capitalized on the jig-saw puzzle rage now sweeping Jamestown. Engaging the services of "Bosco," a local stunt man, Walters sent him through town with an assistant and supplied with a monster puzzle constructed of a three-sheet mounted on wall board, and cut into bits to be fitted together. Trick consisted in having assistant push affair from under "Bosco's" arm and scatter puzzle on sidewalk where traffic would be likely heavy. The puzzle then would be fitted together, advising onlookers to see show at the Palace.

Highland, Utica, has gone flesh, for the time being Juvenile minstrels are featured two nights a week.

Warner Brothers' Palace Theatre, Jamestown, is featuring "New Talent Night" every Friday night.

Fat Sanders and his country store, "Bigger and Better Than Ever," have returned to the Utica, Utica.

**Rittenberg Moves**

Arnold S. Rittenberg, publicity director of the RKO Theatres in Albany, Troy and Schenectady, has been made manager of RKO-Proctor's Troy Theatre, succeeding Ackerman J. Gill, who was transferred to the RKO-Proctor's Schenectady Theatre.

Herbert Morgan, manager, Schenectady house, returned to the RKO home office in New York to be placed in some other post. Publicity at the RKO-Palace Theatre, Albany, will be attended to for a time by Harry Black, manager.

# LOOKING AHEAD AT THE PRODUCT

A Service Designed to Give the Exhibitor Each Picture's Analysis Before Playing

By Our Hollywood Correspondent

## "Cavalcade"—Fox

*Clive Brook, Diana Wynyard, Ursula Jeans, Herbert Mundin and a cast of many thousands.*

A great talking picture spectacle, based on Nel Coward's play and a credit to the industry. It deserves to be a big financial success and should get the co-operation of every exhibitor. While it is generally English in outline and design, its theme is international. Its bigness should appeal to all audiences, and it has been produced by Fox in such a manner as to arouse the respect of every one.

Estimate: Tremendous.

## "Grand Slam"—Warners

*Paul Lukas, Loretta Young, Frank McHugh, Glenda Farrell, Helen Vinson, Walter Byron, Roscoe Karns, Mary Moran, Paul Porcasi.*

Natural in any community where the bridge craze is present, and where is there anything else but? The experts may not like the kidding, but the show packs entertainment. Again Warners have scored with a timely, topical yarn backed by a couple of names and a swell feature cast. It looks as if every Warner feature is an exploitation natural.

Estimate: Worthy, plenty.

## "42nd Street"—Warners

*Bebe Daniels, Warner Baxter, George Brent, Una Merkel, Ned Sparks, Guy Kibbee, Ruby Keeler, Lyle Talbot, Ginger Rogers, Henry B. Walthall.*

Back to the old kind of musicals with benefit of new talkie experience, splendid direction and a well-balanced production. If the time is ripe for the return of musicals, then, certainly, "42nd street" is the goods. The yarn is interesting and scenes eye-filling.

Estimate: If and when timely—it'll click.

## "Secret of Mme. Blanche"—MGM

*Irene Dunne, Phillips Holmes, Una Merkel, Lionell Atwill.*

Once done in the silents, the talkie version arrives with its slowness and apparent sacrifice angles being highlights. If the audiences haven't seen too much of these mothers sacrificing all for the youngsters yarns, then this one might go. It does seem a bit antiquated. The cast hasn't a big name, although with the benefit of "Back Street", Irene Dunne may mean something.

Estimate: So-so.

## "Child of Manhattan"—Col.

*Nancy Carroll, John Boles, Buck Jones, John Sheehan.*

Fashioned from a play that had a lot of publicity but not so long a run, Columbia's version will prove satisfying to a majority of audiences. The Carroll-Boles should have some strength and the western fans might like the Buck Jones angle. Tale of a dance hall lady, it has enough angles with which to entice all divisions.

Estimate: Nice program.

## "Deception"—Col.

*Leo Carrillo, Dickie Moore, Thelma Todd, Nat Pendleton, Barbara Weeks.*

Popular number with a wrestling background that has not name standouts but does contain plenty of entertainment value. Tale of a football player who turns wrestler but who redeems all when he refuses to go through with a crooked bout, it will prove satisfying.

Estimate: Program.

## "Savage Girl"—Freuler

*Rochelle Hudson, Harry Myers, Adolph Milar, Walter Byron.*

Kidding number of the Tarzan lands that can be sold better than a lot of independent production. True, there isn't much name strength, but word of mouth should help this one. Harry Myers is excellent as the comedian and the animal background offers exploitation possibilities.

Estimate: Audience pleaser.

## "Western Code"—Col.

*Tom McCoy, Nora Lane, Wheeler Oakman.*

Counterfeiting stuff with our hero joining the rangers to find out what it's all about. Throw in a couple of trains, a deceiving stepfather and a pleasant heroine and the result is easily apparent. Tim McCoy has a following, so why worry?

Estimate: Satisfactory.

## "The Big Drive"—FD

*Collection of authentic government war shots with running talk.*

Exploitation special that should prove a clean-up where sold properly. The film has an amazing collection of war shots, and is a natural tie-up with organizations, legions, etc. It may prove pretty stiff stuff for women, but as a war picture of its kind it has few equals.

Estimate: Exploitation opportunity.

## "Air Hostess"—Col.

*Evelyn Knapp, James Murray, Arthur Pierson, Thelma Todd.*

In an outer that has a good title and little else. Not much money or time has been expended on the show, and it just comes out as more film. There were opportunities here that were wasted.

Estimate: Just a picture.

## "She Done Him Wrong"—Para

*Mae West, Noah Beery, Cary Grant, Owen Moore, Rochelle Hudson.*

Here's "Diamond Lil" in the flesh, with benefit of sound. As a production of the 1890 school, it has Mae West, still a negligible factor in the movies, competent direction and a sexy story. Question if the folks in the small towns will go for it as in the larger cities.

Estimate: Not so certain.

## "Hello Everybody"—Para

*Kate Smith, Randolph Scott, Sally Blane, Charles Grapevin, George Barbier.*

Homespun yarn for the folks who like the Kate Smith broadcast. As the big sister who knows all, sees all and understands all, she has a chance to knock off a few songs and completely hide the spotlight. "Hello Everybody" was made for the hinterlands. It will prove most satisfactory there. As far as Kate is concerned, she is a big attraction in any branch of entertainment.

Estimate: Mazumeh comes over the mountain.

## "The Intruder"—Allied

*Monte Blue, Lila Lee, Arthur Housemann, Mischa Auer.*

Happenings on a desert isle, with some fanatical doings, plenty of thrills, jungle terror to boot. Shapes up as a popular program number and one that certainly ought to get its share of shivers and tremors.

Estimate: Will do.

## "Flaming Signal"—Berke

*Flash, the dog; Noah Beery, Marceline Day, Henry B. Walthall, Mischa Auer.*

Programmer featuring the dog angle that will get by satisfactorily where the matinee hounds love their action. The show finally gets in a South Sea locale and winds up with one of those U. S. Cavalry finishes.

Estimate: Exactly what you think.

## "Scarlet River"—Radio

*Tom Keene, Dorothy Wilson, Creighton Chaney, Edgar Kennedy, Roscoe Ates.*

Western with a new idea, making use of a movie background. This appears long enough to allow hero Tom to outwit a band of bad men and save the day for the girl. In short, it has some angles that westerns might well use.

Estimate: Okay.

## "Mysterious Rider"—Para

*Kent Taylor, Lona Andre, Gerton Churchill, Irving Pichel, Warren Hymer.*

Zane Grey yarn of the hero who becomes a mysterious rider to save the day and exactly what one might imagine. Where they like the action tales, this one will do well enough. It has little that hasn't been seen before, but non-discriminating audiences won't mind.

Estimate: Hero stuff.

## "Hotel Variety"—Screencraft

*Hal Skelly, Olive Borden, Charlotte Walker.*

Tale of vaudeville folk, apparently written and produced with money and time limited. It has angles that appeal but would have turned out better if the rough angles had been smoothened a bit.

Estimate: Good title.

# Bright shining faces . . .

---

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... and the same constructive policies that have carved their niche in the industry ... and made them "*The Pride of the East Coast*"



**1918 — JAY EMANUEL PUBLICATIONS — 1933**

*Published by an Exhibitor for Exhibitors*

# PLAYED TWO BIG WEEKS

AT THE **GAIETY** THEATRE N.Y.

**VARIETY**  
**TRAILING THE KILLER**

This shouldn't be confused with the average jungle picture. It's far too good for that. 'Trailing the Killer' as a whole is in a class by itself. It is a great picture and will entertain all classes of fans. Making 'Killer' must have been a difficult job. It required patience and more patience to get the dogs to register in such a way that audiences subconsciously would liken them to human beings doing human things.

There is a real continuity. The action never becomes sidetracked, as frequently happens in average pictures dealing with animals. Even the mountain lion seems to have been imbued with the fact that he had the villain's role.

There are some real human in-

\*\*\*  
 NOT ONLY A 3 STAR  
 RATING BUT PLACED ON  
 IRENE THIRER'S HONOR  
 ROLE OF THE SIX BEST  
 PICTURES OF THE MONTH

READ WHAT  
**VARIETY**  
 SAYS



Jan 25 '33 b.c.

But for every sequence expressing tranquility there are several dealing with fights of the real thrill type. Caesar's battle with the rattler is almost in a class with the famous mongoose and the cobra short.

The feature bout is in the finale, when Caesar, suspected of being the killer, grips with the mountain lion and saves the life of a shepherd.

There is a strong suggestion of western influence in the story. Had the roles been substituted by actors the roles been substituted by actors the yarn, for that matter, would have been one of the familiar plots. But animals feature therefore there are therefore

**WM. BOEHNEL**  
 N.Y. WORLD TELEGRAM says

There are plenty of thrills in "Trailing the Killer," not the least of which is a sequence showing Lobo killing a rattlesnake, which is on full par for excitement with that famous Ufa short, "Killing the Killer."

Here is a picture that affords both novel and exciting entertainment.



The  
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STATE

In this  
issue:

Buffalo Price Slashing Leads to Serious Problem

# EXHIBITOR



A Jay Emanuel Publication

Vol. 5—No. 11

NEW YORK, FEBRUARY 10, 1933

PRICE, 15 CENTS



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Feb 10 '33 pg. 2

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RKO CIRCUIT  
WARNER'S CIRCUIT  
BUTTERFIELD  
GREAT STATE

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GROSSES

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# The New York State EXHIBITOR

Issued on the Tenth and Twenty-fifth by

**Jay Emanuel Publications, Inc.**

219 North Broad Street, Philadelphia, Pa.

1600 Broadway, New York City

Washington, D. C.

JAY EMANUEL

*Publisher*

PAUL GREENHALGH  
*Advertising Manager*

HERBERT M. MILLER  
*Managing Editor*

Circulating in New York State and Northern New Jersey.

Subscription: \$2.00 for one year; \$3.00 for two years.

Publishers also of THE EXHIBITOR, of Philadelphia, and THE NATIONAL EXHIBITOR.

Official organ of the Motion Picture Theatre Owners of Buffalo Zone.  
All editorial and business communications should be addressed to the Philadelphia office.

Vol. 5, No. 11

February 10, 1933

## Now There Are Eight

THE gentlemen who hold the purse strings have decreed. Another company vanishes into thin air. There are now eight major production organizations, Columbia, Paramount, Metro, Universal, Warners-First National, United Artists, Radio and Fox-Educational.

Currently, if rumors bear themselves out, the list may be reduced by one, perhaps two.

No one can find fault with any move that seeks to cut down overhead, realize savings. If the financiers decide that economies must be effected, then, under the capitalistic system, let come what may. There can be no argument.

But what a merger accomplishes is not merely a consolidation. Combination of two companies, especially of the size, history and tradition of the two recently affected results in a new lowering of morale in the remaining motion picture organizations. If, it must be argued, a combination not even hinted at a year ago is an actuality, what else is in store?

Morale in the motion picture industry, a few will admit, is at as low an ebb as ever. Even the stock market crash failed to dampen the spirits of the members of the industry as have current happenings, present reports and rumors.

Production departments which must deliver and know well enough that they do not; distribution and sale divisions which are being pushed night and day for the glory and honor of this or that individual; theatre managers who face every strange face with a kindness which comes from not knowing whether or not this might be his new chief or successor—all these are nearing that borderline that marks a dividing point between utter collapse and eventual recovery.

It would be silly to argue that any sort of prosperity is around the corner. Too many of the gentlemen who command the purse strings are in the saddle. To them, the antics of the industry and handling of its reins have proved too great a mystery. Through their own actions they admit that the motion picture business is theirs only to finance, not to operate.

But what is needed at this time, more than ever, is some assurance to those in the business that the calamities which impend are no greater than rumors, and even if they do become fact the industry will not slip down another stride.

What is needed, too, is a recognition of this business of its debts to its old employees, the folks who gave the best part of their lives to the industry, and, with the movements now occurring, who now find themselves out in the open. What is needed, also, is an expression that when these new trends take place, exhibitors will get the same good-will, confidence and fair dealing that they have always received from the companies affected.

There used to be a time when this business could laugh off most anything, but even that period has passed.

Like flies who have been caught in a web and who await the decision of the spider who toys with them, the rank and file of this business sits, wondering, worrying.

Will some kind gentleman tell us this is all a dream, that all these rumors are just products of imagination and it certainly must be two other companies, not the motion picture business?

And it used to be such a grand industry!

## Undervaluation

IT is no secret that some of the companies, next season, will seek to protect themselves through minimum admission prices to be charged in theatres serviced by them.

Price reductions in various parts of the country, some approaching madness, have been followed by plenty of arguments between exchanges and exhibitors, first runs and subsequent runs. The exhibitors want adjustments or protection of run, while the exchanges seek some sort of solution, an impossibility.

There are some pictures that are entitled to a steeper admission price. Real specials, enterprises into which the companies concerned have poured the best within them and which have resulted in box-office pictures deserve the protection of bigness that only price restriction can effect. If the picture is a box-office success, then, certainly, there will be no trouble finding enough patrons to warrant an increased admission.

The argument against this sort of regulation is, of course, that the public will fancy the pictures offered at a cheaper scale are even worse than they may appear and that the house will suffer accordingly. However, this may well be answered with the retaliation that if the industry, itself, through theatre departments, has begun to give away its merchandise at sacrifice prices, then, certainly, a little underestimation by the patrons themselves wouldn't hurt.

## Addenda

IN one week, two companies merge into one, two more begin a journey through the mazes of receivership. Who says things don't happen in this industry?

That the final period of decentralization has begun is to be welcomed. Actually, the industry is of unanimous opinion that this final tonic may put an end to a headache that might well have been avoided if a prosperity era had not dimmed the foresight of a great many executives of this business.

Now, more than ever, there must be co-operation. This industry is never any stronger than its weakest links.



# New Deal for Industry Seen as Result of Receivership Actions

## Reade Takes Group Back

Walter Reade is taking back his Jersey properties formerly operated by Publix on a leasing deal. They are located in Perth Amboy, Asbury Park, Long Branch, Red Bank, Freehold, Plainfield, in the shore section.

## Heard In

### CROSSTOWN

Looks Like the Town Is Slipping a Bit

MORRIS SHILLER has joined Adolph Pollak in producing. . . . Local Skouras shifts, as announced, include the following: Tom Robertson to the Playhouse, Great Neck. . . . Earl Belcik to the Palace, Bergenfield, N. J. . . . R. L. McNab to the Boulevard, Jackson Heights. . . . Tom Sarris to Lynbrook. . . . J. E. Poynter, assistant. . . . W. C. McNaughton to the Hempstead, Hempstead. . . . T. D. Lorenzo to the Forest Hills. . . . Charlie Long to the Broadway, Astoria. . . . Milt Chamberlain is now handling the Plaza. . . . Mark Luescher is now with Radio Exchange, Inc. . . . UFA has moved into new offices. . . . So has RKO.

LOUIS NIZER was made an honorary member of the New York Salesmen, Inc., at the recent installation dinner held at the Astor. . . . This is a signal honor for him and is only extended to a few. . . . Springer and Cocalis are operating the B. and B. Theatre, recently a Bolte house, only a few days every week. . . . J. McClelland has taken the Advance, Marlboro. . . . Will Eskin, Barnett Fruchtman, David Greenberg, acting as the E. F. G. Amusement Corporation, have taken the Flora. . . . The Smithtown, Smithtown, L. I., Prudential house, opened as scheduled January 25. . . . A movie supplants a legit when the Rio, formerly the Princess, opens under Jack Hattam management at 39th and 6th Avenue. . . . The Three Rosens have the Lee Theatre. . . . J. Green is managing the State, Elizabeth, N. J. for Angelo Lapadora, it is reported. . . . Nick Spanos has the Louis, Bronx.

CLOSED for quite a period, the Smith (formerly the Cort, Brooklyn), reopens under Salvatore Scala management. . . . Mary Huber has taken back the Meno, Closter. . . . Movies will go into the Arthur Hopkins (legit) Theatre, according to Leo Juskowitz's plan. . . . 15-25 cent idea.

IRA SIMMONS resigned from Stanley Distributing. . . . Loew expects to cash in on some of that Radio City business when the Warwick reopens as a unit of that chain in a few weeks. . . . Monogram has postponed its convention. . . . Concentration on some of the specials coming through is the reason. . . . "Oliver Twist" and "Black Beauty" are the duo. . . . New Jersey Allied meets twice a month now. . . . Loew's 12-week net dropped to \$816,160, but it is still a profit. . . . Times Square theatremen, headed by Walter Reade, want better parking privileges.

## Business Believes Paramount, Radio Will Pull Out of Financial Entanglements in Better Shape — Much Litigation

Belief that the industry will, in the long run, be benefitted through the receiverships of Paramount-Publix and Radio is general throughout the business.

NAVARRÉ THEATRE, damaged by fire recently, will reopen shortly. . . . A new theatre is expected to open in a few months in Larchmont. . . . Section has no house now. . . . Ben Knobel started one but never got to the foundation.

IN CASE YOU'RE INTERESTED, the rental on the Audubon Theatre is now \$72,000, a reduction from \$120,000. . . . Skouras Brothers operate under a leasing deal with Fox Metropolitan Playhouses, Inc., now in receivership. . . . Al Sherman's radio voice may shortly be heard over another station. . . . What ever happened to that Ed Finney-Sherman play?

LOUIS NIZER is attorney for Horace Liveright, Inc., in an action brought by Silas Bent against that company. . . . Live-right won an important point in the action recently. . . . Broadway is feeling the effects of Radio City competition with a heavy headache. . . . The red ink is being used more than ever before.

PARAMOUNT will hold its sales session on the coast in May, it is believed. . . . Jack Lustberg is operating the San Jose, 110th Street. . . . The Skouras offices may now be found in the Fox Film Building. . . . The Cameo's special showing of "Ivan" drew attention. . . . Attempted robbery at the Rugby Theatre did, too.

WARNERS show a loss of \$780,116 for the quarter. . . . Which indicates that there is not much need for anyone to become alarmed over that company.

THE COMING MOTION PICTURE CLUB ball promises to be quite an event when it takes place March 4. . . . Day of the inauguration, too, so it should be quite a celebration.

HUDSON AMUSEMENT CORPORATION has the Pastime, Union City, N. J. . . . Hub, Bronx, is being operated by Nathan Silberman. . . . Included in the closed list are the Armory, Brooklyn, Rialto, Criterion, Dunellen, Dunellen, N. J.; Lyric, Rosebank (February 20); Englewood, Englewood, N. J. (recently open Saturday and Sunday only).

EDUCATIONAL home office is moving over to Fox. . . . It is understood that the reduction for the Mayfair is forthcoming. . . . Meanwhile, Walter Reade, with his interest in the Publix receivership, the traffic situation and his intervention in a move that calls for a protective association of RKO Jersey landlords, is quite busy. . . . Theatremen are interested in the bills introduced into the legislature giving local option on children from 10-16 going to the movie between 10 A. M. and 6 P. M. to see ap-

That the two actions were but a question of time was admitted months ago, and now that they have happened, it is expected that the industry will be in healthier shape after the receiverships have resulted in decentralized units.

In this territory, Publix is expected to retain an active interest in its New York State holdings. Up-State, M. A. Shea and associates have retained a greater interest in the Buffalo properties, while in Jersey, Walter Reade is taking back his shore houses.

Adolph Zukor and Charles D. Hilles have been continued as receivers for Paramount-Publix following some court action. As it is, the receiverships are turning into field days for lawyers with plenty of them wherever an ancillary receiver is appointed as well as a lot of others where additional suits follow.

The legal aspect is complex, indeed, with the general opinion being that out of the whole mess Publix, from the theatre angle, will be a small company, with its interests resting in a few de luxe houses and partial ownerships in other groups controlled by independents.

Locally, the Paramount-Publix home office has been cleaned out with just a skeleton staff remaining.

A general creditors' committee, consisting of R. E. Anderson, Martin Quigley and E. C. Bullock, has been organized.

It is not expected that George Toppliff, designated by Irving Trust Company as its representative in charge of Publix Enterprises, Inc., will liquidate all Publix holdings. In some situations, the chain may keep control if a favorable deal is made.

Throughout the country ancillary receivers are being named, affecting the theatre divisions only.

The receivership does not yet affect 23 features pledged by Paramount-Publix to its subsidiary, Film Productions Corporation for a loan. An action affecting this has been filed by Robert S. Levy.

Hearing on appointment of Irving Trust as permanent receiver for RKO is expected February 17. A. H. McCausland is in charge at present. It is expected that a large part of the Orpheum holdings will be dropped, but those which can be operated on a paying basis may be retained.

In both the RKO and Publix actions, only the theatre divisions are affected. It is the general expectation of the industry that the distribution and production divisions may not feel the effect as much as the theatre units which are being decentralized.

proved pictures providing the days included aren't Sundays or school days.

Heard In

**44TH STREET**If It Is News He  
Will Get It

By Daniel R. Klein

TRAGEDY STALKED in the Film Center Building last week. . . . An unidentified man was knocked down and killed by a taxi in the driveway which runs from Forty-fifth Street into the basement of the building. . . . Phil Meyer is back from Miami and has returned to his duties as Columbia's exchange manager. . . . Saul Trauner, Columbia's able salesman, was acting manager. . . . Dave Burkan, United Artists salesman, has been on a business trip up-state. . . . He reports things getting a little better . . . which is saying something.

**JOE SEIDER**, Prudential Playhouses, left last Saturday for Havana. . . . He'll be gone six weeks. . . . Capital is getting ready to celebrate an anniversary. . . . It will be sixteen years old next month. . . . Herman Guckman, Capital head, points to the fact that "The Big Pay-Off" after five weeks on Broadway at the Globe, will go into the Fox Brooklyn for a run. . . . And that "The Vampire Bat," which recently had a Broadway showing at the Winter Garden, has been booked over the Loew and Warner circuits in the metropolitan area. . . . And, as if that weren't enough, Capital's one-reeler, "Technocracy," an explanation of the whys and wherefores of that intricate subject, will play every circuit in this district. . . . Raymond Wood, superintendent of the Film Center, is recuperating after undergoing an operation. . . . Ben and Sid Levine, of the United Artists accessory department, lost their father recently.

**CHARLES PENSER** has sold thirty of Columbia's Mickey Mouse and Silly Symphony shorts to the Seventh Avenue Roxy. . . . Joe Woods, United Artists force, is out at Princeton checking one of his company's specials. . . . He had been in Asbury Park. . . . There are more ex-exhibitors to be found in and around the Film Center now than ever before in the history of the building.

**MISS RUTH SAUNDERS** custodian of the switchboard at First Division, seems to be a fresh air enthusiast. . . . What other reason could anyone have for moving to Astoria, L. I.? . . . Incidentally, everyone at First Division is all excited about the success of "The Big Drive." . . . The film has been doing great business. . . . Several members of the United Artists exchange force did quite a bit of traveling over last week-end. . . . Charles Dortic, head booker, chaperoned his mother-in-law back to Pittsburgh. . . . Herb Richek, his assistant, week-ended at Sea Gate. . . . And Miss Pauline Naiman, U. A.'s cashier, visited her home town, New Haven. . . . Leon J. Rubenstein, former vice-president of National Screen Service, is now with Supreme Screen Service. . . . Miss Frances Meislich, cashier at First Division, is engaged to Daniel Shostak, who is in the stationery business. . . . Meyer Soloman, sales manager of the Hollywood exchange, made a flying trip up-state the beginning of this week. . . . Hollywood, according to Jack Bellman, has profited from the unusually successful run of "The Iron Master" at the original Roxy. . . . John Goring is handling "Cavalcade" at the Gaiety for Fox. . . . He was formerly manager of

the Criterion. . . . Jack Hattam's recent illness inspired Meyer Lieberman, a friend of his with a flair for poetry, to write a poem, the gist of which was "speedometer." . . . Hattam recovered in spite of it. . . . Lieberman, who is a salesman for United Artists, recently expounded on technocracy at a meeting of the United Artists Employees' Social Club. . . . The subject is still a mystery to all who head him.

**JACK BELLMAN**, Hollywood, is enthusiastic over the reception given to "Manhattan Tower." . . . Frisch-Rinzler's Randforce circuit will play the show in nearly 40 houses in Brooklyn and Long Island. . . . Consolidated and Manhattan have also dated in the show besides the leading circuits. . . . Mascot's "The Big Payoff," released in a lot of spots as "Pride of the Legion" is breaking a lot of records, and one of them is at the local Globe. . . . Herman Gluckman's Capital exchange distributes in the local territory. . . . It's a sweet gangster yarn.

**BOOKERS BLENDERMAN AND MENDELSON** at Fox are well up in the Fox billings drive. . . . First Division reports loads of bookings everywhere for "Goon-a-Goon," which ought to make Morris Epstein happy. . . . "Strange People" goes into the Winter Garden. . . . It's a Chesterfield.

**ABE LEFF** has been busy during the past few months on a very ambitious program of picture producing. . . . Aside from successfully operating the Star, Art, Lido and Bandbox Theatres, Bronx. . . . He now announces the release of the first production, "The Eternal Jew." . . . Larry Baran is now handling metropolitan territories, while Joe Seiden is selling territory all over the world on this money getter.

**WHEN FOX** took over physical distribution of Educational, most of the local Educational folk were let out. . . . Going over into the Fox office were Ed Schnitzer, Educational branch manager; Lew Cutler, Seymour Florin and a few girls of the office. . . . It is expected that Educational home office will move into Fox soon, too.

**HARRY BUXBAUM'S FOX** exchange is hopping between fourth and fifth place in the current Fox sales drive. . . . Edgar Moss is still ahead. . . . New York is fourth in billing. . . . I. Dreeben is up in the front on ad sales.

**FIFTEEN YEARS AGO.** . . . Frank Rembusch asked managers to send in reports on how war tax was affecting business. . . . Only twenty members of the Manhattan Exhibitors' Local League attended meeting, so regular election of officers was postponed. . . . Al Lightman appointed general manager of Paramount-Artcraft. . . . Frederic Gage succeeded Lightman as general sales manager. . . . W. W. Hodkinson announced that the Motion Picture Plus was a process of manufacture using standard film and made a picture as high as the present width and as wide as the present height of the film, the film running sideways rather than up and down through a projector. . . . B. A. Rolfe, western representative, Metro, visited New York hurriedly to talk over expansion plans on West Coast. . . . W. W. Hodkinson announced his partnership plan for exhibitors in exchange and strategic centers for the "New Hodkinson Circle." . . . James R. Grainger opened his new state rights exchange in Chicago.

**Broadway Loses Ground  
in Battle with Radio City****Twin Houses Attract Trade While  
Stem Slumps**

The battle between the Main Stem and Radio City twin houses for patronage is, thus far, a complete victory for Radio City.

Thus far the casualties include the Rialto, closed for some time to come, and the Criterion, Hollywood and Warner, which have had various spells of light and darkness.

The Paramount and Capitol are the latest to feel the blow, with both houses turning in the lowest grosses in history regardless of stage shows.

The Warner pair, the Strand and Winter Garden, because of low overhead, are better fitted to fight the battle, with the Warner distribution department even able to sell a few Warner shows away from the theatres. The Winter Garden has been giving inde productions a break.

Meanwhile, the old Roxy, which may have to change its name soon, is allowing folks to enter for toothpaste cartons, redeemed by the manufacturer later. Here, the rub arises inasmuch as subsequent runs who show the Roxy pictures for about the same price or more than the 35c top are squawking to distributors. The Roxy, however, is still getting film, even going so far as to book westerns. No one blames the Roxy in its fight for existence, but it creates a headache to distributors who would like another outlet but who can't see their merchandise going in for a first run at the dime toothpaste carton admission.

The twin Radio City houses, Music Hall and the Roxy, are doing good biz, but it is expected that when the novelty of the theatres wears off, they, too, will have increased headaches.

The other main stem houses, Mayfair, State, Palace and others have all been affected.

No one seems to know what the answer is. More price cuts would raise havoc with the rest of the city, but when two houses like the Capitol and Paramount flop so miserably, even another price slash might be imminent.

**Some System**

The efficiency of the summons system instituted by Louis Nizer at the New York Film Board is revealed when it is shown that 87 per cent of all claims were collected. Two thousand eight hundred and sixty-nine claims involving \$398,220.02 were collected, out of 3836 claims totalling \$550,489.90.

Five hundred and thirty-nine claims, involving \$71,638.71 are now being collected, while 428 claims, totalling \$80,631.17 can't be collected.

The system is used only in this territory and has been very efficient since it began.

RONALD COLMAN  
who stars in "CYNARA"

SAMUEL GOLDWYN  
who produced  
"CYNARA"

KING VIDOR  
who directed  
"CYNARA"

KAY FRANCIS  
featured in  
"CYNARA"

MR. SHOWMAN  
who's cashing in on  
"CYNARA"



# AWARDED "THE BEST HEAD-LINES OF 1933"

**VARIETY**  
CYNARA FIRST WEEK \$46,000, HUGE...  
SECOND WEEK'S CHANCES ARE FOR  
CLOSE TO \$50,000.  
(From Box-Office Report on  
RIVOLI THEATRE, N.Y.C.)

The Leading  
Daily  
Newspaper  
of the  
Motion  
Picture  
Industry **MOTION PICTURE  
DAILY** Alert,  
Intelligent  
and  
Factual  
Service to  
the Industry  
in All  
Branches

CYNARA KNOCKED THEM  
COLD AT FOX FOR GREAT  
TOTAL OF \$25,500. (Box-Office Report on  
FOX, WASH., D.C.)

**VARIETY**  
CYNARA \$18,000 TOPS PITT. FIRST RAY  
OF SUNSHINE IN MONTHS.  
LEAD THE PACK.  
SHOULD  
(Box-Office Report on  
PENN THEATRE, PITTSBURGH)

The Leading  
Daily  
Newspaper  
of the  
Motion  
Picture  
Industry **MOTION PICTURE  
DAILY**

CYNARA DAY AND DATE AT  
TWO LOEW THEATRES GROSSES  
\$43,500... UP. \$4,500 AT STATE  
AND \$3,000 AT ORPHEUM.

(Box-Office Report on BOSTON Engagement)

AWARD TO THE WISE  
IS SUFFICIENT!

# UNITED ARTISTS PICTURE

## Heard In

# ALBANY

Gov. and Mrs. Lehman Go to Eagle

By Bill

FOX AND EDUCATIONAL were merged in the general order merging the two companies. . . . W. E. Raynor, former manager, Educational, becomes a special salesman for Fox; Betty O'Hare, booker, assumes the same post for the Educational and World Wide product, and Ellen Rourke, cashier, handles the money. . . . Charles Flarity, Educational salesman, and six other employees, were not transferred.

N. L. GOOGIN, Cazenovia, who operated Town Hall about two years, has given up his electrical business to devote all his time to the theatre. . . . "Daisy" Halligan and Len Garvey, RKO exchange manager and salesman, feared they were up against gunmen when they had to stop on the road because of a flat tire. . . . Three young men of about the age of the usual gangster, offered to help. . . . "Daisy" and Len did not feel like refusing aid (because neither of them knew too much about changing a tire), but they quickly hid their valuables in remote parts of their clothes. . . . However, the boys were all right. . . . Rialto, Glens Falls, has resumed vaudeville with films, and its first star, January 27, was Mary Nolan. . . . Larry Carkey is the manager. . . . Pete Dana, at the Empire, booked Peaches Browning for opposition. . . . C. H. Buckley's Leland has returned to a Friday opening and has gone to double features. . . . In order to make up partly for the lost day of January 31, when Eddie Cantor and George Jessel replace the picture and film show at RKO Palace, Albany, Harry Black, manager, gave a midnight show January 27.

WARNER STRAND, partly to aid the unemployment situation and for exploitation, is co-operating with the Knickerbocker "Press" and Albany "Evening News" in a novel manner. . . . Readers are advised to consult the classified ads of employment wanted. . . . Any person they employ through these columns may be reported to the newspapers, which will then issue the employer two passes for the current picture at the Strand. . . . Most showmen pray for fine weather. . . . But in the North Woods they are praying for snow. . . . The woods are almost bare this winter. . . . The lumber lays in the woods, but unhailed, and cannot be hauled until there is some snow. . . . This means employment which, in turn, means business at the picture houses.

ANTHONY WHISPER, MGM shipping clerk and brother-in-law of Ralph Pielow, MGM exchange manager, was recently married to Rita Firlik, Watervliet. . . . Duane Parrish has closed the Fort Edward Theatre. . . . Anthony Balgucci, son of one of the owners of the Avon Theatre, Canastota, has taken over the management. . . . Bill McNeely, part owner and brother-in-law of Mike Kallett, Kallett chain, formerly operated the house. . . . J. H. Allen has reopened the Park, Glens Falls. . . . Reduced price ticket arrangement made by West Winfield and New Berlin exhibitors with local merchants has taken these houses out of the red. . . . "Film Row Get Together" is what Wilbur Grant and Ted Prober, Warner and MGM bookers respectively, call the affair they will stage, March 3, at the Palms restaurant for the employees along Film Row. . . . The Palms is a short distance from

## Two Vote on Sunday

Management of the Glove and Hippodrome theatres, Gloversville, carried their fight to the Common Council of that city February 7, when they presented petitions bearing approximately 8,000 signatures, requesting that the matter be settled at a special election to be called later. Managers of the two picture houses in the city will defray the cost of the election, their only request being that polling place be established in each of the six wards

Johnstown, sister city of Gloversville, will vote on Sunday movies.

## Fidelity Adds

Fidelity Amusement Enterprises, which operates a chain in New England, is making an invasion of New York State in earnest. Cameo, Newburgh, is the second house it has taken over, the first being the Colonial, Utica. Negotiations for houses in other cities are reported. In Newburgh an innovation of double features, continuous performances and 10-15 cent scale is being followed.

## Finnegan in Nyack

Managerial changes at the Rockland, Nyack, which Skouras took over from Fox, have been coming frequently of late. Latest to take charge is Hugh Finnegan, who succeeds William Sears, transferred to the New Jersey division.

Film Row and many of the boys and girls lunch there.

AS FAR AS investigation shows there is only one exhibitor in the Albany district who is also an undertaker. . . . He is Claude Dakin, Dakin Theatre, New Ber'n. . . . J. C. Carpenter, Cobleskill exhibitor, is optimistic over business when Congress gets around to passing a beer bill. . . . His town was formerly a great hop growing center and already 100,000 hop plants have been ordered from California by former hop growers of Cobleskill, who will plant them for a next year's crop. . . . This means thousands of hop poles will be imported and plenty of hop pickers will be employed in this vicinity. . . . C. H. Buckley's Leland theatre, Albany, has gone to double features again to buck the Warner Ritz in the next block.

DESPITE THE FACT that Governor Lehman has a complete talking picture outfit in the executive mansion (it was installed for former Governor Roosevelt by the Warner brothers), the Governor and Mrs. Lehman are frequent patrons of Abe Stone's Eagle Theatre, a neighborhood house three blocks from the executive mansion in Albany.

"DEVIL HORSE," the Mascot serial, starring Noah Beery and Harry Carey, is playing the Leland Theatre for a full week on each episode. . . . Bernie Mills, at Standard Film Exchanges, made the booking. . . . This is the first time that an Albany first run has played a serial a week. . . . Salesman Harry Alexander and George Rosenbaum of Fox having a contest to see who sells "State Fair" fastest. . . . Manager

## Heard In

# BINGHAMTON

Price Slashes and Rundell Back

By Chap

CLASS A houses announce drop in price. . . . Matinee in "A" houses are 35c orchestra; 25c, balcony. . . . Balcony seat prices in the smaller houses—Symphony and Star—slashed in proportion. . . . Evening prices now in effect in the Comerford houses here rated as Class A, 45c with a five-cent tax, orchestra; 35c, balcony; 68c with seven-cent tax, loges. . . . F. Dean Rundell, Owego, will be the new manager of the Tioga Theatre, Owego. . . . Rundell is well known. . . . Pilots of three air fields in this vicinity were in the air as prelude to opening of "Air Hostess," Capitol Theatre. . . . Following the "stunt" the pilots were the guests of Fred Perry, manager.

JERRY BURKE, aide to David F. Cohen here, the man who always disguises his telephone voice, gives thanks for calendar. . . . There are eighteen licensed theatres in Binghamton recent survey showed. . . . Late show goes of the Strand, Star, Symphony and Rivera were given a distinct thrill last Thursday night when police officers armed with sky-rockets opened an attack on starlings. . . . Motion pictures of the Colgate-Brown football game were shown at the Binghamton Club by Coach Andy Kerr. . . . Action on the increase of local theatre license fees was put over one week in the last meeting of the City Council.

## Heard In

# UTICA

House Goes Inde—Protection Increased

By Harry

YOUNG & WHITNEY, INC., are once more operating the Capitol. . . . Lease covering the house made between the corporation, Irving Trust Company, receivers in equity of the Fox Metropolitan Playhouses, Inc., and the Central New York Theatre Corporation, has been cancelled. . . . Young & Whitney operated the house during its first five years, and then leased it to Fox. . . . Subsequently it came under the direction of the Skouras Brothers. . . . Return of Young & Whitney brought a reduction in prices to conform to prevailing prices in Utica houses. . . . With the change came a printed announcement that the Liberty, Herkimer, nearby and under Skouras, would run pictures two weeks in advance of the Capitol.

BERT LEIGHTON, manager, Stanley, Utica, is making efforts to have the Film Star Presidential train stop off at Utica, either enroute to Washington or on its way back to Hollywood. Train is scheduled to make a stop-over at Albany. . . . Through the courtesy of the Central New York Theatre Corporation, Temple Theatre, Iliion, was donated two nights to the Iliion Hose Company, No. 1. . . . Engaged originally for ten weeks, "Fat" Sanders recently completed his first anniversary at the Utica Theatre, Utica.

Ryan expects to make a record with the show. . . . Booker Dare is well up, too.

# MYSTERY



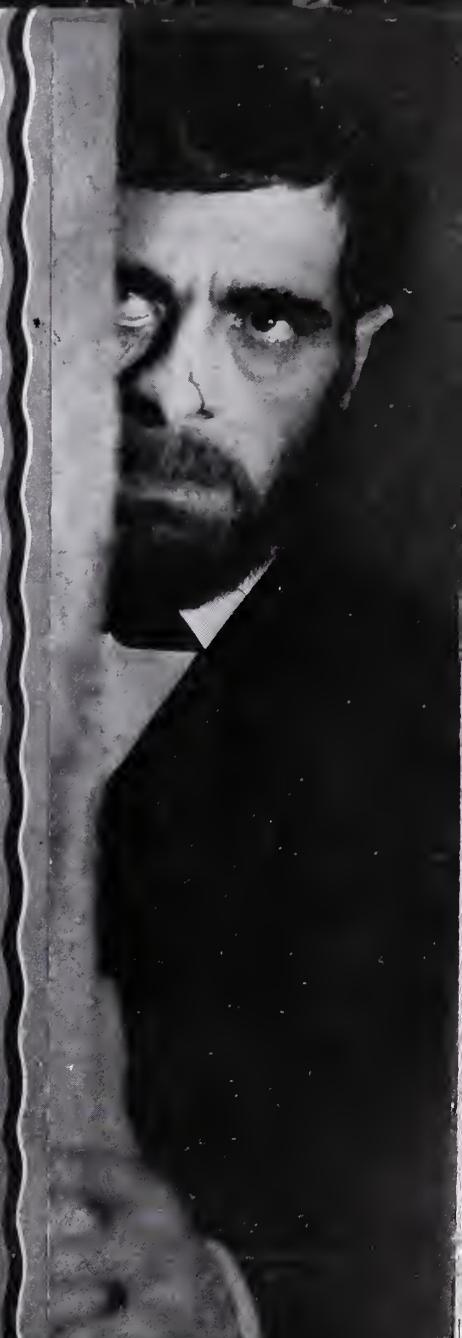
Feb 10 '33 pg. 9

Sinister shadows playing gruesome jests . . . . ghastly figures emerging from mouldy cellars . . . . weird noises in dark houses . . . . murder in the night . . . . mysterious disappearances . . . . lost souls with warped minds . . . .

frightening, chilling deeds that make the blood run cold and the hair stand on end —

## THAT'S MYSTERY!

Nothing will sell it to your audiences like ACTUAL SAMPLES . . . . ACTUAL SCENES . . . . ACTUAL DIALOGUE RIGHT FROM THE PICTURE ITSELF.



# NATIONAL SCREEN SERVICE

NEW YORK · CHICAGO · LOS ANGELES · DALLAS · ATLANTA · SEATTLE

Heard In

**ELIZABETH**

"Buy American" Campaign  
in Theatre

"POP" BANG, veteran stage employee, in the hospital. . . . Manager Andrew Goldberg, Regent, forced to move signs in front of his theatre. . . . Rialto, Westfield, inserts the quotation, "Buy American Made Products," in ads. . . . Park, Roselle Park, continues with a consistent patronage. . . . Roth's Strand, Summit, admits children, both matinee and evening, for fifteen cents. . . . Amateur review, every Thursday night at the Warner Brothers' Union Theatre, Union Center, proving popular.

RECEIVER'S REPORT in the equity receivership of Fox Metropolitan Playhouses, Inc., which operates the Empire, Rahway, and numerous other houses, has been made in Federal Court by Irving Trust Company. . . . Negotiations under way to transfer Empire lease to RKO. . . . Prosecutor Abe J. David and Arthur Walsh, of the Edison Industries, named custodial receivers of Radio Keith Orpheum Corporation. . . . Folk festival planned for the Ritz, February 16. . . . Bill Michaelson, former newspaper man, new manager at the Union. . . . Timothy O'Leary, cornetist at the Ritz, is soon to leave bachelorhood. . . . Roslyn, Roselle, has been reopened by Louis Gietter and Benjamin Cohen. . . . Strand and Oxford, Plainfield, will not be closed.

HENRY LAURIE, Orange, formerly assistant district manager, Skouras, made manager at Liberty. . . . Vaudeville may be re-

turned to that house. . . . Al Unger, former manager, transferred to Jersey City theatre. . . . Alertness of Harold Midgeley, assistant manager at Ritz, thwarted boys from entering house via window route. . . . Stage performances may be resumed at Oxford on three-day-a-week scale, says E. M. Hart, manager. . . . Howard Richardson, Regent electrician, was flattened by the grippie. . . . Executives from the Warner offices witnessed a premier of Arbuckle's latest creation at the Regent. . . . Dave Behler, Mosque, Newark, proving popular with all hands as manager at Ritz. . . . George Kelly carries that honorary and gold-tinted union membership card close to the heart. . . . Empire Theatre crumbling into ruins. . . . Nick Lucas was accompanied here by a delegation of friends. . . . "The Warnerite," published by local Warner theatres, makes its first appearance February 20. . . . Eugene McClaren and Charley King are the men behind the guns.

**PEACOCK BLUE!**

**The Sensationally Successful  
HOUSEKEEPING SET**

Now Has a Twin Brother—the

**CEREAL & BEVERAGE SET**



THE \$2.00 COOKIE JAR

The biggest flash and highest value ever offered with any premium deal.

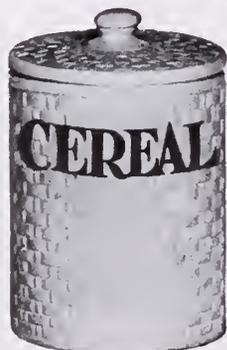


SPICE JARS  
Set of Four



\$1.75 BEVERAGE  
PITCHER

Extra large size, as beautiful as it is useful



LARGE  
CEREAL JARS  
Set of Four



BEVERAGE MUG  
Retail value, 30 cents each



EGG CUPS  
Of generous capacity. Your patrons will go for them and how!

*Every Piece a Flash Piece!*

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336 W. 44th St., New York

PHILA. PITTSBURGH BALTIMORE BOSTON MINNEAPOLIS DALLAS LOS ANGELES  
1305 Vine St. 76 Van Braam St. 1305 N. Calvert St. 47 Church St. Film Exchange Bldg. 300 S. Harwood St. 1956 S. Vermont Ave.

Heard In

**NEWARK**

Zimbalist Play and Warner  
Drive

By Bob

EMPIRE THEATRE, which has been wrangling with stage hands and musicians, suffered set-back at hands of Vice-Chancellor Berry. . . . Vice-Chancellor vacated order, granted January 17, forbidding unions to picket showhouse. . . . In lifting the ban, the court stipulated that there must not be more than five pickets in front of the place at any one time. . . . Prior to the granting of the injunction the unions had as many as twenty-five out on the sidewalk.

HENRY OKUN, former Press agent, Little Theatre, has taken over editorship of miniature newspaper published by the Hollander Association. . . . Proctor's Theatre threw a party for cinema critics and sports writers.

AL ZIMBALIST, Warner Brothers publicity division here, has written a play about a movie press agent. . . . Mosque is closed again. . . . Shubert is presenting legit. attractions. . . . Warner Brothers North Jersey circuit awards stars to managers for new ideas in exploitation, promotion, policy suggestions, projection hints and marquee tips. . . . Leading with six stars are Clem Murphy, Branord, Newark; Lou Stein, Ritz, Newark, and Larry Conley, Stanley, Jersey City. . . . Tony Williams, for two years manager of the Warner DeWitt, in Bayonne, has an office in Newark since becoming Warners' district manager for Hudson County. . . . Jack Stein, Embassy, Orange, is a hustler on tie-ups.

**Cold Spring Dark**

Playhouse, Cold Spring, after a few months' operation by John Skalovich, has closed. Reported that several parties are negotiating for house, which draws from Nelsonville and Garrison, but loses to nearby Beacon.

**Cameo, Newburgh, Leased**

Cameo, smaller sister of the State, Newburgh, closed for several months, has been leased by the Columbus Trust Company to the Fidelity Amusement Enterprise, Inc., of New York.



## RENOVIZING

Discussion by

- W. E. Green
- David Barrist
- Al Sherman
- Carl E. Milliken

February, 1933

A MONTHLY FEATURE  
OF  
JAY EMANUEL PUBLICATIONS, Inc.

## A Plan for the Industry

IN ORDER TO SOLVE within the motion picture industry many of the problems involved in the inter-relationship of exhibitor and distributor 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 contribute to their solution, two principal proposals for a machinery of industry self-regulation and settlement of controversies are made:

- 1.—The formulation of an Optional Standard License Agreement to be 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 in the

specific cases hereafter mentioned, and otherwise to act as a national conciliation board.

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 the standard contract. It is provided that if 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 thereto 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

## In Which Is Presented a Brief Review of Two Vital Proposals

other fashion as the parties themselves may mutually agree. If in such case the parties do not adopt the recommendation of the Board or otherwise settle the matter, then the arbitration board or either party to the arbitration proceeding may refer the matter to the National Board of Appeals which will have full power to pass upon the whole controversy involved in the arbitration and to determine what settlement of the controversy is to be made between the contracting 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.

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

(Continued on page "F")

# RENOVIZING

By W. E. GREEN

TODAY, the business of operating a theatre profitably is a task that requires about everything an exhibitor can muster in the nature of keen judgment in his appraisal of fundamental values. Fundamentals no longer can be overlooked or forgotten. The basic sales appeal of the theatre is still the theatre itself. A good picture was, and always will be, the chief attraction, but no matter what picture is shown it must be admitted that if the theatre fails to attract, profits are sacrificed unnecessarily. So, in discussing the subject of what can or should be done to make a theatre more profitable at this time we shall adhere strictly to fundamentals—the primary details, mostly mechanical, which it seems are too frequently overlooked.

NATURALLY, OUR SUBJECT will be one of mechanics; of such basic improvements as are sorely needed today. Not necessarily expensive remodeling or costly replacements; but rather we advocate the doing of the less costly things most obviously needed—conservative maintenance, if you please.

*BASED ON A NATION-WIDE personal observation, supported by reports coming into our offices from every point in the country, it is our belief that the most reliable cure for what ails the theatre business now, is a home remedy and one the exhibitor can readily apply to the spots most seriously affected.*

THE DEPRESSION has been no respecter of persons or places. Its effects have been general, and, in general, it has affected the business of every theatre owner, everywhere. It has depleted profits to an alarming extent in many instances, but its greatest observable effect is the damage it has wrought on theatre properties, including both buildings and equipment. Today, these properties are generally in a worse state of repair and appearance than ever has been allowed before. This condition is doubly significant because theatre-goers have been taught, perhaps too well, to expect such things as refinement, comfort, atmosphere and excellence in mechanical operation.

TOUCHING BRIEFLY on a few points which have a direct reaction on ticket sales, we will mention them in the order in which they usually attract, or, conversely, fail to attract the attention of the public.

**STREET APPEAL—FIRST CHANCE FOR PATRONAGE.** Light is a most alluring medium. Is your theatre front properly illuminated? Each socket in the sign and marquee should be on duty—with color and flash. Sign letters should be clean-cut and legible at every angle of view. Floodlights also help. Paint is a wonderful restorative when applied to the theatre front where weather has done its damage. Plenty of light, color and motion properly applied, takes first rank as a theatre advertising medium. Supporting it, there must be a well-ordered arrangement of other eye attractions such as lobby displays and

an air of wholesomeness that invites interest in what should be made to appear "the brightest spot on the street."

**THE LOBBY, TOO, MUST DO ITS SHARE.** Cleanliness, orderliness, hospitality—all play their part. Quietness can best be insured by suitable, yet inexpensive mattings on the entrance and exit ways. And here again lighting plays its part, as does also fresh painting and redecoration. Directional signs, photo display cases, properly arranged and lighted help greatly. Speed in handling the crowds, without the appearance of hustle and bustle, can be effected inexpensively with ticket issuing machines that afford protection and facilitate the service to patrons. Many other inexpensive incidentals might be mentioned—all contributing their share to the appeal of the theatre for steady patronage.

**THE INTERIOR CAN INVITE RETURN PATRONAGE.** The moment a patron enters the auditorium he or she should be favorably impressed by what is to be seen at a preliminary glance. Aisles lighted effectively should guide the patron safely to comfortable seats that do not creak or squawk at first contact. A theatre chair, to be comfortable and inviting, need no longer be an expensive one. Indeed, old chairs frequently may be repaired and reset at very nominal cost. Complete reseatting is now within the means of most houses. A comfortably seated patron generally can be depended on to leave the theatre in a more returnable frame of mind. Aisle carpets add an after sense of preference for any house, but floor coverings that are soiled and threadbare are most questionable from the patrons' point of view. As in all other departments of the theatre, it should be plainly and unmistakably evident that the comfort, health and convenience of the customer have been considered. The air should be breathable in any kind of weather. Acoustics are vital, too, because indistinct audition is intolerable to an audience accustomed to good radio reception in the home. Acoustical correction can be combined effectively now with needed redecoration at surprisingly low cost if the work is entrusted to someone who really knows how to select and apply the necessary treatment and materials. And, a change of interior decorations is, of course, as vital to the stimulation and maintenance of patronage as it ever was. The public is always quick to approve and applaud a change of atmosphere in its place of entertainment.

**A COOL THEATRE CULTIVATES CONTENTED SUMMER PATRONAGE.** With the summer rapidly approaching, cooling equipment should be carefully checked and placed in the best of operating condition. If the present unit is inadequate to reduce the temperature to meet the exigencies of the hottest weather, immediate steps should be taken to increase its efficiency for the hot days and nights that are inevitable later on. The damage to profits done in one or two sweltering days is frequently many times in excess of what the correction would cost. And here again, the correction should be entrusted only to trustworthy concerns who know how to go about the work economically. Noisy air conditioning equipment is taboo. Quietly running fans of suitable capacity are one of the most reliable solutions of the summer business problem.

**A SCREEN REFLECTS THE CHARACTER OF A THEATRE.** A leading manufacturer of screens sums up to present situation with the following remarks: ". . . we should bring to the attention of thousands of exhibitors how much better off they would be with a new screen, as there are just hundreds and hundreds of theatres today which are using screens that should have been abandoned a couple of years ago, anyway. These screens are dirty, streaked, have terribly visible seams and a lot of them are actually showing on bare threads, the coating long since having departed." Unfortunately this comment is all too true. Not only is the quality of projection seriously affected, but the cost of current required to boost the light, is actually eating away the already depleted profits. From its very nature a poor screen magnifies its own defects in the eyes of the audience. In any possible rating of fundamental values in their relation to theatre equipment, the moving picture ranks high in importance.

**PROJECTION—THE HEART OF ANY THEATRE.** It is not necessary to preach the doctrine of better projection here. The subject is too patent. An adroit comparison of the theatre with the human body brings forth the thought that if the heart is weak all else is weakened. Unlike other mechanical phases of the theatre, projection equipment is hidden from the view of the audience, but its function is no less discernible and reactionary on box office receipts.

(Continued on page "G")

**Renovizing is being sponsored by many allied industries of the country. Walter E. Green, president of National Theatre Supply Company, gives some timely advice to exhibitors on what they can do to better their own theatres, and, too, aid in the renovizing movement.**

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 In conjunction with its 15th  
Anniversary, Jay Emanuel  
Publications, Inc., will sponsor a  
WHO'S WHO IN THE LOCAL  
INDUSTRY, a permanent  
record of the leaders of this  
business in this territory.

# TECHNOCRACY\*

## HITS THE MOVIES

By

**DAVID BARRIST**

Scene: Any Film Exchange.

Characters: Jake Menkis, an exhibitor, and Louis Blivitz, sales manager.

Time: Beginning of the buying season, 1935.

*Blivitz:* “. . . the Zane Greys will cost you forty kilowatt hours each; the Gaynor and Farrells, 125 kilowatt hours a piece; Cataclysm, the big spectacle, will stand you 200 kilowatt hours—”

*Menkis:* “Two Hundred kilowatt hours for a Cataclysm? Don’t talk crazy! Business is so terrible that I only took in 600 kilowatt hours last week.”

*Blivitz:* “What admission do you charge?”

*Menkis:* “For adults, a 25-watt bulb and for children, a ten-watt lamp. But I’m afraid I’ll have to cut.”

*Blivitz:* “Why?”

*Menkis:* “Because my competitors are cutting their prices. The Majestic is letting them in two for 25 watts. That bootleg exhibitor has ruined the neighborhood by admitting the kiddies for candles. Believe me, if business don’t get better soon I’m going to sell my theatre to my competitor, even if his offer is lousy.”

*Blivitz:* “How much did he offer you?”

*Menkis:* “Thirty 40 H.P. motors.”

*Blivitz:* “Business isn’t so good with us, either, Mr. Menkis. Last week our leading female star quit on us and we had to raise her salary two dynamos a week. If things don’t improve soon we expect to have a power failure or something.”

*Menkis:* “I had 25,000 kilowatt hours put away in the bank and a short circuit busted the bank. It’s nothing but trouble whichever way you look at it. Well, I suppose I’ll have to sign—if only to help your boss win that 15,000-kilowatt hour prize. But things certainly are terrible!”

*Blivitz and Menkis:* “If only beer would come back—!”

\* (Note: The new science of Technocracy which promises to solve unemployment by adjusting consumption to production, has for its basic principle the substitution of the kilowatt hour for the gold dollar as the prevailing medium of exchange. If that isn't clear, it's just too darn bad.)



How are you going to sell your audience those tempestuous love moments in your coming attraction with **MERE WORDS** or **STILL PICTURES**? It can't be done—not 100%.

When Garbo nestles into her leading man's arms—A-h-h-h! Joel McCrea puts a headlock on the girl of his dreams. **WOW!** Marlene Dietrich glides into a half-nelson with the handsome army officer. **WHAM!** Clark Gable gets a strangle hold on a jungle maiden in a tropical love scene. **ZAM!**

That's the **REAL THING**—the **PULSING, VITALIZED ACTION** that will get every femme in your audience—flapper, matron and grandma. Do the **MEN GET IT TOO**? Boy—and **HOW!** When Lupe Velez throws those torrid lips against the hot ones of her lover, every guy in the house is imagining he's right there.

**ACTUAL SCENES—ACTUAL DIALOGUE—RIGHT FROM THE PICTURE ITSELF—AND YOU'VE GOT A SAMPLE THAT SELLS**  
Feb10'33 pg. E Page 15

# NATIONAL SCREEN SERVICE

NEW YORK • CHICAGO • LOS ANGELES • DALLAS • ATLANTA

## A PLAN FOR THE INDUSTRY

(Continued from page "A")

run will immediately occur to the industry as appropriate subjects for such local and national bodies to deal with.

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 Contract.

IN CONTRACT DISPUTES the procedure to be followed is specified in the optional arbitration clause (Clause Twentieth) of the Optional Standard License Agreement. Contract disputes not arising under an Optional Standard License Agreement as to which the exhibitor has elected to include the arbitration clause, will not be considered by the National Board of Appeals.

FOR THE PURPOSE of hearing appeals or conciliating complaints not involving a circuit of theatres 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 theatres 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.

BEFORE REFERRING ANY MATTER to the National Board of Appeals, the proper local arbitration board, protection committee or conciliation committee must hear the complaint or controversy and shall first exhaust their efforts to determine, conciliate or dispose of the controversy. After this is done the local board or committee may then refer the complaint or controversy to the National Appeal Board for a hearing. The local board or committee will forward to the National Board, in connection with each case or complaint.

- (1) A full and complete statement of their finding of facts.
- (2) All of the evidence submitted to them in the case or controversy.
- (3) Their recommendations for a settlement which was not accepted by the parties.

Each party to the controversy will be permitted to also submit their own statements of facts, arguments and recommendations.

IN REGARD to protection and run controversies, it is contemplated that a local committee representative of all first and subsequent run exhibitors will be established in the city or territory where it is

**Effective for three years, the new proposed system including an appeals board and contract has been already adopted, at this writing, by Metro, Fox-Educational-World Wide, Paramount, Universal and Radio, with few changes. Whether other companies will fall into line is uncertain.**

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 exhibitor 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 must 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.

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 representative and so convincing that they will be freely accepted and followed.

IT IS NOT INTENDED to compel any exhibitor or any distributor to resort either to the local or to the national conciliation boards, nor to bind any of them by contract to do so, but it is intended to make available to all parties earnestly and honestly seeking aid in working out their common problems, a machinery in which they can have confidence of a fair, impartial and understanding hearing and consideration.

IN ORDER THAT THE National Board of Appeals and Conciliation shall not be unreasonably burdened with matters which should from their very nature be disposed of locally and in order that it may function with the best results, the National Board of Appeals should have final authority in itself to determine in any specific instance other than those recommended by any local arbitration board under the arbitration provisions of the optional standard license contract, whether it will or will not undertake to hear any complaints submitted to it upon appeal from any of the local committees. If this rule is followed, a majority of the National Board could decide to hear and attempt to conciliate any extraordinary or unforeseen controversy not possible of conciliation locally.

**Local exhibitors would take care of the machinery of arbitration and protection under the new plan in which Sidney R. Kent was a guiding factor. Local conciliation committees will provide for controversies and unforeseen difficulties. There is every reason to believe that the new plan will be successful.**

# A Plea for Fair Play

By Al Sherman

THE OTHER DAY I had occasion to bemoan the mediocrity riding high in the Hollywood saddle in my column in "The Morning Telegraph." But the mediocrity that is the order of the day on the lots finds its counterpart in the gentlemen who dictate the policies of distributors as well as the affairs of some of our larger theatres.

WHAT I WROTE in "The Morning Telegraph" about studio poohbahs goes for them and sales heads as well. Here's what I said:

"HOLLYWOOD—where back-slapping is an art; palm-greasing a science and throat-cutting a business.

"This cynical viewpoint is prompted by the experiences of a couple of Hollywood wanderers returned to the Broadway fold after several months spent among the palms and phony sets of moviedom.

"Both these gentlemen—who bear no ill-will to Hollywood and its movie-moguls—report that a spirit of camaraderie is strangely missing in that sunny suburb of Los Angeles.

"What stirs them to bitterest invective, however, is what they consider the 'dog-eat-dog' attitude of a great majority of filmdom's better-knowns. They understand and appreciate the struggle that enabled many of them to reach the top—but what these erstwhile Hollywood wanderers bemoan is the fact that those who sit on high take utmost pains to kick strugglers up the ladder off the rungs as fast as they get a foothold.

"How, in the name of all that's worthwhile," cry these gentlemen, 'do Hollywood producers expect to get the best out of those hired from afar if they boot them unmercifully or ignore them completely once they arrive on the Coast?'

"And I join them in asking that question.

"There is no necessity for coddling the aspiring younglings who heed the golden call of Hollywood. But, cast into a strange and fantastic atmosphere, the least Hollywood employers could do is lend them a helping hand—guiding them carefully over the bumps and warning them of the pitfalls of too-garrulous strangers and well-meaning, but often mistaken, 'friends.'

"It is the grab-as-grab-can policy wherein friends become enemies that manages to keep mediocrity in the saddle in Hollywood. For many of the gentlemen who hold down positions of importance do so because they pay their followers well—even while they snatch at every shekel that comes within their greedy grasp. And their followers, anxious to live a life that is far different from any they ever experienced, are desirous only of keeping their superior in office—for so long as he can continue to hand them flattering sums every week for a minimum of effort."

THAT'S WHAT I WROTE about the general level of Hollywood workers. And I see the same situation prevailing in other branches of the industry.

I SEE SALES HEADS who endeavor to promote stupid ideas that, because of their 'yes-men,' are put into practice only to result in ill-feeling and a consequent loss of

prestige and good-will, as well as dollars and cents.

I COME IN CONTACT with theatre operators who carelessly prune down free lists—lopping off important civic officials and newspaper executives—only to be forced to treble the lists after protests. I meet gentlemen high in the councils of the film industry who wonder why business is so bad and fail to discover that one of the reasons lies in their own lack of judgment and their own faith in the men they appoint to act as their advisors.



AL SHERMAN

IF THEY WANT TO KNOW what's wrong with picture business—and with themselves—let them look around a bit. They'll discover that a person with ideas has his thoughts appropriated by his superiors or his ingenuity stifled by stupid office routine. They will discover that waste in time, as well as money, is the crying fault. They'll find out that because they hesitated to take their under-

**Al Sherman, motion picture editor of "The Morning Telegraph," has contributed to YOUR THEATRE before. His new comments are critical and interesting, even if somewhat alarming.**

lings into their confidence, they cannot depend upon their trust or loyalty. They will learn that what they need—and what the film industry needs—is a good swift kick in the pants—not the bludgeoning blows of bankers or the mournful cries of \$5,000-a-week executives who find it easier to cut a stenographer's salary than drop a Rolls-Royce from their retinue.

IT'S ABOUT TIME the boys all got together and thought things over. I believe it was Nicholas Schenck who admitted that there is no wrong in the film business that a good picture can't cure. Well, he's right—if only his fellow-workers would realize that.

BUT, IN ADDITION TO good pictures, the industry today needs spirit, pep and a higher morale. And it can't get that if the boys now on top play the dog-in-the-manger act and refuse to give others a break.

## RENOVIZING

(Continued from page "B")

That many theatres have allowed their former standards of projection and sound reproduction to be lowered even beyond the danger point must be admitted frankly. Projectors and generators, not unlike human organs, must have care and occasional rejuvenation if they are expected to cover their span of usefulness.

We do not advocate complete replacement of apparatus at this time, unless its condition warrants discard. But, we do most strongly advocate maintenance and repair in the interest of the theatre owner. When a piece of equipment reaches a certain stage where its operation seriously affects profits by being too costly to operate and maintain, it should be replaced forthwith. However, if it can be repaired economically, that is the course to pursue. But neglect is unwarranted and unwise if there is any possible way to avoid it—and there usually is a way to avoid it and at the same time forestall much heavier expense later on.

A careful inspection of many projection rooms today discloses a state of somewhat unwarranted disregard of the fundamentals of theatre operation and maintenance. Certainly much of it is excusable on account of the depression; but, can all of it be charged to the depression? Might not neglect be actually responsible for a good portion of the hard times we hear so much about?

### WHAT'S TO BE DONE ABOUT IT?

Quite naturally, any recitation of the faults generally observed, brings forth the question, what to do about it? Granted, that something must be done, the next question to arise in the mind of the theatre owner who really hasn't it is "what shall I use for money?" That, it must be admitted, is a problem that is causing some concern; but it is definitely encouraging to note that many exhibitors, grown tired of waiting for the tide of business to turn, are stirring themselves into action and actually finding means of protecting their investments by renovating their theatres. But still more encouraging, those who decided to reclaim the business that rightfully belongs to them are highly pleased with the results of their efforts to find the way out and the wherewithal.

IT IS SURPRISING what may be accomplished when necessity provides an incentive to action and it is freely predicted that 1933 will be a year of renovation and of reclamation in the theatre business.

# More Notes on the Movies

By Carl E. Milliken

## COMMUNITY PICTURE SELECTION

IN MORE THAN 2,500 NEIGHBORHOODS the question of "How to get the best movies in our town?" has been satisfactorily solved. As a natural result of this increased patronage for the highest type pictures, the industry has been enabled steadily to increase the percentage of films which have a definite social value. No longer is it likely, as it used to be, that such fine pictures as "Abraham Lincoln," "Disraeli" or "Broken Lullaby" will fail.

TWO FACTORS have contributed to increasing community satisfaction with picture entertainment and to consistent improvement in the quality of pictures.

THE FIRST of the two important developments has been the extension and emphatic success of the preview system initiated some years ago as part of the work of Will H. Hays in securing closer contact between the industry and responsible public opinion. Volunteer committees of 11 national groups, civic in character and wholly disinterested in motive, now preview all pictures in Hollywood before general release. The reports of these preview committees go direct from the volunteer previewers to the national headquarters of their constituencies and thence are made available throughout the country to local groups. Thus it is possible for any minister, any parent, any teacher, to secure unbiased and thoughtful criticisms of pictures before the pictures are booked in a given locality.

THE SECOND DEVELOPMENT has been the demonstrated willingness of exhibitors to work in co-operation with local community leadership and of local community leadership to accept its responsibility for the guidance of community taste. In the 2,500 neighborhoods where the experiment has now ceased to be an experiment, local Better Picture Councils sit down with the local theatre manager or owner and select with him the pictures for which they are willing to help enlist audience support. This means that the exhibitor can book pictures with a definite social value, secure in the knowledge that those who cry for better films intend to do something to help him make them self-supporting.

A SPLENDID COROLLARY RESULT of this co-operation has been the institution of "Family Night" programs in hundreds of communities. The motion picture would fail in its essential entertainment purpose if it made only pictures suitable for the child mind. Nevertheless, the entertainment needs of the child are vitally important and psychologists agree that it is best for the family to seek its recreation together instead of separately. A solution to this has been found by setting aside some night each week, usually Friday night, when the neighborhood theatre will carefully choose its program so that the picture shown at that time will possess adult interest, but will be within the range of the child mind and will be thoroughly acceptable from the standpoint of influence on the younger members of the family.

AS THE MACHINE constantly increases the amount of leisure time at the disposal of modern man, it becomes correspondingly necessary that community leadership concern itself with ways and means to develop a public taste that will result in the wise and beneficial use of that leisure. We all face as an inescapable fact that the motion picture is the most popular answer to the entertainment needs of those whose leisure increases. Therefore, there is a definite community responsibility for raising of standards of taste among picture audiences.

## RESPONSIBILITY OF THE CHURCH IN CONNECTION WITH ENTERTAINMENT

MAN MOVES TO INCREASING LEISURE and the church should not stand aloof from contact and influence with the commercial groups feeding that leisure. The counsel of religious and civic leadership is welcomed and used by the motion picture industry, but the greatest service to the social usefulness of the screen can be rendered by each minister and each church in their own communities.

THE CHURCH faces the inescapable fact that the motion picture is, and most certainly will continue to be, the outstanding universal recreational answer to leisure in modern life. In the last analysis pictures are made by audiences, not producers, and the utmost care and fidelity to ideals in the studios can advance picture standards only a moiety beyond the level of public taste. Selectivity on the part of audiences, organized support to make profitable the pictures with serious theme and high social content, is the powerful and

sure means of continuing the improvement of pictures.

WE KNOW IN THE INDUSTRY that it is possible to produce pictures that supply the essential service of entertainment and that possess further values in the social sense. We have done it, again and again. Our difficulty is to convince potential audiences that the social values will not kill their fun. Here the church can perform a genuine service to the community.

DUE TO THE FACT that Will Hays has caused American pictures to be available for preview purposes, in advance of general distribution, to volunteer committees representing many types of religious and civic organizations, it is possible for ministers, teachers and parents to secure unbiased judgments of coming pictures. Stimulation of interest in the fine pictures, and guidance of taste among the young and adults, too, is requisite to the medium's social advance.

THE INDUSTRY, in voluntarily testing pictures by a carefully drawn production Code, has made an upstream progress against a post-war laxness of taste standards. Public groups now endorse approximately eighty per cent of all American pictures from the standpoint of social usefulness. Before the adoption of the Code the figure was fifty per cent.

CENSORSHIP has been of no help in the advance of pictures. It never can be. Harry Emerson Fosdick said wisely the other day: "People cannot be forced into goodness, exhorted into it or legislated into it." But they can be educated into it. Here lies a great, legitimate field for the Church in relation to entertainment.

**Carl E. Milliken is connected with the M. P. P. D. A. These additional notes have been taken from recent addresses.**

**WILLIS**  
**THEATRE ARCHITECT**  
**ARMAND CARROLL**  
**ASSOCIATE**  
**1505 RACE STREET PHILADELPHIA**  
**designers of more than 100 theatres**

### Busy Warners

To keep pace with the production activities of the Warner Bros. Burbank studios, which have completed work on features months ahead of their release date, the company's home office publicity staff, under the supervision of S. C. Einfeld, is turning out an average of three merchandising plans per week.

### Heard In

## HUDSON COUNTY

Shifts of Jersey Skouras Managers

By Ike

MORE SHIFTS of Skouras Jersey managers. . . . Al Unger back to Jersey City Capitol from Elizabeth. . . . Elias Ardazny to Tivoli from Westwood. . . . Charles Canelas to the Rialto from Nyack. . . . Mike Neary from the Capitol to the Franklin in Nutley. . . . Harry Hamburg back to the Park Lane in Palisades Park from the Tivoli. . . . Doty Scott from Jersey executive office to New York accounting dept. . . . Mac-Malaney, Loew, p. a. in Cleveland, a recent visitor to George Dumond. . . . Ted Meyn has another song published. . . . Tom Walkden wears a wrist watch and ring he bought in Arizona. . . . Ed Tornow falls for pretzels. . . . A bus full of Stanleyites attended the Jersey Warner Club dance. . . . Bob Deitch has an assistant in the publicity dept. . . . Rudolph A. Kuehn has succeeded Tony Williams at DeWitt, Bayonne. . . . Tony being promoted to Warner district supervisor.

### Syracuse Opposish

As if Syracuse showmen are not finding it difficult enough to combat red ink entries, the Syracuse Morning Musicals, Inc., largest of the city's musical organizations, will enter the dramatic field in March, sponsoring a theatrical season of 10 weeks' duration at Lincoln Auditorium, Central High School.

### KBS Busy

"Auction in Souls," from a play by Eugene O'Neill, has just been completed by KBS Productions, Inc.

The next picture to go into production is "A Study in Scarlet," a Sherlock Holmes Story, and the following players have already been signed to appear in the film: Reginald Owen, Allen Dinehart, Anna May Wong, Warburton Gamble, Alan Mowbray.

### "Dassan" Ready Soon

"Dassan," a novelty, presented by Cherry Kearton and distributed by First Division, will be available soon.

It was produced on the Isle of Penguins and presents a novelty that attract wide attention anywhere. Showing the penguins in such a manner as to cause plenty of talk, "Dassan" is worthy of playing any type of house.

### Three From Radio Promise Action



"The Past of Mary Holmes," "The Cheyenne Kid" and "The Monkey's Paw" are three seen here from Radio.

### "Oliver Twist" Jig Saw

Viking Manufacturing Co., of Boston will by arrangement with Monogram Pictures, get out a 2,500,000 run of a puzzle made from a scene from "Oliver Twist." Release of this puzzle will take place, day and date, with the release of the picture.

### Carlton Passes

Frank Keeney's return to the exhibition field has been rather short lived.

Recently he closed his Bronx house and now comes word that James Camardella has taken over the Carlton, Jamaica.

### An Appreciation of Educational

Physical consolidation of Fox and Educational-World Wide means the passing of an exchange that had few equals along the street for courtesy, efficiency and goodwill from exhibitors and all members of the industry.

Educational was more than another distributing unit. It was a happy family, governed in the home office by a man who retained the respect of every member of his group, not only as the executive in command but as a father to his flock.

When the announcement of the physical passing of Educational became known, exhibitors were quick to express their regrets that the local field loses such a group of capable, intelligent, co-operating workers. From the branch manager down to the shipper, the exchange was satiated with a desire to make of this contact between exchange and exhibitor something more than business dealing. Educational succeeded in gaining a reputation that is rarely equalled.

Those exchanges who acquire any of the employees are gaining more than able workers. They are taking with them good-will from exhibitors.

The Educational office may be empty, but its spirit lives on as a memento of the day when this business used to be more than a cold business institution. Physically, Educational may have disappeared. But its spirit will live as long as those trained in the Educational tradition stay in the business.

### Columbia Prepares a Few Hits



Raquel Torres and the Wheeler and Woo'sey combo in "So This Is Africa," share honors here with Nancy Carroll in "Child of Manhattan."

## Heard In

**BUFFALO**

Broadway Reopens—Cantor and Jessel Personal

By Mary Ann

SID SAMSON laughed when a Syracuse exhib claimed "State Fair" was a re-issue. . . . Stating they have one every year. . . . Ben Berinstein has gone into the jewelry business in Elmira. . . . Lew Blumenfeld, Fox booker, is planning to spend his vacation in Salamanca. . . . J. M. Pop Cummings just had a serious operation at a hospital, Boston. . . . Mabel O'Shea has left the general hospital. . . . Bry Stoner has been promoted to office manager for M. G. M. in Cleveland. . . . Sid Samson just returned from Binghamton, Elmira and Syracuse, after arranging road show engagements on "Cavalcade" and "State Fair." . . . Sam Schoenfeld has been engaged as salesman for First Division in its Rochester territory.

DEEPEST SYMPATHY is extended to Margaret Crean, United Artist stenographer, on the sudden death of her father; to Jerry Yogerst, Universal, on the sudden death of his mother, and to Viola Klein, Paramount, whose father passed away same day. . . . Gene Markins is back to his old camping grounds, salesman for United Artists. . . . Lee Marcus is expected in Buffalo shortly to spend a week. . . . Strand Theatre, North Tonawanda, closed a week ago. . . . Dave Miller, formerly division manager of the middle west for Universal is now branch manager in Buffalo. . . . Al Barnett, formerly branch manager, will handle the city territory for Universal. . . . Gerry Spandow, now city salesman, goes to Omaha as branch manager.

MIN RYAN has had a very bad cold. . . . Joseph Burke, handsome Fox auditor, spent the past week auditing the books. . . . Little Joey has been among the missing for the past week. . . . Nita Samson, daughter of Sid, has something to be proud of, having just received her life-saving badge from the girl Scouts. . . . George Degon, road show manager, was in Buffalo ahead of the "Cavalcade" road show that opened at the Erlanger. . . . Nat Sodikman, booker, Standard Film, went on a tour of the southern tier, central New York. . . . Harry Berkson was pleased to see the smiling countenance of Jules Michael, who visited the Standard Film offices for the first time.

WEINER & ZIMMER have taken over the Majestic Theatre, Rochester, from Max Cohen. . . . With the affiliation of Fox and Educational, all the employees, with the possible exception of Cliff Almy, Eddie Jauch and Lena Gross, are now seeking new connections. . . . Herman Lorence, recently resigned manager, Strand and Cataract Theatres, Niagara Falls, has leased Albion Theatre, Albion, and the Youngsville Theatre, Youngsville. . . . Film folk in the Buffalo district were deeply shocked to learn of the sudden death of Cecile Febrey, wife of Arnold Febrey, assistant booker. . . . Broadway Theatre, Buffalo, has re-opened again. . . . Ben Krystaniak still operating.

DEATH HAS STRUCK again at the home of George Ferguson, Columbia salesman. . . . A few months ago, George lost his mother, and now his sister Sue. . . . Avon Theatre, Syracuse, has been taken over again by Mrs. M. Davidson. . . . Frank Ohman, who owns and operates the Ohman

## Motion Picture Club of Buffalo Zone Organized

**Ted O'Shea, President; Exchanges Included**

The Motion Picture Club of Buffalo has been organized.

At the meeting held February 4, the following were elected members of the board of directors: Sid Samson, Fox; Ted O'Shea, Metro; Harry Seed, Warners; Kenneth Robinson, Paramount; Dave Miller, Universal; Wm. Bork, Universal; Elmer Lux, First Division.

Officers are: President, Ted O'Shea, Metro; vice-president, Kenneth Robinson, Paramount; secretary, Mary Ryan, Metro; treasurer, Bill Bork, Universal; sergeant-at-arms, Otto Siegel, Universal.

Sidney Samson presided as temporary president at the meeting.

Counselors Sidney Pfeifer and Herbert Silverberg were elected honorary members of the organization.

### Rochester Single Cut

Move of Publix, Rochester, to cut the price scale by reducing the balcony rate has brought no similar action by competitors. One-price policy continues at Loew's Capitol and RKO Palace.

It is agreed that the plan did bring in many extra patrons, but it works both ways, as many who would pay the higher price take advantage of the lower rate with little benefit to the box office.

Theatre, Lyons, paid a visit to Buffalo. . . . Was that Effie Bettigole we saw driving a new car? . . . Roy Abagnale, newly-appointed auditor for Columbia, and Frank Fisher, Buffalo, are at present engaged in looking over the accounts of the local Columbia exchange. . . . John Curran was detailed to exploit "The Bitter Tea of General Yen," which opened at the Lafayette Theatre.

HARRY SWERDLÖVE is expecting a visit from his chief, Clyde A. Coulter, pioneer premium man. . . . Upon Coulter's arrival, they will make a joint trip through the state endeavoring to acquaint exhibitors with the merits of their exclusive combination deal.

MINNA GOLD, First Division's vivacious booker, will rave about "Goon-Goon" on the slightest provocation. . . . It is enjoying its second month's run at the Hollywood. . . . Recently Bobbie Alberts, Alberts Theatre, Lancaster, ran as his show "Back Street," Mickey Mouse, comedy and travelogue, when a woman asked "WHAT'S THE OTHER FEATURE?" . . . Bob locked himself in his booth to avoid committing murder or suicide. . . . Silent Eddie Jauch, booker for Educational, is engaged.

CHARLIE BARON has been in Buffalo for the past week, working on "The Kid From Spain," for the Buffalo Theatre, and made a side trip to Niagara Falls to aid Walter Morris put over "Cynara" at Shea's Bellevue. . . . William Rosenow, former manager, Shea's Elmwood, has returned as one

of the executives of the service department at the Buffalo. . . . Eddie Cantor and George Jessel appeared in person for one day only at Shea's Century, February 1. . . . Both performances were completely sold out days in advance. . . . Louie Epstein was in Buffalo for a few days in advance. . . . Old auto of 1880 vintage, which was put on the street as one of the features of the exploitation campaign for "Silver Dollar," attracted much attention. . . . Bob Murphy put over a big campaign in the German section of Buffalo on "Maedchen in Uniform." . . . "Strange Interlude" tacked up a great week's business at the Great Lakes, where John E. Carr was all smiles.

JOHN ROSS, Shea art staff, is back on the job after a serious illness. . . . It is reported that plans are under way for a big midnight show to aid Buffalo's unemployed. . . . It is understood that the performance will be given late in February in Shea's Buffalo Theatre. . . . Ed Frank, superintendent buildings, Shea, was kept busy for the past week moving the branch art department from the Court Street to the Century Theatre, where Harry Bisgier is carrying on. . . . It is reported that a plan is afoot to inaugurate a local stock policy in the Court Street Theatre. . . . Michael Shea has contributed the Gayety Theatre for one performance a month by the local theatre guild.

"FOLLOW THE LEADER" was booked into the Century. . . . Manager George Mason tied up with the local Texaco Company in a swell campaign. . . . In exploiting "Hot Pepper" at the Great Lakes Theatre, Manager John E. Carr had a small card printed with a small hole in the top and an advertisement on the bottom of the card boosting "Hot Pepper." . . . These cards were placed over every pepper shaker in downtown restaurants.

ED GOODING, who has been on the copy desk at the "News," is now editing a column of theatre news. . . . Walter Morris, manager, Shea's Bellevue, Niagara Falls, put over a big campaign on "The Kid From Spain."

FIFTEEN YEARS AGO. . . . E. J. Hayes, manager General Film, reported big demand for serial "A Daughter of Uncle Sam." . . . J. F. Strasser, proprietor, Emblem Theatre, with his father and brother, said war tax was hurting their business. . . . L. Pierce, Star Theatre, Rome, won prize from World Film for returning that company's films in best condition. . . . Flash Theatre manager, Harry Rose, Tonawanda, became a happy poppa. . . . Much ado in Salamanca, because an Episcopal minister was conducting moving picture shows Sunday night in the Strand Theatre with uplifting talks.

**ST. CHARLES**

AN ENTIRE BLOCK ON THE BOARDWALK  
• ATLANTIC CITY •

A Smart Hotel in America's Smartest Resort

**E**LECTED THE  
foremost seashore resort hotel, the St. Charles will serve you faithfully. Open throughout Winter because the semi-oceanic climate provides escape from sharp winds and bitter cold. Very special rates during the healthful Atlantic City winter.

**IDEAL CONVENTION FACILITIES**  
**ATTRACTIVE RATES**

# Buffalo Exhibitors Seek Exchange Help in Fighting Heavy Price-Cuts

## Comerford On Suit

In Binghamton for the purpose of conferring with local managers in regard to the proposed increase of city license fees as proposed by a member of the Binghamton City Council, M. E. Comerford, in an exclusive interview to the Binghamton "Sun," made light of the report that he is a preferred creditor in the involuntary bankruptcy of the Paramount-Public Corporation.

"I have not been made a preferred creditor. In these times that might be considered a nice position to occupy, but no such thing happened."

## Heard In

**E L M I R A**  
Watts Matches Job Against Vaude

By Jay

RETURN OF VAUDEVILLE to the Keeney brought back the people in big numbers. . . . At a meeting of Warner Brothers' zone managers in Albany they were told not to ask for anything involving additional expense. . . . "I want vaudeville back," said Manager Harry Watts, Keeney's, despite the warning, and he pleaded his case so earnestly and convincingly that he was asked if he would match his job against the request. . . . He agreed, made good.

BEFORE THE RETURN of vaudeville to the Keeney, that house enjoyed old-time prosperity for four days with Eddie Cantor. . . . Some of the big pictures booked for the Keeney will be shown at the Strand, another Warner house. . . . Regent, third Warner house, will offer two features, second run, at reduced prices. . . . Musical revues have been discontinued at the Colonial. . . . Straight pictures will be shown hereafter. . . . Frank J. Kenrich has been returned as manager of the Capitol, Waverly, which has just been taken over by Comerford. . . . Will also manage the New Sayre, Sayre.

## Cutting Serious

The race to get people in the theatres nowadays is leading many subsequent run exhibitors to the 2 for 1 racket in the Albany district, not the more or less legitimate one of making this ticket an exchange for a store purchase, which stimulates trade, but the 2 for 1 that is passed out indiscriminately.

The thing is being so overdone in small towns in the Albany district that exchange men predict that next year the exhibitor who does not indulge in this practice and who is close to one in a nearby town who does, will demand excessive protection.

## Say Distributors Largely to Blame—Danger of Five-Cent Admission Return Cited — Protection Based on Box-Office Tariffs Asked

Buffalo exhibitors are seeking assistance in battling the most serious price-slashing war in many a year.

## Heard In

**R O C H E S T E R**  
Mrs. Risley Back and Cantor Click

By Eeitch

DICK BETTS, singing organist, replaces Helen Ankner at Century. . . . Manager Irwin Solomon is the only one offering regular stage fare. . . . Eddie Cantor show played to 5,500 in one day and vocally boosted "Kid From Spain" showing at Loew's. . . . Manager Hattie Lutt, Lyceum, down with the flu. . . . "Maedchen in Uniform" failed to do business expected. . . . Mrs. W. W. Risley, wife, manager RKO Temple, returns from California. . . . Manager Jay Golden, Palace, is still at the Genesee Hospital with stubborn arm infection. . . . Detective Captain Jack McDonald no like those crime films.

ANNUAL BENEFIT SHOW for musicians' union set for February 11 at the Palace. . . . Fred Peters, owner, Majestic Theatre, Hornell, ordered by court to turn house over to Warner Brothers as per lease. . . . Willis G. Broadbrooks is selling life insurance. . . . Little Theatre lost \$300 when yeggs cracked the safe. . . . New directors elected for Canandaigua Theatres, Inc., as follows: J. A. May, L. W. Shine, J. G. Selmsler, J. M. Shine, E. V. Lynch, William J. MacFarlane and H. W. Closs. . . . Charles Baron came on ahead to publicize "Kid From Spain." . . . Buy American idea is getting over with the public.

## Heard In

**S Y R A C U S E**  
Balcony Slash and Smart Roy

By I. S.

FIRST to take the step, RKO Keiths now permits smoking in the loges and balcony. . . . Paramount has reduced balcony prices; new scale calls for 15 cents from opening until 6 P. M., and a quarter thereafter. . . . To ballyhoo "What, No Beer?" Loew's State installed a bar in the lobby; plenty of free lunch—but no beer. . . . August Schneeloch, veteran Syracuse and Oneida exhibitor, died in Syracuse, January 30.

ANDY ROY, Paramount m. d., had a chance to see the flowering of a bright hunch he played in 1929. . . . At that time Andy was operating a Tampa, Fla., house. . . . Came, one bright afternoon a comely Jacksonville miss to Andy's office, seeking fortune in the movies. . . . Andy sent her, with a note, to Henry King. . . . This week

Theatremen of the city claim that the distributors are releasing pictures regardless of whether or not the subsequent runs charge more or less than the run before. As a result, many exhibs find themselves following the run at a greatly increased admission.

Because of the fact that the first run houses would not come into any such plan, a system whereby the release schedule would be governed by the admission scale had to be postponed. Some distributors refused to service 10 cent houses, but the majority continue to sell these theatres, with the result that eventually all will be serving.

Houses charging a quarter in some cases are running behind houses charging a dime.

THE NEW YORK STATE EXHIBITOR is in receipt of an unsigned communication that reads in part:

Certain film companies recently made an apparently sincere move to better the industry setting the minimum admission price to be charged for their pictures at 15c. When it seemed that this was about to raise the admission in the neighborhood houses catering to the poorer classes and the greatest population of unemployed, a double-cross started to work in the first runs.

Now with the people who have the most money to spend and who patronize the better class of theatres, receiving a reduction, it is natural that the poor down and out unemployed should take offense that a 50 per cent increase be tried on them, and, of course, where these increases were tried they were not successful, so these theatres resumed operations at the former lower scale, either open and above board or underhanded.

Today those exhibitors who are honest about admission prices are denied product by the major producers; the others are getting by with suhterfuge.

If this is allowed to go unchecked we will very shortly be rolling right back to the nickel days.

THE NEW YORK STATE EXHIBITOR will not, in the future, honor any unsigned communications, but because of the seriousness of the situation, lets down the bars in this one instance.

## Kearney Injured

Bernard Kearney, manager, Amsterdam theatres, Amsterdam, suffered several fractured ribs when the car in which he was riding, owned and driven by Edwin Da Shell, sign painter for the theatres, skidded on an icy road and was badly damaged. Men were returning from a stag party held by a number of theatre employees at Mariaville, a village a few miles south of Amsterdam.

she came to Loew's State in "The Kid From Spain." . . . Girl is Ruth Hall. . . . Prosperity may be lingering around that corner for some folks, but for the Fitzers, veteran Syracuse showmen, it is seeping forth. . . . Witness the change in title from the Swan, subsequent run house, back to the Happy Hour. . . . Some time ago the shorter name was substituted as an economy measure, taking less juice to light a sign. . . . Now the Happy Hour is once more emblazoned on the north side marquee.

### New Quality Deal

Quality Premium Distributors' famous Peacock Blue Housekeeping Set has a new brother. This is the new Peacock Blue Cereal and Beverage Set.

The Cereal and Beverage Set comes in a variety of combinations and according to Quality, contains more real flash pieces than any premium deal ever offered the exhibitor. A large Cookie Jar that retails for \$2, a Beer Pitcher that retails for \$1.75, large Cereal Jars, Beer Mugs and Egg Cups all of generous capacity. These and other items make this a popular premium give-away.

Peacock Blue Ware like Alice Anglow China, has in the past year acquired a reputation among theatre men that is unique, enjoying a record of consistent business building results in many of the leading theatres in this territory.

Peacock Blue enjoys the unique distinction of never having had a failure in any theatre. The Cereal and Beverage Set is now on display in the showrooms of Quality Premium Distributors, 336 W. 44th Street.

### Fox Takes Two Back

Fox Metropolitan is taking back two, or rather the receiver is.

Belmont and Blenheim, formerly operated by the Picture Guild (Ben Roman), are the two mentioned. This leaves the company with one theatre.

### Walsh Us-State

Changes in the management of the Paramount-Publix circuit in the metropolitan area place George Walsh, eastern manager, in charge of the Hudson River division. John Hartung, Poughkeepsie, succeeds Samuel Chernow at Academy, Newburgh, and George Cavanaugh goes to Poughkeepsie.

### Says Quittner

Major Joseph Quittner, testifying in United States District Court in New York before Judge Francis Caffey in the anti-trust suit by his father, Edward Quittner, for damages of five million dollars, against various motion picture distributors, said the Stratton and State Theatres, Middletown, had exclusive exhibition rights for certain pictures in Orange County previous to 1929. In spite of this, he said, the pictures in some cases were obtained by houses in Goshen and Warwick at prices some times less than the Quittner theatres were obligated to pay.

Major Quittner revealed that when Paramount-Publix began construction of a house in Middletown in a street opposite the State, he offered through a realty agent to give an option on the State and Stratton to the rival company for a certain period, but nothing came of this.

## First Choice Pictures Makes Its Announcement

### J. D. Williams Active in Proposed Company

A plan for linking the interests of from four thousand to five thousand individual exhibitors with a group of outstanding independent producers is announced by First Choice Pictures, Inc., newly formed distributing company.

J. D. Williams, organizer of the former exhibitor-co-operative company, is the originator of the First Choice Picture plan and is its vice-president. President of the new company is Roy Curtiss. H. O. Schwalbe is treasurer. William M. Vogel is secretary. These four men, with Arthur DeYoung partner in a prominent New York banking firm, comprise the board of directors.

In addition to the directors and officers the sponsors of the First Choice plan include thirty voting trustees. They are the official regional representatives of the company. Of those, who are enrolled as voting trustees the following names are made public at this time:

Louis F. Blumenthal, Haring & Blumenthal, which owns and operates a group of theatres in New Jersey and New York; Colonel Fred Levy, Louisville, Ky.; John Hamrick, Seattle, Wash.; Thomas H. Bolland, Oklahoma City, Okla.; John J. McGuirk, former president Stanley Company of Philadelphia, also a former president of First National Exhibitors' Circuit; Harry A. Richards, New York City; Frank H. Durkee, Baltimore, Md.

Equal ownership with the organizers and voting trustees is vested in exhibitors, according to the company statement.

The First Choice plan has been developed after more than a year of preliminary study and work. The company announcement states that the exhibitor members will determine the number of features and short subjects First Choice Pictures will release each year, and that the vote of its exhibitor participants will decide the producers, stars, and directors whose productions will be acceptable for distribution and exhibition by theatre owners.

## Quittner Trial Still Proceeds

At the trial of the suit of Edward Quittner before Judge Francis Caffey and a jury in New York, Frederick Wood, attorney for various motion picture concerns and individuals, accused of conspiracy against plaintiff's business in Middletown, in his examination of Major Joseph Quittner, the son, went at length into amendments made to the original complaint.

Defendants' counsel said that originally the Middletown Combined Buildings, Inc., was plaintiff. The complaint was amended to make Edward Quittner personally the plaintiff. Wood contended this was done to "freeze bondholders of the company out of any share in a verdict against the defendants." This was denied by Major Quittner.

It has developed that Quittner had leased the State and Stratton from his brother-in-law, Benjamin N. Lefkowitz, for \$14,000 annually. Attorney Wood went into the reported offer of Quittner to turn the leases over to Paramount, after the latter had erected a rival theatre for \$52,000. This figure, Wood pointed out, was but \$9,000 in excess of the annual overhead and would have left a \$5,000 deficit from the amount due to Lefkowitz. The trial is proceeding daily.

Heard In

**PASSAIC**  
Movies Shown in Banquet Hall

By Eye-Ess

HARRY K. HECHT, owner Rialto and Palace Theatres, took the matrimonial plunge recently. . . . Married Mrs. Sophie Spitz, widow. . . . Jack La Rue, Garfield youth, making good in Hollywood. . . . Kanter's Auditorium, haven for banquets, wedding celebrations and dances, was opened to the Soviet talkie, "Road to Life," on a recent Sunday. . . . Police raided a "French movie" showing in Paterson. . . . Doctor Y, billed as the "Master Mentalist," put his little act on at the Ritz, Garfield. . . . An electric radio clock was presented a lucky patron at the RKO Rivoli, Rutherford. . . . Only \$300 was raised for the jobless needy at the benefit boxing show at the Rex Theatre, East Rutherford. . . . Irene Rich, screen favorite, made a personal appearance at the Regent, Paterson. . . . Ed Wynn, radio scream, and the Funnyboners, also of air fame, did likewise.

REV. DR. L. EUGENE WETTLING was arrested in Chicago at the request of Bergen County Prosecutor Losche, charged with embezzling \$5,000 from Mrs. Mary A. Lee Oradell widow. . . . The money was supposed to go for motion pictures of a religious nature in Palestine. . . . Italian opera company has replaced the Italian stock company that was playing the Playhouse (Warner Bros.) Sundays.

"HERALD-NEWS" co-operated with Manager Garry Voorman, Montauk, with a newspaper jig-saw puzzle to advertise "20,000 Years in Sing Sing." . . . Free movies were shown as entertainment at a meeting of Catholic Daughters of America at the Perez Service Club. . . . Goldware instead of chinaware is now being handed out at the Palace (Harry Doneger). . . . U. S. Navy Recruiter offered schools, lodges, churches, Scout troops, Legionnaires and other groups free travel movies. . . . He has the use of a 16 millimeter projector with synchronized sound during February. . . . Max Hecht, brother of Harry Hecht, Rialto and Palace owner, has returned from California, where he visited his bride-to-be. . . . He plans to marry the girl in March. . . . Future Mrs. Max Hecht is Miss Ethel Cohen. . . . Fifteen lamps were given away at the Ritz last week. . . . Bill Weiss has inaugurated a free parcel checking service at the Capitol. . . . Check room is packed afternoons.

**Rice Suit Settled**

The suit of Grantland Rice against Amadee Van Beuren and company has been settled out of court. Rice claimed monies due him according to an agreement.

Phillips and Nizer represented Rice while Heermance and Hulbert represented the defense.

**Local 306 Elects New Body of Officers**

**Sherman, Mackler, Paxton Up For Posts**

By the time this is read the winner of the latest contest in the Local 306 ranks will be known.

Elections of a new president and group of officers was set for February 10, with Harry Sherman, Harry Mackler and William Paxton running for the job formerly held by Sam Kaplan, the man of many suits.

Recent developments in the Kaplan-306-court epic included:

Decision by Justice Miller ordering a new election of officers, after hearing Sam Kaplan's claim of being removed illegally.

Cancellation of the receivership by the Appellate Division after four receivers or more had been appointed and removed.

Let down in picketing by Empire operators, rival group.

Belief that when peace is on its way, Empire and 306 may get together, in one form or another (denials were made some time ago by Empire).

Take it or leave it.

Trial of Kaplan, and twenty-one other former officers charged with coercion, commenced before General Sessions Judge Nott this week.

*Heard In*

**YONKERS**  
Publix Changes Policy and Scarsdale Open

YONKERS PUBLIX STRAND has changed its policy to changes three times weekly. . . . Two features are shown at each performance. . . . No restrictions will be placed against the showing of motion pictures in Scarsdale on Sunday. . . . Stage and Motion Picture Theatre Employees Union of Westchester County will hold its annual ball and entertainment, February 11, at the County Center, White Plains. . . . Unaware that firemen were fighting flames in the building, patrons of Loew's Theatre, Yonkers, sat calmly through the performance. . . . Charles Burns, Loew's manager, had the ushers stationed in the aisles and throughout the building in case of an emergency.

**Happy Days**



Not a week in the red since last Fall. That is the record of Vic Burns, manager, Casino Theatre, Watervliet. Vic took over the Casino after it had been a flop for four years and had changed hands about every six months. He sought and gained the co-operation of Watervliet church people and city officials, who are plugging for him for improving an industry of the town. Vic books his pictures so as to give the kids a picture they will like on Saturdays and Sundays and gives them a special admission price at matinees on those days to keep them away from the night shows.

**Syracuse Burlesque**

Experiments with musical revues, vaudeville, vaudefilm and straight pictures failing, Nathan L. Robbins' Ritz Theatre has turned to burlesque as the possible solution of its problem, and, for the present at least, is giving Syracuse its only "flesh" entertainment.

Associated with Robbins in the enterprise is Emmet Callahan.

Films are not wholly out at the Ritz, the management using a program of short subjects to pacify early comers while the house is filling up for the burlesque performances.

*Heard In*

**NEWBURGH**  
Newburgh Changes Rumored—Apollo Flesh

REPORT reaching Newburgh from New York had the big State and the Cameo Theatres leased by a New York syndicate. . . . The Columbus Trust Company, in control of the former George Cohen property, denied there had been any lease. . . . Apollo, Beacon, is putting on flesh for the last two days of the week. . . . In the annual report of the Mayor of Port Jervis it is disclosed that the municipality expects to collect \$2,500 in fees from the theatres for showing pictures on Sunday. . . . There are one independent and two chain houses. . . . Port Jervis, 10,000 population, is a railroad town on the Pennsylvania-New Jersey border. . . . A woman in Nyack wrote a letter to the local welfare officer telling at length how destitute her condition was. . . . In concluding, she said: "So you see how terribly I am in need." . . . Then she added this postscript: "Just think, I haven't been to the movies in a month!"

HUDSON RIVER HOUSE MANAGERS say that motion pictures have as strong an appeal as ever. . . . Wherever employment is at all good, theatre attendance is large. . . . Social workers frequently hear of cases where families have deprived themselves of necessities to go to the theatre. . . . This hunger for amusement extends through the distressed populace.

**Utica Slashes**

Neighborhood houses in Utica have struck back at the price reduction just put into effect by the Stanley, Avon and Utica, three Warner Brothers houses. Following announcement that the Stanley had cut prices to 25 and 35 cents, with children admitted at all times for a dime, smaller houses made reductions.

Avon cut to 20 cents, matinees and 20 and 30 cents, nights. Utica cut to 25 cents straight, with 10 cents for children. Since the Stanley reduction, Oneida, neighbor, has added soloists and orchestra. Rivoli has a straight "Ten cents to all—at all times."

**"Keyhole Katie" Is a New Educational**



"Keyhole Katie" presents a load of good looking girls in a breezy comedy.

### Watching Syracuse Skouras

Is the Central New York Theatres Corporation preparing to make the Empire its No. 1 house in Syracuse? And if it is, does that change cloak the intention of the Skouras interests to step out of the Eckel?

These two questions are being asked seriously on the Syracuse Rialto as a result of the sudden action of the Skouras subsidiary in spotting both "State Fair" and "Cavalcade" into the Empire rather than the Eckel which, in the past, has been the "A" house.

"Cavalcade" will be scaled at \$1-50 cents when it opens on February 25. Dopesters who see the possible withdrawal of the Skouras interests from the Eckel, which would toss back that house to Fox if not the Schines, point to the heavy rental and its less attractive location on the side street as factors.

## Binghamton Mayor Defends Local Theatres

### Says Houses Are Paying Plenty Taxes

Binghamton theatres are facing an increased license fee as well as an increase in assessments on theatre properties.

Increased assessments and the subsequent increase in the tax rate drew scores of protests from Binghamton's downtown theatrical circles and resulted in formation of a committee which conferred with Mayor Miles M. Smith.

Mayor favored the cry of the theatres.

The question came before the council with Delevan charging that the theatres of Binghamton are charging more for admission than playhouses of other cities and therefore should pay a higher license fee. In defense of the theatres, Mayor Smith pointed out that the theatres are hard hit by general conditions and have been saddled with a heavy additional assessment, while properties in the same localities have remained stationary or in some cases have had their assessments reduced.

Assessments on two theatres alone (Strand and Capitol) have been increased \$50,000, representing a tax increase of approximately \$100 per month, and this in face of a general decrease in assessed valuations throughout those respective localities comprising the business district of Binghamton. After discussing the matter of assessments and resulting reductions and increases in the valuation of the Strand, Riviera, Star Symphony and Regus theatres, the Mayor said that the Comerford Theatres, Inc., would pay a total tax of approximately \$33,-979.14 on these houses, including the Binghamton Theatre and two houses on the west side of the city.

### "Private Jones" at Your Service



Lee Tracey and Gloria Stuart are found in Universal's "Private Jones," while Clyde Beatty is in "The Big Cage."

### Incorporations

Transurafilm Corporation of Manhattan. To deal in the motion picture business.

Audio Research, Inc., of Manhattan. To deal in moving picture sound apparatus.

Hollywood Picture Puzzle Corp., of Manhattan. To deal in motion picture puzzles, etc.

Cavalcade Sight-Sound Corporation of Manhattan. To deal in moving and talking pictures.

Hammer Pictures, Inc., of Manhattan. To deal in the motion picture business.

Living Fashions, Incorporated of New York. To deal in the motion picture business.

Binghamton Theatre is "dark," yet the management must pay a tax of \$7,667 this year. A comparison of the assessment figures of 1932 and 1933 was sent to the Finance Committee of the City Council and the committee will file its report at the next meeting of the body.

	1932	1933
Strand	\$223,100	\$245,000
Riviera	270,000	300,000
Star	72,800	80,000
Symphony	105,300	110,000
Regus	21,600	24,000

### Heard In

**G E N E V A**  
18-Year-Old Manager Bows In

By Glenn

STATE THEATRE, Waterloo, has reopened after a dark period under the management of Richard Di Totto, Geneva. . . . Di Totto, only 18, is the youngest manager in these parts, graduating from projectionist. . . . Robert Buss took his place. . . . B. B. Gudstadt operates the house. . . . Employees of the Schine theaters, Geneva and Regent, Geneva, had a bowling tourney, the losers to furnish a dinner. . . . Regent boys won the tourney and a swell feed. . . . Patrolman H. Ray Rogers, Officer 13, Geneva police force, was guest of honor at the showing of "Officer 13" at the Schine Regent. . . . Officer Rogers is the same man who made the front pages of most of the newspapers in the east, recently, when \$13 that he had lost 13 years ago in the Navy was returned to him.

GENEVA THEATRE still running RKO "vaude" Friday and Saturday and doing good biz.

### "The Mystery of the Wax Museum" Approaches



Lionel Atwill, Fay Wray and others may be seen in the Warner thriller.

# BETTER MANAGEMENT

An open door to the box-office for every Exploiteer and Manager

## "The Big Drive" Cleans Up on Local Main Stem

"The Big Drive," war picture distributed by First Division in this territory, proved a clean-up at the RKO Mayfair and threatens to destroy records wherever it plays.

First Division has released a supplementary press book which shows the manner in which the bally for the show was arranged. A novelty front, with plenty of attention toward the personalities depicted in the picture, was arranged, is shown; press clippings showing the rave reviews of the dailies and trade; some of the ads used in the daily papers; tie-ups for the women's angle; newspaper copy for several days; copy for heralds; still enlargements; legion tie-up telegrams; and samples of letters used in tie-ups are shown.

In short, "The Big Drive" is a showman's opportunity and deserves booking anywhere.

## The Dickens, You Say

February 7 is the posthumous birthday of Charles Dickens. On that day an airplane zoomed into the environs of John Nance Garner's home, carrying as its sole passenger an English bull pup named "Oliver Twist," sent by Trem Carr, vice-president in charge of production of the Monogram Pictures Corp., Hollywood, which has just completed shooting a talkie version of Dickens' masterpiece, "Oliver Twist."

## Rochester Contests

Various types of contests are chief ballyhoo used to promote unusual films in Rochester these days. Newspapers use them free thereby giving that much space gratis and readers have come to look for them, assuring plentiful response. Ross Kellogg, "Times-Union" and "Democrat" and "Chronicle" promotion departments, is charged with assuring a square deal to the various theatres and keeping the managers happy.

## Good-Will

Church and theatre joined hands through the Buck Jones Ranger Club. Recently a fire so damaged the Navarre Theatre, Brooklyn, that it was necessary for the owners to rebuild the entire structure. The boys and girls, who were members of the Buck Jones Ranger Club at the theatre were so disappointed at suspending their meetings, that Managers Lesser and Ginsberg went to Father Hickey, of St. Brandon's Church, and interested the priest in the club.

As a result, Father Hickey donated the auditorium of the parochial School for the weekly club meeting and opened its doors to Protestant, Catholic and Jew in an effort to serve the community.

## Newark "Playland"

Newark mothers can now go to the movies without being annoyed and, what's more important, having others annoyed by the prattle of youngsters bored by romantic scenes and such. Emil Kaunvitz, former circus clown, has opened a "parking station" for tots.

He has eighty penny "movie" machines and several other devices costing one cent to operate. Part of the place is known as the "attic theatre" and here marionette shows are given, with five cents and two pins as the admission charge.

There are also sand pits and miniature beach chairs. A child psychologist is in charge. Cookies are served free every hour. Parents must purchase a minimum of twenty-five slugs for each child. Kaunvitz is attempting a tie-up with movie houses whereby mothers bearing a receipt from theatre management will get a discount at "Playland."

## "Big Pay Off" Gets Benefit of Smart Bally

"The Pride of the Legion" can do tricks at anybody's box office, if a live showman is on the job to put it over.

Harry Brandt, deciding to emphasize the gangster angle of the picture in his exploitation, at the Globe, here, changed the title to "The Big Pay Off."

The front played up the gangster angle. But Brandt did not overlook the police angle. Police booklets, supplied by the New York Police Department, and imprinted by the Globe Theatre to advertise the picture, were distributed by thousands throughout the city. In return for this co-operation, the police department announced the showing at the Globe regularly twice daily at the official police alarms over WNYC—the broadcast station of the City of New York.

R. H. Macy & Co., Inc., New York's biggest department store, broadcast a brief version of the story over WOR on two successive Friday evenings.

New York Police Department and U. S. Department of Justice bulletins, advertising for WANTED MEN, were used to excellent advantage on the front of the theatre and in the lobby. Globe Theatre prepared special heralds, similar in form to these police bulletins, and distributed them.

A full-sized electric chair, built economically by the theatre's carpenter, drew a tremendous crowd to the lobby. A police siren—a record, hooked up with a loud speaker—blasted its shrieks over Broadway.

A special tie-up was made with the official New York police benefit fund. The theatre refunded twenty per cent of the admission price paid by all members of the organization for the relief fund.

## "42nd Street" Parade

Elaborate float in which the motion picture stars who are to cross the continent from Hollywood to Washington will appear in President Roosevelt's inaugural parade will also be seen on the streets of New York a few days later. Stars, including Bebe Daniels, Ruby Keeler, Warner Baxter, James Cagney, William Powell, Bette Davis, Loretta Young, Warren William, George Brent and Douglas Fairbanks, Jr., will make the trip to the inaugural in the "42nd Street Special," carrying a message of "Better Times" to the installation of the nation's new President; and they will all come to New York after the inauguration ceremonies. Many of the screen celebrities who will make the trip on the "42nd Street Special" are also members of the cast of the new Warner Bros. feature picture, "42nd Street," which is soon to have its world premiere.

## Free Posting

Harry Meyerberg, manager, Warner Bros. U. S. Theatre, Hoboken, N. J., has hit upon an idea whereby the merchants in his town do pay for advertising on his pictures. Meyerberg worked the tie-up by devoting about one-fifth of his one-sheet space to a mention of the particular merchant who paid for the entire cost of the advertising. He also worked the stunt with a 24-sheet ballyhoo truck, which was sent about town carrying copy on his show and theatre, with a couple of lines given to his tie-up merchant.

## Geneva Good Will

At a recent morning show for kids at the Schine Geneva, Geneva, admission was a toy, food or clothing. Those kids who didn't have anything were given tickets through the churches and welfare league. A big pile of "admissions" was sent to the Social Service League to distribute.

## Capacity Give-Away

C. C. Young, manager, Schine Geneva and Regent, Geneva, co-operating with merchants, gave away a car. On the night of the drawing the Geneva Theatre was jammed, the overflow filled the Regent to capacity and some 200 stood outside of the Geneva to hear the winner's name announced.

## Boy, the Bird!

Starlings that roost on theatre signs are unconscious actors in a little comedy not on the screen of the RKO Palace and Century Theatres, Rochester. The birds are such a nuisance that Manager Irwin Solomon has a porter make frequent trips to the Century roof and wave a long stick at them. At which the starlings fly the short distance to the Palace sign. House Manager Charles Freeman has a bell rigged atop the sign and a duly designated usher to yank the cord. Whereupon the birds fly back to the Century.

# LOOKING AHEAD AT THE PRODUCT

A Service Designed to Give the Exhibitor Each Picture's Analysis Before Playing

By Our Hollywood Correspondent

## "Face In The Sky"—Fox

Spencer Tracey, Marian Nixon, Stuart Erwin, Sam Hardy, Lila Lee.

Worthy of extra selling attention because the show is a gem where in reality only a dud might be expected. "Face in the Sky" emerges as one of the recent cinematic accomplishments. The title, unfortunately, doesn't convey its worth. But with Tracey, Nixon and Erwin delivering in an appealing, well-handled tale, it should prove a good tonic for any audience.

Estimate: Surprise satisfaction.

## "Whistling in the Dark"—MGM

Ernest Truex, Una Merkel, Jean Hersholt, Johnny Hines, Edwin Arnold, John McGeen.

Interesting and entertaining programmer that lacks star strength. Truex was once in silent pictures and is a good performer, but the folks won't remember him. Word of mouth may help the picture, but generally it will suffer because the names aren't there.

Estimate: Entertaining.

## "Dangerously Yours"—Fox

Warner Baxter, Miriam Jordan, Herbert Mundin, Florence Eldridge, Florence Roberts, Mischa Auer.

Might have been an ideal programmer but as it turned out will have to depend upon an intriguing title, the Baxter name and romantic selling appeal. Tale of a crook who has to capture the lady detective, it offered possibilities which weren't fully developed.

Estimate: Program.

## "So This Is Africa"—Co

Wheeler and Woolsey, Raquel Torres, Berton Churchill.

Gag story and a kidding yarn in which the travel cycle and current fads are gayly burlesqued. Wheeler and Woolsey run riot as the vaudevillians who take their animals to Africa for a picture, and the whole thing lacks any sort of sense. For that reason, it will probably be responsible for nifty business, so who cares.

Estimate: Very funny.

## "Hallelujah, I'm a Bum"—UA

Al Jolson, Frank Morgan, Madge Evans, Edgar Connor, Harry Langdon, Tammany Young, Chester Conklin.

Here is Al Jolson's first in five years and the talkie cycle started by him has traveled tremendously. "Hallelujah" is different, what with a light yarn and plenty of singing. To attract the crowds, however, the old Jolson will be necessary. Selling the Jolson name and sentimental appeal will give the box office a real chance to benefit. At any rate, it's different from anything around lately.

Estimate: Screen it.

## "State Fair"—Fox

Janet Gaynor, Will Rogers, Lew Ayres, Sally Eilers, Norman Foster, Louise Dresser, Frank Craven, Victory Jory.

Dough from the first minute. A clean story, ably handled, is brought to perfection by an able cast, with a load of names that guarantees box-office delight. "State Fair" should be a clean-up for exhibitors anywhere, and should break records in the smaller cities. Fox deserves a hand for giving exhibitors a money show when they need it.

Estimate: Delightful for everyone.

## "Successful Blunder"—RKO

Juniar Durkin, Charlotte Virginia Henry, Arthur Linton, Mrs. Wallace Reid.

It's human alright, but handicapped by lack of marquee appeal. The young boy wanders around until a murder gives him a chance to develop his amateur detecting technique. Unfortunately, with the current shopping vogue, this one will be lost in the shuffle. Entertaining, tho.

Estimate: May satisfy.

## "Woman Accused"—Para

Nancy Carroll, Cary Grant, John Halliday, Irving Pichel, Louis Calhern.

Nicely finished piece with the background consumed by the hidden past of the heroine coming up to confront her. Cary Grant is developing a following, Carroll is improving over her former weak draw and a Paramount atmosphere assured class. However, in the final analysis, there is much to be desired.

Estimate: Program.

## "Topaze"—RKO

John Barrymore, Myrna Loy, Albert Conti, Luis Alberni, Reginald Mason, Jobyna Howland.

Smartly dressed, well directed, nicely acted version of a stage hit and better fare for the smart houses than for the masses. Class is present in every department and if the handicap of being classy can be overcome, Radio's show is saleable everywhere. As it is, it will draw critics' praises, but of course that doesn't mean the box-office rave. However, smart showmen will make their appeal to the mass; the class is apparent.

Estimate: It's there. Get it.

## "Private Jones"—U

Lee Tracy, Donald Cook, Gloria Stuart, Shirley Grey, Russell Gleason, Emma Dunn, Berton Churchill, Walter Catlett.

Tracey in a yarn with meat and that is "Private Jones." War backgrounds threaten to be mop-ups again and U have a timely attraction in the new Tracy picture. As a soldier who doesn't want to go to war, tries to evade it at every turn but who makes the sacrifice when his time comes, it will present the big drive as the mass of soldiers remember it. It's a real opportunity.

Estimate: Might surprise.

## "Luxury Liner"—Para

George Brent, Zita Johann, Vivienne Osborne, Alice White, Frank Morgan.

"Luxury Liner" can't mean very much at the box office because of lack of name strength, although a good feature cast is present. Entire tale takes place on a boat, with dramatic high lights predominant. Sort of a "Grand Hotel" on shipboard which hardly may be called a novelty. Title and feature names may help.

Estimate: So-so.

## "Destination Unknown"—U

Pat O'Brien, Ralph Bellamy, Alan Hale, Russell Hopton, Tom Brown, Stanley Fields, Betty Compson.

For some reason, Universal has delivered as odd a picture as seen this season. One woman is placed on a vessel with many men. One character might appear to be The Christ. Whether audiences will take to it is debatable. To understand the picture and its possibilities it must be seen before deciding on a selling angle.

Estimate: Why?

## "Blondie Johnson"—Warners

Joan Blondell, Chester Morris, Claire Dodd, Earle Foxe, Mae Busch, Allen Jenkins.

The gang cycle is working back again, but this time the feminine element is present. Blondell is a sort of female gangster leader and as a result "Blondie Johnson" is engaging program fare for the houses that like their action heavy and hot. A swell cast of feature players delivers and so should the public at the box office.

Estimate: Looks in.

## "King's Vacation"—Warners

George Arliss, Mrs. George Arliss, Marjorie Gateson, Dudley Digges, Dick Powell.

Another walk through for Arliss. Pace is convenient, pleasant and as a king who decides not to be a king, Arliss hands in another interesting characterization. Of the same pattern as some of his other pieces, the show will please Arliss fans. It is saleable and for the family.

Estimate: Engaging.

## "What—No Beer!"—MGM

Buster Keaton, Jimmy Durante, Rosco Ates, Phyllis Barry, John Miljan, Henry Arnetta.

Durante, a good title and Keaton represent the first cracks of the industry at what threatens to be a beer cycle. The picture should have been better than it is, but because of timeliness and Durante's popularity should do well enough. Those who look for the usual finesse, however, will be a trifle disappointed. The background includes Keaton and Durante going into the brewery business.

Estimate: Timely and Durante.

---

The receivership of Radio-Keith-Orpheum Corporation does not include the undersigned companies which are continuing to operate under their present management.

RKO RADIO PICTURES, Inc.  
RKO STUDIOS, Inc.  
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(Signed) M. H. Aylesworth,  
*Chairman of the Board*

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New York State Exhibitors Watching Proposed Bills

# EXHIBITOR



A Jay Emanuel Publication

Vol. 5—No. 12

NEW YORK, FEBRUARY 25, 1933

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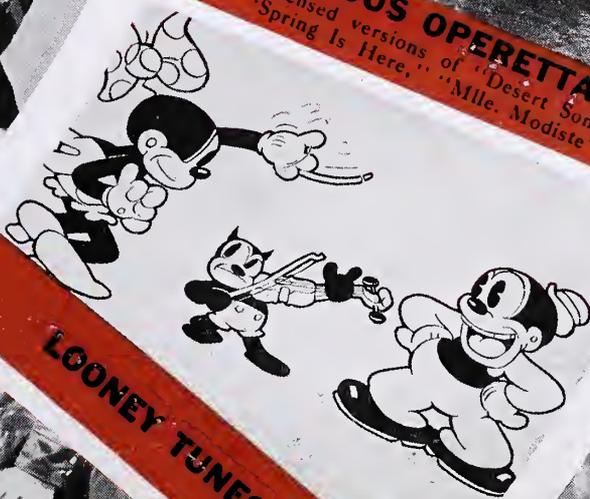
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Issued on the Tenth and Twenty-fifth by

**Jay Emanuel Publications, Inc.**

219 North Broad Street, Philadelphia, Pa.

1600 Broadway, New York City

Washington, D. C.

JAY EMANUEL

*Publisher*

PAUL GREENHALGH  
*Advertising Manager*

HERBERT M. MILLER  
*Managing Editor*

Circulating in New York State and Northern New Jersey.

Subscription: \$2.00 for one year; \$3.00 for two years.

Publishers also of THE EXHIBITOR, of Philadelphia, and THE NATIONAL EXHIBITOR.

Official organ of the Motion Picture Theatre Owners of Buffalo Zone.

All editorial and business communications should be addressed to the Philadelphia office.

Vol. 5, No. 12

February 25, 1933

## Industry Puzzle

ITEM collectors have, during the past month, added to their lengthy list one of the most interesting and ridiculous notes on the current jig-saw puzzle craze.

There are theatres in various parts of the country that are giving away jig-saw puzzles free to patrons. If this is not one of the most insane methods of attracting business, then, certainly, it is up near the top in the list entitled: "How to Keep Business Away from the Box Office."

Even more brilliant, however, is the admission of one distributor that it allows the exhibitor to deduct the cost of the jig-saw puzzle from the gross receipts of an engagement provided the puzzles given are concerned with a picture of that company.

It is a policy such as this that has been responsible for people staying away from theatres. Perhaps the exhibitor and distributor forget that at least 99% of the jig-saw players do their work during theatre hours and that usually the solution is a family proposition.

An easier way of keeping theatres empty would be, of course, to post an armed guard to prevent entry, but the method used above isn't bad either.

## Prices Must Come Down

UNLESS the current economy era, via the receivership route, has the effect of causing a general reduction in production salary scales, and unless it is able to cause further economies on the coast, many of the advantages of the receiverships will go to waste.

Theatres will be decentralized. So must the sources of production. Unless the cost of film is brought down to a level the exhibitor can afford to pay for it, the industry generally will not benefit.

It has been generally agreed that if an exhibitor can buy something that will make money for him he is willing to spend a little more for it. His patrons back him up in this policy, but, unfortunately, care little for the losses he takes on mediocre films.

The trouble with the distributor, generally, is, as it has always been, that his memory includes only the big hits. When a good one comes along the dozen or so weak sisters are forgotten. The exhibitor, too, in his enthusiasm over the advent of a hit, also forgets.

Naturally, specials, if proven, may be worth a little more, but with a slash in production and home office overhead, the exhibitor should be given the benefit.

It was not the fault of the independent exhibitor that the industry fell into a financial dilemma. If the theatre division had been all independent this business would in all probability have been able to rise through unscathed, even with this depression. So, then, if pains are taken to point out to the industry that great savings are being affected, there is nothing else to do but believe that the exhibitor is entitled to a better buying deal. Prices, buying power, costs have all come down—why not the price of film?

It has not been definitely proven that the return from cut admissions are as great as prior to cutting, excepting to increase matinee trade. If a manner could be arranged satisfactorily this would still be a good time to try and raise admission prices on special films occasionally.

## Plea For Showmen

THE showman, it is generally said, are returning to the business. Gentlemen who, for a while, were seeking to retire on what they thought were well deserved profits, are coming back to the theatre field, running their own theatres. The great decentralization move has apparently begun in earnest.

This brings up the question whether or not the so-called smart executives and miracle men of yesterday are the smart executives and miracle men of today and tomorrow. It will be up to the industry to watch and decide for itself.

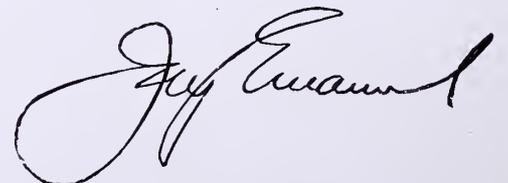
The question of showmanship has always been a trite subject for editorial consideration. As far as most theatre operators are concerned, advice and new angles on selling may be all right for other houses, but not for the property of the gentlemen one might be speaking to.

A showman is someone who can take anything and sell it to the public in such a manner as to make that public glad to buy it. There are exploiters who can turn the trick with pictures, regardless of merit. But the number of exhibitors who can accomplish the same turn are few and far between.

In this thought, too, must come independent pictures. It cannot be denied that a great number of independent shows are strong in cast and selling appeal as many of the major attractions. The majority of theatremen, however, fail to realize this and they unknowingly transfer that prejudice to their patrons.

That majority does not represent true showmen, because a real salesman of pictures, a theatre operator who knows and gauges public consciousness and reaction to selling appeal, can sell any picture regardless of who made it.

The industry appears to be sending up a silent prayer that it come out of this financial depression without too much loss for all concerned. While it is praying it might as well send up a plea that as long as there is a new deal all around, a new principle of showmanship might arise.



# New York State Exhibs Studying Four Movie Bills in Legislature

## Warners Incorporate

In line with a new Warner policy, Warner Bros. Circuit Management Corporation has been formed to handle Warner houses in this state.

Similar companies have been formed in other sections.

## Sherman Begins Term As Head of Local 306

### Kaplan Representative Loses Out in Poll

Harry Sherman is the new president of Local 306. The reign of Sam Kaplan, former head, is officially over.

Howard Paxton, Kaplan's candidate for the presidency, to succeed him, lost about 6 to 1 to Sherman, former labor adjuster for Paramount-Publix, with Harry Mackler, former president, running a poor second.

The voting was as follows:

Sherman, 530; Mackler, 250; Paxton, 93.

The ballots, cast on machines in the New Yorker Theatre, where the election was held until a late hour, were checked over by a special committee from the International Alliance, parent body of the local. The results were announced to about 800 members who had gathered at the theatre for that purpose. Sherman and the others elected were inducted into office and received a warm reception.

These others included Charles S. Thide, vice-president; George Reves, recording secretary, and Charles Beckman, financial secretary.

The ballot for treasurer was cancelled after Max Silverman, whose name had been left off the list of candidates by accident, sent word that he would not withdraw from the race.

Earlier in the day Silverman, through counsel, attempted to get a temporary injunction in Supreme Court, restraining the International from holding the election.

The 306 executive committee includes Cecil Woods, Sr., Maxwell Horowitz, James Ambrosio, Ben Stern, Fred Stoffregen, Herman Gelber, Tony Rugino, Jim Daisie, Jim O'Keefe and Harry Klein.

Herman Boritz, Ray Nolan and Harry Bergoffer are on the board of trustees. Tom Mitchell is sergeant-at-arms.

Harry Levine and Bert Popkin are the new business agents for the union. Next meeting takes place March 1.

Recently, when the Supreme Court refused to intervene, Local 306 won a victory. The case was in connection with the refusal of the State Court of Appeals to enjoin Local 306 from picketing houses employing Empire men.

Assistant District Attorney Richard Gibbs reopened the prosecution last week in the

## All District Units Keeping Eyes on Taxation—Local Option Measures—Rep of Public Officials Would be Censored Under Law

New York State exhibitors intend to fight any attempts to saddle any increased taxation on the local industry. Theatremen in all parts of the state are watching several bills now before the State Legislature.

### Heard In

**C**ROSSTOWN  
Lots of Closing and Dark  
Main Stems

JULES LEVEY, Warner Bros.' real estate department, was tendered a luncheon by the members of his department because of his being elected as the new president of the Warner Club. . . . Over forty Warnerites attended the party, among them being Rudy Weiss, who acted as master of ceremonies; Jules Girden, R. R. Stetson, Max B. Blackman, Benjamin Wirth, Phil Zimmerman, A. A. Vigard, Herman Maier, Lillian Spitz, Sally Karp, Dorothy Bial, Pearl Laufer, Sylvia Berman, Miriam Berman, May Strolla, Lillian Katz and Polly Myers.

MRS. FRANKLIN D. ROOSEVELT was a guest of honor at a forum presided over by Jules Levey, president, Warner Club, held recently. . . . Jules Levey, president, presided. . . . Will Hays also spoke.

LOCAL STRAND gets "42nd Street" March 9, when the special arrives in town. . . . The Quittner case is keeping on going. . . . It looks like there won't be the dismissal predicted. . . . The Columbians dinner and dance was a social success. . . . All the execs and those of other companies were there and a happy time was had by all. . . . The Motion Picture Club Inaugural Ball also looks like a big time, March 4. . . . Eddie Eschmann, resigning from Majestic, is now with Prospect Press, Inc. . . . Lou Goldberg is supervising all RKO houses in upper New York State and the so-called "junior" group in Brooklyn. . . . J. M. Brennan, Trenton, takes care of the Jersey RKO houses. . . . Charlie MacDonald takes care of seventeen or so. . . . While H. R. Emde is in divisional charge of about fifteen.

DODD, formerly the Brighton, East Orange, N. J., closed. . . . So did Public, Second Ave. . . . Peerless, East 138th Street, is closed for alterations. . . . Shubert, Newark, is dark. . . . So are the Central, Rialto and Hollywood, in the midcenter sector. . . . Cameo, Brewster, is open the last three days of the week. . . . George Trilling is scheduled to manage the George M. Cohan Theatre, when S. W. Lawton turns it movie. . . . New Broadway, formerly the S. and A., is being reopened by L. B. W. Amusements, Inc., after being dark for a while. . . . Sons of

trial of Sam Kaplan and twenty-one other former officers of Local 306, Moving Picture Machine Operators' Union, on indictments charging coercion and intimidation. General Sessions Judge Charles C. Nott, Jr., and a jury are hearing the case.

The T. O. C. C., under the guidance of Charlie O'Reilly, president; the Allied New York unit; Albany showmen, and Buffalo exhibitors belonging to the M. P. T. O. of New York State, Buffalo zone, under the direction of Jules Michael, are keeping their eyes on Albany.

The bills include:

Senate Bill No. 520, Int. 513, introduced by Senator S. Wojtkowiak, and Assembly Bill No. 729, Int. 701, introduced by Assemblyman Swartz, would amend the general municipal law and the penal law, in relation to care of children admitted to certain places of amusement, under an order permitting the same in certain cities and villages. Unaccompanied children would be allowed to attend movies between 10 A. M. and 6 P. M., except on school days and Sundays, between the ages of 10-16, provided the pictures shown have been approved by the State Department of Education as family audience films. A fireman must also be on duty within the theatre. Such unaccompanied children must also be segregated and a supervisor in charge of each 200 or less.

A state tax of ten per cent on amusements is provided for, in addition to the present federal tax, in the bill to amend the tax law in relation to the imposition of an amusement tax, introduced in the New York State Senate by Senator Schackno. Collections of the tax would allot 90 per cent of the amount collected to the temporary emergency relief administration of the state.

Producers will have to watch their step when making pictures of a political nature or including public characters, if a bill introduced in the New York State Legislature by Senator Twomey, New York, becomes a law.

This bill, an act to amend the education law in relation to the issue of licenses for the exhibition of motion picture films, will cause the motion picture division of the State Education Department to refuse a license to a picture or to order a cut of any scene that would "create a false or distorted impression of the conduct of public office by any public official or would without warrant or cause tend to undermine public confidence in public officials and their conduct in office." A written report on the reasons for refusing the license or ordering the cut must be given the producer by the state. The bill was referred to the Committee on Public Education.

Assembly bill No. 1067, Int. 987, introduced by Assemblyman Steingut, would amend the education law, in relation to the issue of licenses for the exhibition of motion picture films. It is of the same nature as the bill introduced by Senator Twomey.

Senate Bill No. 593, Int. 583, introduced by Senator Berg, would amend the penal law in relation to the exhibition of dramatic and musical productions and vaudeville performances on the first day of the week. This would allow local ordinance on the question of Sunday movies at 2 P. M. and over.

Italy are operating the Palace South Plainfield, N. J. . . . The New Hudson, Union City, N. J., Gottlieb-managed, has a vaude-picture policy.

MELROSE AND SUBWAY, Bronx, are closed. . . . T. L. Sokol is running the Sokol Hall, Little Ferry, N. J., on Sundays. . . . E. Eisenberg has taken the Playhouse, Cold Springs. . . . Walnut, Newark, is closed. . . . Carlton, Jamaica, is running stock. . . . Oppenheim, of the Bluebird, Brooklyn, is operating the new DeLuxe, Woodside, under Invincible Playhouses, Inc., name. . . . Emil Dickenson has the Skillman, Brooklyn. . . .

JOE LEE is out of RKO. . . . Al Sherman, the demon Telegrapher, intends to take the Finney-Sherman play out of hiding. . . . The receiverships made them hide it away. . . . It will be the Loew's Ziegfeld, not the Warwick. . . . Paramount has cut its Sunday top price.

# Says "JAY BEE"

(To the Exhibitors of Upper New York State)

WATCH! THE IMPORTANT PART STANDARD  
WILL PLAY VERY SHORTLY IN A SUPPLY OF  
FEATURES AS WELL AS SHORT FEATURETTES  
TO THE EXHIBITORS OF THIS TERRITORY

## *Why?*

**DUE TO THE FINE QUALITY OF STEADY RELEASES**

— OF —

- 1—SPECTACULAR MELODRAMAS
- 2—GREAT STAR WESTERN VARIETY
- 3—FILMDOM'S GREATEST SERIALS
- 4—UNUSUAL SPECIAL ATTRACTIONS

*Considering All Above Collectively*

**Standard Film Exchanges** Inc.

(BUFFALO — ALBANY)

**STANDS HEAD AND SHOULDERS ABOVE ANY LOCAL—  
INDEPENDENT EXCHANGE**

AND MEASURES FAVORABLY AND EVEN EXCEEDS  
SOME OF THE MAJOR DISTRIBUTORS. THIS  
SHOULD BE VERY EVIDENT AND CLEAR TO ALL  
THEATRE OWNERS WHO HAVE VISION AND FORE-  
SIGHT IN MATTERS CONCERNING THEIR OWN  
WELFARE—PRESENT, NEAR FUTURE AND DIS-  
TANT FUTURE.

**STANDARD'S PAST PROGRAMS MEANT MUCH TO 70% OF EXHIBITORS**

FOR YEARS STANDARD MAINTAINED AND CONTIN-  
UALLY IMPROVED PROGRAMS OF ACTION PROD-  
UCT WHICH SPELLED PROSPEROUS WEEK-END  
DAYS TO 70% OF EXHIBITORS IN THE TERRITORY.

**STANDARD'S FUTURE RELEASES WILL APPLY TO THEATRES  
OF ALL CLASSES**

*So! I Say*

**Wide-Awake Exhibitors (OF UPPER  
N. Y. STATE) Are Now Watching Standard**

Remember — Standard tells the truth

—JACK BERKOWITZ

# Rochester Neighborhoods Protest Against Slashing by First Runs

## Union Tiff Settled

As a result of negotiations between C. H. Buckley, owner, Harmanus Bleeker Hall, Leland and State Theatres, Albany, Lou Lazar, representing the Warner houses, and Lou Golding, stagehands and operators have agreed to a reduction in pay that abrogates the contracts they held with these managements.

Three managements stood ready to close all but one first-run houses if the union officials had not agreed to a salary reduction that would help keep the houses out of the red.

## Heard In

**A L B A N Y**  
Singing Salesmen Get Results

By Bill

BILL SMALLEY was in Albany so that he could be free for his annual Florida trip. . . . He leaves the managers of his theatres competing for a prize for the best business during his absence. . . . According to "Daisy" Halligan, RKO exchange manager, and a pal, Bill has a hobby for looking at thermometers. . . . J. McKenna has just closed his theatre in Pawling, but has opened in Millbrook and has taken over the theatre in Dover Plains. . . . Mrs. Clara Richardson, who operates the Strand, Schroon Lake, during the summer, has left her winter home in New York to be with her mother-in-law in Schroon Lake.

RAY PALMER, Warner home office man, visited Ray Smith, Albany exchange manager, in February. . . . J. A. Wertheim, Plaza, Chestertown, came to Film Row for the first time in many months. . . . Wertheim believes in one industry helping the other. . . . He bought a hotel near his theatre. . . . Bought a farm to supply his hotel with produce and, when he cannot rent one of the stores in his hotel, he opens one himself. . . . C. H. Buckley has joined the price-cutting parade in Albany and has reduced his Harmanus Bleeker Hall from 50 to 40 cents at night and from 35 to 25 cents matinees. . . . His Leland has gone from 35 to 25 cents at night and 20 cents at matinees.

UNIVERSAL and Warners invited the trade in Albany district to a private showing of "Rome Express" in the Warner Strand Theatre. . . . Whenever "Daisy" Halligan and Len Garvey, RKO exchange manager and salesman, visit Charles Gerrard, Lyric Theatre, Tupper Lake Junction, they put on show for Gerrard. . . . Both used to be in show business and "Daisy" will sing a song for Gerrard at his home while Len plays the piano. . . . Albany merchants staged a fashion show at Warner's Strand in connection with the showing of "Employees' Entrance."

A BILL prohibiting marathons, introduced in the New York state legislature, has the support of movie exhibitors. . . . Schaaf-

## Intend To Take Action In Order That Interests May Be Protected—Two Bit Tariff Too Much— Patrons Complain and Drive Away

Neighborhood theatres in Rochester are up in arms against downtown houses running double features at cut prices.

## Heard In

**R O C H E S T E R**  
Alex Dances and Kid Barred

By Eeatch

AS IF JIG-SAW PUZZLES were not bad enough for the managerial headaches, lacrosse games had to become a smash hit overnight. . . . Manager Jay Golden, Palace, very much on the job again. . . . Regent Theatre got the Schaaf fight films with the added publicity of his death just before the opening date. . . . Leonard Campbell re-elected president of the musicians' union for fourth term. . . . Loew's, Rochester, celebrated talkie anniversary with Jolson's "Hallelujah, I'm a Bum," but Manager William H. Cadoret reminded his friends that the Capitol was the first house in Western New York to screen a talkie.

CHILDREN barred from Mae West film at the Century, first time in city. . . . Parent-Teachers organization in Rochester takes slap at crime programs on radio. . . . Manager Hattie Lutt returns to the Lyceum after pneumonia. . . . Truman Brizee, former manager of the Capitol, back in town. . . . Century raises price of special matinees from 15 to 20 cents during run of "State Fair." . . . Organist-manager Edward C. May, of the Riviera, won acclaim in impersonation of Groucho Marx at a church social. . . . Alex D. Dunbar, manager, Monroe, danced with Lorraine Abert, dancing teacher, at the same event.

Carnera fight pictures were a good buy in the Albany district because of the fatal outcome of the match. . . . Clinton Square, Albany, has gone fight club. . . . It is leased by C. H. Buckley, owner of Harmanus Bleeker Hall and the Leland, and has been a dead load for some time. . . . This column incorrectly reported in the last "New York State Exhibitor" that Vic Burns' Casino Theatre (of which a picture was carried) was in Watervliet. . . . The theatre is in Waterford.

ALBANY RKO DIVISION has a new manager, Lou Goldberg, who came to Albany, February 18, and informed Lou Golding, divisional manager, that he was succeeding him at that post. . . . Goldberg, who once operated picture houses on the East Side of New York, is a district manager in New York City for RKO and will retain that job in connection with his new one in Albany. . . . Lou Golding becomes manager of the RKO Palace Theatre, Albany, and Harry S. Black is out as manager. . . . Golding has been divisional manager in the Albany district since the RKO Palace opened in October, 1930, and Harry S. Black has been manager since that time. . . . He will go to New York, where he hopes to make other theatrical connections.

Both the Regent and RKO Temple have slashed to 15 and 25 cents. Both run double features, sometimes first runs and mostly one new and one subsequent run.

The larger nabes have been getting the same price for single subsequent run and most of them figure on at least 20 cents.

Result is that patrons are complaining or just motoring downtown without more ado. Exhibitors are holding conferences, but what they will do is a problem.

They feel the lower rates will mean heavier losses and no gain, but it looks like cuts or no business.

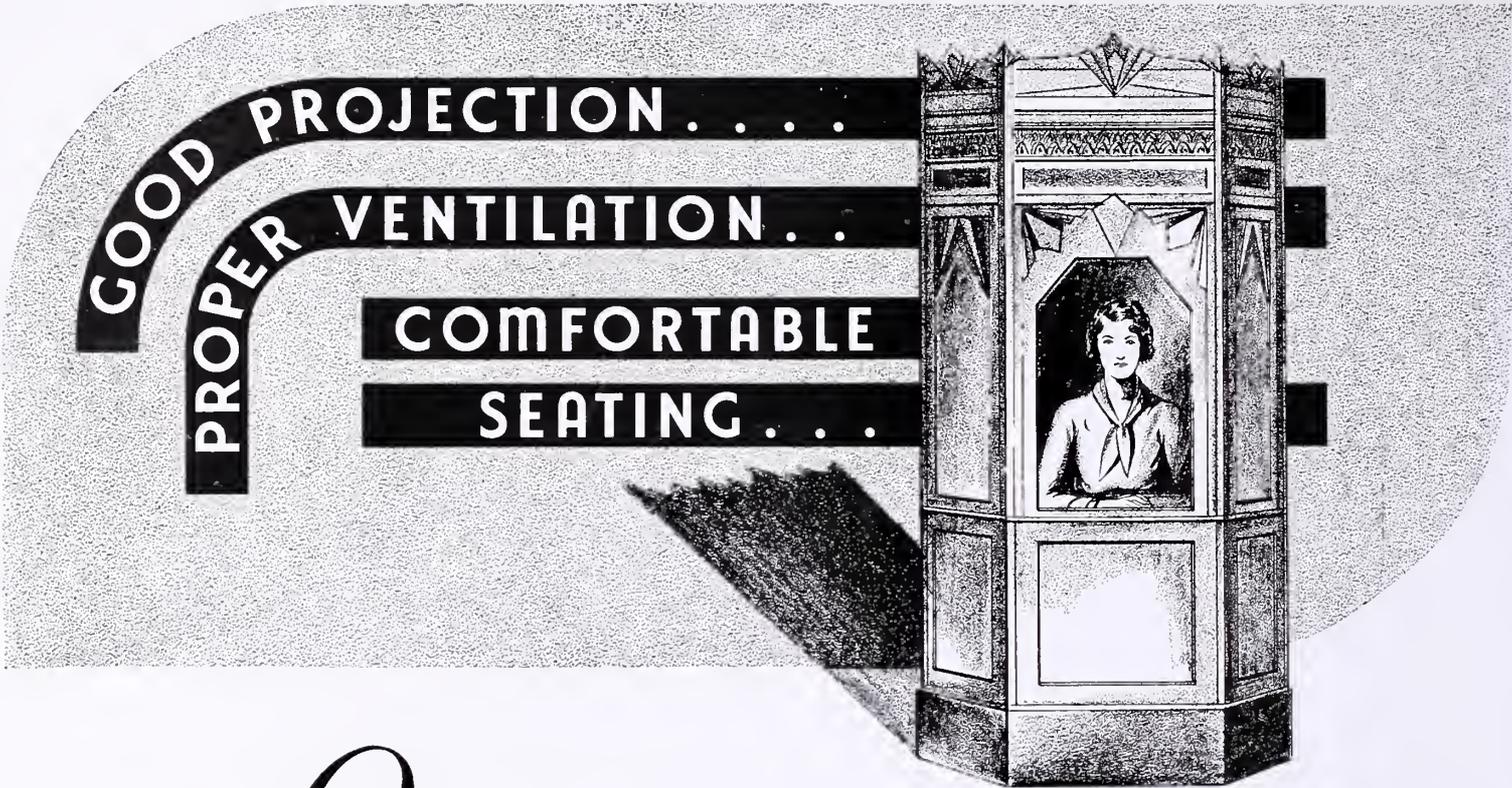
Temple was making money at 35 cents and exhibitors are at loss to account for the change with its consequent upset to the business situation.

ANXIETY of Tupper Lake people that there would not be enough snow to draw the logs out of the woods this year, was relieved when a heavy snowfall came and log-hauling started at once. . . . Alex Papayanakos, American Theatre, Canton, was along Film Row recently, getting theatre bookings fixed up so that he and his wife could take a trip to Greece, his native land, and visit his relatives there. . . . Pere Checkory, former manager, American, will operate it for Papayanakos during his absence. . . . Checkory also has a theatre in Alexandria Bay. . . . Orpheum, Saugerties, operated by George and William Thornton, is having new seats installed.

PETE DANA is out of the management of the Empire Theatre, Glens Falls, and has been succeeded by his brother-in-law, Dave Collins, and Lawrence Carkey. . . . Ralph Pielow and Jack Goldberg, MGM exchange manager and salesman, had a thrilling ride from North Creek to Loon Lake and Chateaugay to Champlain early in February. . . . They drove in Goldberg's car, which had been equipped with new rubber chains. . . . The car did several complete turns around, skidded and plunged through seven foot snowdrifts. . . . Jack Goldberg says that Ralph Pielow will be saying for weeks, even in his sleep, "Take it easy." . . . Jake Rosenthal, proprietor, Rose Theatre, Troy, has taken over the Rivoli, South Troy, formerly operated by Gaspare Battaglio. . . . Al Bothner, who manages his Rose Theatre, will also manage the Rivoli and Troy, is looking for some more of Al's live wire exploitation stunts.

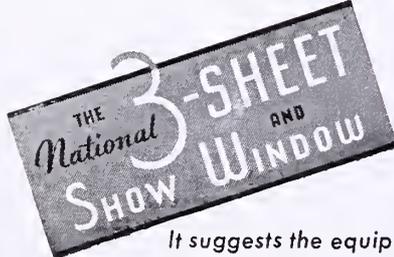
## Warner's Win

After more than six months of court battles, Warner Bros. finally have taken possession of the Majestic Theatre, Hornell. Manager John M. Maher has been transferred back to the house from Jamestown to take charge. It all started last July when Mr. and Mrs. Fred Peters, owners, claimed the lessees had failed to pay the rent and seized the theatre.



# Behind your **BOX OFFICE**

● Good Equipment is a Permanent Attraction! Pictures—good and bad—are soon forgotten. The public assumes no deep-seated grudge against the exhibitor who occasionally makes a bad selection in booking his pictures. But the theatre going crowd is now definitely known to be far less tolerant with the exhibitor who allows his house to run down in appearance and operating efficiency. Modern equipment forms the one safe and secure background for successful selling at your box office. It insures steady repeat patronage by creating and sustaining good will. . . . Whether your theatre needs a complete renovation or merely a replacement here and there, we are ready to serve your every requirement and actually save you money. Come in and let's discuss the subject of Good Equipment and its relation to your Box Office, or mail the Coupon and we'll come to see you.



*It suggests the equipment needs of the present. Do you get it?*

National Theatre Supply Company:  
 (Mail to branch office nearest you)

We are interested in making our theatre more attractive. Our seating capacity is \_\_\_\_\_

Theatre \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

Signed \_\_\_\_\_ (Owner-Manager)

## National THEATRE SUPPLY COMPANY

1560 BROADWAY  
 NEW YORK CITY



500 PEARL STREET  
 BUFFALO

Heard In

**44TH STREET**Myer Resigns and  
Lesser Returns

By Daniel R. Klein

PHIL MEYER has resigned as Columbia's exchange manager. . . . Saul Trauner is acting in that capacity until Charles Rosenzweig makes a definite appointment. Dick Perry, First Division's popular salesman, suffered the loss of his child two weeks ago. . . . The trade grieves with him.

MYRTLE McKENNA, telephone operator, United Artists, received honorable mention for her prize Sealyham at the recent dog show. . . . Paramount has eight prints of "Follow the Leader," booked solidly until the middle of April. . . . Independent circuits in the metropolitan area which have booked the picture are Century, Springer & Cocalis, Randforce, Lee Ochs, Reade, Prudential and Manhattan. . . . National Theatre Supply Company is re-carpeting the Navarra Theatre, Brooklyn. . . . Henry Randel, Paramount, Brooklyn, exchange head, has been vacationing in Florida. . . . He is due back the 27th.

JOE JOEL says that in all his experience he has never seen more beautiful advertising matter than that issued by Monogram on "Oliver Twist." . . . Edwin Lesser is back with Paramount as New York salesman. . . . They're telling a good story about Dave Burkan, United Artists salesman. . . . It seems he has a house in the wilds of Brooklyn, and during the recent snowstorm he couldn't get his car out of the garage, due to the large snow drifts which blocked the entrance. . . . It was quite a task to get it out, but perseverance finally won and he was soon on his way. . . . However, halfway to the office, the car developed rear end trouble and had to be towed right back to the garage. . . . Invincible is now handling "Maedchen in Uniform" in the metropolitan district. . . . Elias Barkey, First Division film examining room, is one of the oldest members of the film industry, not in point of years, but in service.

FIRST DIVISION'S "Big Drive" is continuing on its successful way. . . . Picture started an indefinite run at the Cameo. . . . One of the oldest theatres on Long Island, Hampton Star, Westhampton, was burned to the ground recently. . . . Harry Nugent owned the house. . . . Herb Richek, assistant booker at United Artists, was seen in Pas-saic two Sundays ago. . . . Romantic business. . . . Irving Lesser, who has been managing the Principal exchange, has left that post to become managing director of the Fox, Brooklyn, for Harry Arthur. . . . Abe Fischer, Lesser's assistant, takes over the managership of the exchange.

SKOURAS MANAGERIAL CHANGES include the following: Herman Starr to the Cove Theatre, Glencove, L. I. . . . Thomas Di Lorenzo, formerly in charge of that house, to the Forest Hills Theatre, Forest Hills, L. I. . . . And Lou Preston to the Rivoli Theatre, Hempstead, L. I. . . . Max Cohen is back as branch manager of Universal, working under Leo Abrams, general manager. . . . Cohen held that post before being transferred to Pittsburgh, where he managed the local "U" exchange. . . . National Theatre Supply is equipping the Baldwin, L. I., to be opened in March as a part of the Century circuit.

**RKO Receiver Named**

Irving Trust Company is permanent receiver for RKO. Judge William Bondy made the appointment.

Matters in connection with the receivership of Publix and Radio are still in the settlement state, with the receivers ironing things out.

Generally, the industry is leaving things to the receivers, with business in all film divisions going on as usual.

HELEN HONAHAN, United Artists film room, celebrated her birthday recently. . . . Mark Block, operator, Lyric, Newark, and Ed Mantell, Art, Star and Ritz, Bronx, are going to try their hand at independent production. . . . Ben Levine's department at United Artists, recently announced a marked cut in prices of all accessories. . . . Lou Wechsler, salesman for RKO, is back from a trip to Pittsburgh. . . . Harry Newman, in charge of the United Artists film room, brought his wife and two-year-old son down to the exchange for a visit recently.

SKOURAS, JACK HATTAN AND RANDFORCE are now operating the theatres in the Fox Metropolitan Playhouses circuit. . . . Only two of the houses are being handled by the receivers, the Irving Trust Company and Si Fabian. . . . Ben Roman is managing the theatres, both of which are in the Bronx.

LEON HERMAN, United Artists up-state representative, was down for a visit last week. . . . While Joe Woods, checking for the same company, was in Freehold, N. J. . . . Charles Dortic, head booker up at United Artists, is sporting a new tie, the result of a wager with Leon Herman. . . . Principal's "Virgins of Bali" has been booked by Loew's for its metropolitan circuit. . . . Hindenburg Theatre, until recently one of the many spots around town dedicated to the showing of German films, has undergone a change of name and policy. . . . It is now the Caruso.

SYLVIA BAXTER AND EMMA TRY-WUSCH, biller and assistant cashier, respectively, at United Artists, last week were in the midst of the play-off games for the novice ping-pong championship of the Artists Employees' Social Club. . . . Miss Helen Ephrian is no longer a member of the booking department of RKO. . . . She left to take a position in a Tottenville, Staten Island, public school. . . . Miss Lillian Rottman, United Artists film room, visited her home town of New Haven week-end before last.

**Reade's String**

With Walter Reade taking back the Mayfair from RKO, he again becomes one of the strongest inde chain owners in this district.

His group includes the Mayfair and Savoy, here; two in Kingston; Paramount, Mayfair, St. James, Lyric, Savoy and Rialto, Asbury Park, N. J.; Paramount and Strand, Long Branch; Majestic, Strand, Crescent and Ditmas, Perth Amboy, N. J.; Paramount, Oxford, Strand, Plainfield; Carlton, Red Bank and Strand, Freehold, N. J.

Reade claims to have a long term lease with RKO on the Mayfair.

The Palace becomes a first run under the new RKO arrangement.

Heard In

**NEWARK**Ad for Manager Causes  
Flurry

By Bob

LAD LITERALLY CAUGHT "red-handed" in trying to grab bills through opening in Loew's State box office. . . . Skouras Terminal hold "Maedchen in Uniform." . . . Local theatre men form committee to aid candidacy of William J. Egan, director of public safety. . . . Castle, Irvington Warner house, showing German flickers. . . . George Kamper, Star Eagle's popular theatrical advertising solicitor, knows how Job felt. . . . Sidney Franklin, Little, suffered an attack of grip. . . . Violet McKee, Mrs. Franklin in private life, ran theatre.

BRANFORD going in for street ballyhoo in a big way. . . . Opening of Brighton, East Orange theatre, in family zone, announced for three months. . . . Theatre finally opened, but closed after one day. . . . Neighborhood is chockful of kids. . . . First film was "Woman in Bondage." . . . Lou Gold was forced to give up his lease on the Ironbound. . . . Lou was keeping the place closed as a protection for his Rivoli. . . . Place now running under the management of Brodskys. . . . Joe Zemel, owner, two grind houses near the Pennsylvania Railroad, advertised for a house manager. . . . If he had forced all applicants to pay admission, business would have been capacity for at least a week. . . . Mrs. Michael J. Cullen, Washington, mother of Mike Cullen, came to town for a visit.

Heard In

**HUDSON VALLEY**Port Jervis Battle and Help-  
ful Chamber

By Ike

JOSEPH GOLDBERG has joined the Fidelity organization and is now managing the Cameo, Newburgh. . . . Academy, Wappingers Falls, staged a benefit for the milk fund of the local Lodge of Masons. . . . Advance Theatre, Marlboro, conducted at various times in late years by W. R. Seaman, E. H. Faust, Advance Lodge of Odd Fellows and Clifford Stant, has been taken over by Donald F. MacClelland, of Poughkeepsie, who conducts a chain of small houses in Dutchess County. . . . In order that Monroe might have the best possible reproduction of pictures, the Orange and Rockland Electric Company, in co-operation with the Chamber of Monroe, ordered and installed special equipment in the Colonial Theatre. . . . First show was turned into a benefit for the Chamber.

A MINIATURE WAR has developed in Port Jervis, known as the tri-state city, because it is at the border of both Pennsylvania and New Jersey. . . . Royal has announced a drop to 25 cents at night, with picture and five vaudeville acts presented on four days. . . . Strand has also put on vaudeville—a remarkable situation for a town of 10,000 inhabitants. . . . Kingston's theatre managers breathe easier with announcement by the city government of its intention to take over, for use as a public hall and for recreation, the old armory, which the National Guard has vacated for a new structure.

## Heard In

**B**UFFALO

Stevens Up and Benefits Help Mayor

By Mary Ann

JOHN R. STEVENS, former manager, Court Street Theatre, has been named manager, Riviera, Tonawanda. . . Stanley Weber, former manager, Riviera, is now assistant manager, Century. . . Bob Murphy, manager, Shea's Hippodrome, got some great publicity breaks as a result of the fast booking of the Carnera-Schaaf fight films. . . Upon the announcement of the death of Schaaf, the local sport editors covered the pictures. . . Vincent R. McFaul has returned from a trip to New York. . . Gayety, as the Playhouse, is enjoying good business. . . Benny Darrow was in town laying down a publicity barrage for "Rasputin." . . Marie Bahl, secretary to Vincent R. McFaul, is a busy girl these days, as she directs the installation of a local bookkeeping department. . . Anna Ingold, assistant to Joe Weinstein, Shea theatre booker, surprised her friends the other day by getting married. . . Good luck.

CAPACITY CROWD attended the mid-night benefit show staged for the Mayor's Unemployment Committee in Shea's, Buffalo, February 25. . . "State Fair" opened at the Buffalo and attracted capacity business all week. . . One of the outstanding stunts accomplished in exploiting this picture was the tie-up with a packing company. . . Harry Berman, Shea publicity staff, is growing old, like Bill Brereton, same outfit. . . He is commencing to lose his teeth. . . Kate Smith is coming to Buffalo Theatre in person March 3.

E. A. WEEKS closed the Hiltonia Theatre, Hilton. . . B. B. Gutstadt temporarily closed his State Theatre, Waterloo. . . Majestic Theatre, Hornell, operated by Warner Bros. Theatres, Inc., re-opened. . . Majestic Theatre, Rochester, operating under the Majestic Theatre Company, with J. Weiner managing. . . Winnie Sheehan, former Buf-falonian, passed through Buffalo last week en route to Hollywood. . . Sid Samson, Fox local manager, met him at the train. . . Following theatres are co-operating with the Mayor's committee on unemployment relief. . . Allendale, Central Park Granada, Rialto, Shea's Seneca, Capitol and Cazenovia. . . These theatres are distributing slips to be filled in by their patrons, and running slides on the screen in order to secure clothing for the needy.

ALTON J. BEATTY, Buffalo School Department, believes that entertainment for the distressed families is as essential as food, clothing and shelter. . . He has therefore arranged with George Hanny, Jr., manager, Capitol Theatre, Buffalo, for certain nights on which the 1900 families in South Buffalo will be admitted free. . . Motion picture owners' organization is about to issue a new directory card of all the film exchanges in the Buffalo territory. . . A few people in Western New York benefit by the will of Frank F. Latter, Dale Theatre, Long Beach, Cal. . . Winifred Latter, of Fredonia, was one, and Joe G. Latter, Lockport, was another. . . They were given a 5 per cent interest in the theatre.

ED. NOTE. This department is in receipt of a mysterious looking communication signed by Bettie and Swerdie, Kenmore Theatre, Buffalo, in which a plot against the

## Reade's Unemployment Idea

To make itself of greater service to the community, Reade's Broadway Theatre, Kingston, has established an employment exchange, operating daily from 8.30 to 10.30 A. M. Unemployed men and women are registered in the theatre, while Resident Manager Bert J. Gildersleeve and staff get in touch with employers in an effort to place the jobless. Other Reade houses are using the idea.

## Heard In

**B**INGHAMTON

He Was Sick But He Didn't Stay Down

By Chap

BINGHAMTON THEATRES will not be required to struggle under an increase in the license fee. . . John B. Delavan, who recommended the increase, withdrew his motion to double the fee. . . M. B. Comerford, Scranton, was a visitor here last week and expressed complete satisfaction. . . Dave Cohen is visiting in New York City. . . It was a "fiddler's" contest at the Capitol Theatre when "State Fair" opened. . . The stunt went over in a big way.

FRED PERRY, manager, Capitol, worked hard, aided by his attaches at the theatre, planning the stunt. . . A four-page "pink sheet" of the tabloid variety was used to bally "Man Against Woman" at the Strand Theatre. . . Movie houses are rid of another competitor. . . After forty-three days, the marathon dance and its out-of-town promoters were moved out of town. . . Your correspondent did his column from a hospital (they call them beds or cots) while a nurse held the portable machine steady. . . Flu was the reason.

industry is exposed. . . Headed why not give news about Marian, it gives the following reason why our pal, Marian, is on the job. . . She always tries to collect dues or is asking for something among which may be included. . . Dues; where's your ad; bring in your passes; where is the nickel for a phone call; drive me to the bank most office, stationers; drive me here, drive me there; bring in your coupons; are you running your trailer; do you pay your dues; buy my lunch—"I'll bring my pals";—got any news, any theatre changes; buy a subscription, etc., etc. . . And it all winds up with BUT SHE IS STILL OKAY AND WE ALL LIKE HER. . . And that shows exactly where she stands. (We hope she doesn't get angry with the editorial department for doing this in fun.)

## Publix Routine

Under Publix regulations, house managers are required to be on the job not later than 10 every morning, to be present at the opening and closing of every show, and, where Sunday opening prevails, to put in seven days a week.

## "Jay Bee" Promises Big List of Smash Pictures

Standard Film Head Asks Exhibs to Judge

"Jay Bee," Standard Film Exchange, Buffalo, wants to call attention of exhibitors of Upper New York State to his forthcoming releases.

He claims that exhibitors who have had long experience in booking find that for certain days of the week Standard is one of the best sources of supply.



Jack Berkowitz (J. B.)

For—says "Jay Bee"—there were many occasions before when Standard served the purposes of the exhibitors in the territory and he now points with pride to the fact that all promises and pledges to exhibitors were well founded and proved to be true. Standard, in the future, as in the past, intends to retain the same basic principles which carried them through many trying years to a sound and acclaimed position.

Now "Jay Bee" wants all exhibitors to keep their eyes on Standard. Never in the history of this organization has there been such an improvement.

In the next few weeks Standard predicts many surprises. Productions of great significance to all types of exhibitors, features having great titles, famed authors, well-known stars and players, features built for box-office results under present conditions because of their wide elemental appeal are nearing completion.

Now, as the shorts, "Jay Bee" refers mainly to serial attractions. "Devil Horse" and "Whispering Shadow" will be two attractions far superior to anything attempted in recent years in this field, according to him. They will be perfectly suited to better class theatres which have not run such type of attractions. For, in addition to the strong action and successive thrilling situations, they are built intelligently and sensibly and played by real artists.

The above statements are made in great sincerity. "Jay Bee" wants it believed that there is no exaggeration in these remarks.

**Now It Can Be Told**

In the troubles which have befallen the Publix circuit there is a disposition in some quarters to criticize the policy under which local house managers were left with little or no discretion in programs.

Some managers have gone so far as to say that under the old system they were little more than book-keepers; and in this connection they agree that no better accounting system could have been devised, since it showed exact receipts and expenses for any given time. But it is held that when business began to show a drop, the managers should have been permitted to use their own best methods to rebuild it.

**Heard In**

**E L I Z A B E T H**  
All the Managers Now Help Him

SIDNEY SAMUELSON, president, Jersey Allied, drops this department a note in which he states: No independent theatre in the territory is making money or has been making money for the last two years. . . . Which comes in protest against any insinuation that Linden, N. J., may need another theatre. . . . Thanks Sidney for your complaint. . . . There are too many theatres, so why should this column encourage more.

BURGLARS jimmed door at Ritz and skipped with between \$3,000 and \$4,000. . . . Unpaid rent forced Paramount, Oxford and Strand, all Plainfield, Publix houses, to close their doors. . . . Benefit shows held at Regent, February 14, 15, 16 and 17, auspices All-Nations' Social Club. . . . Big crowd at second annual dance of Lou Weislogel Association. . . . Kiddies' prices, at 10 and 15 cents, prevail at Liberty matinees. . . . Dodd Theatre Corporation filed a certificate of incorporation with Henry P. Nelson, former manager, Capitol, now closed, as statutory agent.

CITIZEN'S PAGEANT, with ensemble of 400 home-town performers, played to overflow audience at Ritz. . . . All houses are compelled to screen diagram of fire exits. . . . Special children's matinees are prevailing. . . . Frederick Kislingbury, manager, Paramount, under Paramount-Publix control, has left for the West Coast. Early

Bird matinees at the Liberty. . . . Rahway Theatre has adopted a straight twenty-cent admission fee for Sunday afternoon shows.

MUSICIANS of the pit are working along the dance-hall trail. . . . Candy stand opened in foyer of Liberty. . . . Unity Post, 229, presented automobile to lucky-number holder from stage of Park Theatre, Roselle Park. . . . St. George Theatre, Linden, dark for months, has re-opened. . . . Millburn, owned by Warner's, is doing a nice Sunday business. . . . Bill at Roth Strand, Summit, is changed every other day. . . . Playhouse

Association presented "As Husbands Go," at Summit High School. . . . The writer has conscripted aid of various theatre managers in the formulation of this column.

AND WHO HOPPED IN, but Goldie Hagin, Ritz curtain man. . . . Shutdown of industrial plants may cause Carteret house to close its doors. . . . Henry Barron is near pocket pool championship in Ritz stage-hands tournament. . . . "Goon-Goon" was depicted to large audiences at the Regent. . . . They've abandoned the pre-view idea here.

**"Girl Missing" Is a Title**



Ben Lyon, Mary Brian and Guy Kibbee may be seen in the Warner attraction.

**Keep your Audience CONTENTED with Exhibitors Trailers**

Long, tiresome, scene trailers bore your audience.  
**EXHIBITORS Trailers** are **SHORT and SNAPPY** with plenty of **PUNCH and POWER**

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# BETTER MANAGEMENT

A Review of How Showmen are Selling Their Pictures

## Monogram All Set for "Twist" Ballyhoo

W. Ray Johnston, president of Monogram Pictures, announces that advance preparation for the launching of a national exploitation campaign on "Oliver Twist," which involves the co-operative merchandising support of six national advertisers, is all set.

The national advertisers in question are: H-O (Hecker's Oatmeal), who have devised special "Oliver Twist" window display, embellished with stills from the picture; Kay-nee Co., makers of the Oliver Twist Suit for Children; Viking Mfg. Co., makers of the Jig-Saw Puzzle of the Week; Grosset and Dunlap, book publishers; American Book Cover Co., who are getting out an "Oliver Twist" dust jacket; The Dickens Fellowship Societies (branches in 4 key cities) who will launch special ceremonial exercises in conjunction with local premieres of the picture.

In addition to this tie-up campaign, Monogram has launched an outdoor advertising campaign, exclusively confined to 24 sheets.

## Buck Jones Clubs Grow

Bay Ridge Bugle and Drum Corps, composed of members of the various Boy Scout groups in that section of Brooklyn, entertained the Buck Jones Rangers Club of the RKO Shore Road Theatre recently. In order to accommodate the large crowd, the meeting was held in the RKO Dyker Theatre. Tickets were presented to each Ranger entitling him to a free admission to the Shore Road Theatre immediately following the meeting at the Dyker. There was a grand rush of 1500 youngsters from theatre to theatre, with added police protection to govern traffic and prevent accidents.

Under the leadership of Henry Kramer, the Buck Jones Rangers Club, Shore Road Theatre, has a circulating library of a hundred and fifty volumes, gives radio auditions in search of talent, and stages monthly celebrations that are events in the lives of the younger set of the Bay Ridge section of Brooklyn.

In addition to motion pictures, a marionette performance was given at the Hastings Theatre, Hastings, recently, for the benefit of the Mayor's Relief Fund.

## Saranac Revivals

One night "stands" at the Pontiac Theatre, Saranac Lake, will be featured by special programs, according to A. B. Anderson, manager. New film schedule went into effect the week of February 13. Single day programs will be featured by revivals of old popular motion pictures, in addition to the main attraction. Friday has been reserved as family night, at which time pictures designed to suit the taste of the entire family will be shown.

Royal Theatre, Port Jervis, is giving a percentage of its receipts every Wednesday and Thursday to the Public Unemployment Relief Committee.

## Moves Up



Veteran of several years standing in Syracuse, Victor W. Frank has been named manager for the Empire Theatre, succeeding Joseph Battersby, resigned. It is Frank's second occupancy of the Empire post.

## For "Jolson"

Capitalizing the screen appearance of Al Jolson's "Hallelujah, I'm a Bum," astute Harry Shaw pulled a double anniversary celebration at Loew's State, Syracuse, with the fifth anniversary of the talking picture and the fifth milestone of the house.

Bunting cloaked the marquee and entrance, while just inside the main door a huge birthday cake, several feet in diameter, invited the public to guess its weight. Harry staged a mammoth street parade, with three bands blaring forth "Hallelujah, I'm a Bum." A tie-up with a local agency added a string of cars, while the Chevy people also gave away 3,000 autographed photos of Jolson.

A single truck in one sheet and scattered ads in others also called attention to the celebration. Numerous shop windows gave over their space to the occasion. Numerous radio programs added their assistance. A popular bakery tie-up netted 20 cakes.

Orpheum, Kingston, yielded an evening for the benefit of the Jewish Community Center.

## Largest Jig-Saw

Exploiting "Animal Kingdom," employes of the Strand Theatre, Amsterdam, made a jig-saw puzzle, eight feet high and ten feet wide, from a massive picture of Leslie Howard and Ann Harding, which was assembled and placed on display in the window of one of the leading stores.

Prizes were given to the first four persons guessing the correct number or closest to the correct number, of pieces contained in the puzzle, the largest jig-saw in the world.

## "Dream Home" Pulled For Pittsburgh Warners

Joe Feldman, now publicity chief for Warners in Pittsburgh, but recently in Albany Zone for Warners, comes forth with some details of the "Dream Home" campaign pulled in Pittsburgh a few years ago.

It is reprinted here in response to a query for details.

Tie-up for the "Dream Home" started out as a four-corner arrangement. First, with Sears, Roebuck Co. for the construction of the house; second, with the owners of a new development in a section of the city near Pittsburgh; third, with a large local merchant to cover the cost of all printed materials, trailers, etc., and fourth, Warners.

The merchant gave a very large cash consideration for the privilege of being the only agency outside of our theatres with permission to distribute coupons with each purchase. With this money tickets were printed, heralds distributed, full-page newspaper ads were taken. Sears, Roebuck Co. and the other interested parties also contributed toward this money for the newspaper space.

The house was completely furnished from top to bottom, including a car in the garage. The "Dream Home" was given away on a lucky number basis. All of the Warner theatres in the Pittsburgh district ran trailers and gave tickets to their patrons. Each theatre had a separate drawing as a means of eliminating the possibility that, at the final drawing, hundreds of tickets would have to be drawn in order to find the winner. This also proved a considerable stimulus to business in the neighborhood houses on the night of the drawing since, in order to be eligible, the contestant had to be in the theatre at the time of the drawing.

An average of ten persons were chosen in these eliminations in each house and the final drawings were held at a later date in a theatre downtown.

On the night of the first drawings, returns were announced simultaneously in 19 of the Pittsburgh theatres and individuals in any of these theatres were eligible to win the "Dream Home."

The contest ran for three months and during that time hundreds of thousands of visitors came to the "Dream Home" to inspect the house and grounds and furnishings. As a matter of fact, some of the carpets in the house had to be replaced before the contest closed because of the terrific wear on them by the feet of the visitors.

## Saranac Pie Eating

Pie eating contests have been in full swing at the Pontiac Theatre, Saranac Lake, there having been two during the last two weeks—one for the boys, and one for the girls. Pies were furnished by a baker.

A service station in Middletown advertised a free ticket for the State Theatre for every purchase of eight gallons of gasoline, or for a change of oil, or for a greasing job.

## Loew's Birthday

Eddie Melnick, enterprising manager, Loew's Rochester, Rochester, put on a lobby display that drew plenty of attention in connection with his celebration of the fifth birthday of the talkers. Kodak and other local manufacturers co-operated in a comprehensive display of machines, film and other relics of the early days of the industry.

## Busy Organist

Schine theatres, Rochester, are increasing use of organ numbers in connection with film fare. Manager Edward C. May, Riviera, who doubles as organist in that house, is their ace in the hole.

### It Might Help Business

Manager Shanley, Embassy Theatre, Dobbs Ferry, was host to more than 100 Boy Scouts during National Scout Week. The boys took entire charge of the theatre.

### "42nd Street" Special Starts for Big Town

"Forty-second Street" Special, with Hollywood motion picture stars and chorus beauties as its passengers, started from Los Angeles February 21, bound for Washington and the inauguration of President Franklin D. Roosevelt.

The message which the stars and chorus girls are carrying to Washington, where they will take part in the inaugural parade, is one of Better Times; and the delegation also symbolizes the spirit of Hollywood and of "42nd Street." Many of the players on board the train appear in the forthcoming Warner Bros. picture, "42nd Street."

Unique among trains is the "42nd Street" Special in its personnel and equipment. On the passenger list, according to latest advices, are James Cagney, Bebe Daniels, Joe E. Brown, Glenda Farrell, Helen Vinson, Bette Davis, Preston S. Foster, Lyle Talbot, Eleanor Holm, the 18-year-old Olympic swimming champion, who is now in training for screen honors; Alice White, Dolores Del Rio, Mary Astor, Charles Bickford, Laura La Plante, Evalyn Knapp, Donald Cook, Neil Hamilton, Evelyn Brent, Fay Wray, Edmund Lowe, Nils Asther and Chester Morris, besides ten specially selected chorus girls of unusual beauty and charm.

### Special Jones Campaign

An exploitation and publicity campaign similar to that executed for the first Bobby Jones golf shorts is being inaugurated by Vitaphone, Inc., with the preparation of a special press book on the second series, "How To Break 90." There will be six shorts in the new Jones series, which will be devoted to instructional and comedy material.

The Vitaphone press book will include feature publicity, spot news releases, newspaper ads, exploitation suggestions and stunts and special art work.

### Too Much

Charlie Wilkes, Syracuse, is telling this one. One day during the past week Charlie strolled into the Empire Theatre, Syracuse, lobby, bent on a pleasant little chat with the m. d. Just about to open the door, he noticed a sudden commotion and turned to see the blonde young lady who presides over the pasteboards topple over in a dead faint.

"When she opened her eyes," says Charlie, "she gasped out that the sudden appearance of that line of patrons was too much for her, so she just threw up her hands and fainted."

### "Nagana," "Private Jones," Big Game



Universal presents Melvyn Douglas and Tala Birell, Lee Tracey and Gloria Stuart and Clyde Beatty.

### Buck Jones Broadcasts

Plans have been completed for a series of unique broadcasts by the Buck Jones Rangers of Brooklyn through the facilities of WBBC. Program calls for Sunday morning radiocasts from the stages of several theatres and before audiences of members and friends. Each Sunday from 9.30 to 10.30 A. M. a program consisting of club news, cowboy songs, lessons in roping, harmonica selections and the presentation of a radio version of a Buck Jones film will be staged at a different theatre.

### For "Grand Slam"

Warner Bros. have made available for exploitation purposes with "Grand Slam," a 16-page booklet by Bruce Reynolds, entitled "Contract Bridge Made Easy."

### Free "42nd Street" Blow-Ups

As part of the campaign on "42nd Street," Warner Bros. publicity department has made available for exhibitors a set of six life-size blow-ups of the beauties in the picture. The blow-ups, which make the girls appear almost as real as in the flesh, carry the copy: "I'll be seeing you in '42nd Street'—A Great Warner Picture."

### Says Prof. Taafe

A boycott of theatres that consistently present lowering and degrading entertainment was advocated by Professor Thomas G. Taafe, Yonkers, a member of the faculty of City College of New York.

### First Division Delivers Hits All Season

First Division is delivering plenty of hits this season, and showmen of the metropolitan area and up-state are benefitting.

Under the guidance of Harry H. Thomas, president, the company is handing out a swell line of program pictures, including the Chesterfield and Invincible groups and the Monogram product in the metropolitan area, as well as the Allied specials.

Besides, in "Goona-Goona" and "The Big Drive," exploitation specials, First Division has two real moneymakers, played by chains and indies alike. Both of these shows have broken records where they have played, and as exploitation attractions have given the exchange real prestige.

The entire exchange system, with plenty of pictures available in the house, is up on its toes ready to serve exhibitors.

Up-state, the exchange has the Mayfair product, as well as the exploitation attractions.

### Torchy's Series Finds Popularity



And Ray Cooke heads the cast in the Educational series, distributed through Fox.

## Two For 15c

First-run movies for seven and one-half cents per!

Up come two Syracuse theatres to offer the latest new low, which consists of two, complete, first-run feature picture for fifteen cents, or seven-point-five a piece.

And maybe Syracuse fans don't go for it. Last week, for instance, Andy Roy, Paramount, entertained an almost capacity audience in his balcony. The same condition pertains at the RKO Strand, where first-run features play on a double bill, with a fifteen-cent admission.

### Heard In

**PASSAIC**  
Looking For Wheeler—  
Protee Active

By Eye-Ess

SUNDAY MOVIE CHARGES against Frederick Wheeler, proprietor of the Strand, Hasbrouck Heights, has been dropped. . . . Show has been dark since the police arrested him. . . . His lease, it is said, has only a couple of months to run. . . . Harry Hecht, owner, Rialto and Palace Theatres, played the gee-gees on his recent honeymoon in Havana. . . . Warner Brothers are reported to have dropped their plans to sound-wire the Playhouse because of the current economic disorder. . . . Robert Ponnell, who scenarioed "Employees Entrance," is a relative of Dick Stephenson, Paterson newspaperman. . . . and is Dick proud? . . . Little Joan Voorman, whose daddy manages the Montauk for Warner Bros., was publicly congratulated by "The Herald-News" on her birthday anniversary recently. . . . Burglars broke into the Rex Theatre in East Rutherford recently. . . . Motion pictures of ancient Egypt and Palestine were shown the Kiwanis Club, Passaic. . . . Naval Recruiting Officer Martin McVeigh is showing a variety of travel films.

MOST SUCCESSFUL publicity stunt of its kind was the jig-saw puzzle contest conducted by Manager Garret Voorman of the Montauk and "The Herald-News" for State Fair. . . . Garret handed out 100 passes. . . . Strand, Clifton (Pashman Bros.), allowed the use of its screen for an advertisement for the firemen's minstrel show. . . . Palace, Passaic, and Ritz, Garfield, are giving women patrons cereal sets on slow nights. . . . Strand is sticking to china gifts. . . . Price-cutting war that struck New York has not reached this part of Jersey. . . . Walter Gutteridge, RKO Rivoli, Rutherford, says things are "quite an improvement" over last year. . . . Jack Portee, who handles the Rex, East Rutherford, for the Gottesman interests, says the averages now are better. . . . As part of the Rex anniversary celebration recently, Portee had special invitations printed, which with fifteen cents, entitled the bearer to admission. . . . Pashman Bros are making out all right with their new Capitol, Paterson, an 800-seat house. . . . After remodeling the place, they jacked the admission up from a quarter to thirty cents. . . . Colonial, Pompton, destroyed by a \$50,000 fire last year, has been re-built and reopened Washington's Birthday. . . . Sam Ettelson, brother of Dick, who with Harold Blumenthal owns the house, will manage the Pompton place.

## The Lesson of Warner Brothers

The industry might well learn a big lesson from Warner Brothers. For, at the present moment, the morale and confidence of this business seems strongest, most virile in the distribution department of that company.

There are a lot of reasons for this state of mind, but, primarily, it is because Warner Brothers are turning out the best product of the season. This, it has already been proclaimed by many, is a Warner year.

Not that every picture is a rousing, smashing hit. It isn't. But in every feature, no matter how weak or strong, there is a selling angle, something with which to work. The Warner pictures are something like the Ford car used to be advertised, nothing going to waste. Smart showmen do not have to look far for an angle. The Warner shows have been topical, timely, allowing theatremen to cash in.

From the alert production department down to the smallest in the distribution division, there is an air of knowing what theatres need. The scripts are racy, attractive, move speedily. The casts have star and feature strength. The advertising paper and trade ads are up-to-the-minute, press books splendid, confident, in showman's language. The distribution departments are playing fair with exhibitors and have gained good-will.

No better example of the state of mind of the organization can be gained than from examination of the ad Warner Brothers ran the day a couple of companies were going into receivership—namely, that a year from that day Warners would produce a certain picture with the following cast. It does not matter what the picture or cast was, the spirit counted. Warners were in business to stay, were confident they would ride through the depression.

The industry would do well to copy the Warner spirit. Other production departments are beginning to deliver, but there seems to be, in many cases, owing to circumstances surrounding the situation, a lack of spirit, of fire.

Two years ago, Warners weren't setting the world on fire. Now, because the tempo of the organization has been quickened, the company is delivering. What Warners have accomplished is an inspiration for the industry.

—Jay Emanuel.

### Heard In

**PATERSON**  
Pompton Lakes House Re-  
opens

By Jim

NEW WARNER, Ridgewood, has a tie-up with the Ridgewood "Sunday News" by which two pair of tickets are given away. . . . Samuel Grengress, father, William Grengress, Plaza, Paterson, dropped dead while boarding a bus. . . . In Fairlawn the Parent-Teachers' Association showed the first of a series of movies at the public schools.

JOSEPH LEFKOWITZ, manager, Regent, is boosting the "Buy American" movement. . . . Fabian Theatre, Paterson, is the latest to feel the reign of lawlessness. . . . Three men attempted to hold up this beautiful theatre, but were driven off by Harold Lewis, assistant manager.

IT WAS PLANNED to open the New Colonial Theatre, Pompton Lakes, N. J., this week. . . . Charles Michelson, former manager Old Colonial, and Butler, manages this theatre. . . . New place of amusement is decorated in the Spanish manner. . . . All the interior furnishings will be new.

### Heard In

**HUDSON COUNTY**  
Keale Takes Over  
Cameo, Greenville

MORRIS HATOFF recent New York visitor. . . . Benny Ross back. . . . Bob Deitch looks like Sidney Skolsky. . . . Ann O'Hara in Majestic box office. . . . Marjorie Killeen, Mary Arnoria and Bertha Scheffer ushers. . . . Norman Mass publicity man. . . . Murray Ginsberg, manager, and Bill La Marr, assistant manager.

### Winter Garden Stays Open

The Shuberts now have the Winter Garden, but Warner pictures are still playing the house.

Mort Levine is house manager as usual. It is believed some sort of a deal with Warners has been arranged.

### Lesser Managing Fox

Fox, Brooklyn, now controlled and operated by Harry Arthur, has Irving Lesser as house manager. Pictures and stage shows at 35-50 cents will be policy.

Lesser used to have some inde houses of his own.

### Dobbs Ferry Closes

Washington Theatre, Dobbs Ferry, re-opened recently for showing of foreign pictures, has been closed. Manager Dealy, partner in the enterprise with Colonel Franklin Brown, the owner of the building, and Sidney Lehman, is now associated with the Hastings Theatre.

### RCA Change

Riverside (Skouras) is replacing its old sound equipment with the new RCA Victor High Fidelity apparatus.

### Cohen Story Shooting

Jim Hanvey, Octavus Roy Cohen's famous fictional detective, will make his screen debut under the Majestic banner in "Curtain at Eight," an adaptation of the Cohen best-seller.

JACK KEALE'S new job—manager of Cameo, Greenville. . . . Has leased house for year and will operate "on his own." . . . Jack and Joe Corris on committee for Press Club fifth anniversary dinner-dance. . . . Larry Beatus recent visitor. . . . H. B. Scharmann seen. . . . Loew's patrons now allowed to smoke.

**Newburgh Operator Move**

An operator for each machine kept and operated in the booth of a theatre is required under an ordinance adopted by the Newburgh City Council. Action was taken following recommendations of Fire Chief Peter L. T. VanTienen, who declared there is a fire hazard where a lone operator has the care of two machines.

**Heard In**

**S Y R A C U S E**  
Sixteen Limit For Mae West Film

**By I. S.**

UNLESS BOOKING CHANGES put a crimp in the plans, Lee Tracy will grace two Syracuse sound screens simultaneously. . . . Unless he has a change of heart, Andy Roy, Paramount exec, will not allow any impressionable youth to see Mae West when she flaunts her flaming film yarn. . . . While the Regent, neighborhood house, had laid plans for the second run of Eddie Cantor's "Kid from Spain," it went into the Empire.

**MAEDCHEN IN UNIFORM**, played the Empire at a 35-cent top. . . . Vic Frank, new manager of the house, played host to the Tri-C critics club. . . . Harry Shaw stepped into his old role of master of ceremonies when he rang up the curtain on the "Tri-C's annual jamboree. . . . Other Rialtoites taking part in the fan club's party were Gus Lampe and Paul Forster of the Eckel and Andy Roy, Paramount. . . . Edward Eggleston succeeds T. E. Anderson as assistant to Mr. Roy as his promotion from the ranks of ushers following Anderson's sudden recall to Birmingham, Ala. . . . Leo Miller, formerly with Publix, succeeds H. E. Thompson as booker for the Central New York Theatres Corporation here.

**"Forgotten" In**

"Forgotten," latest of the Invincible productions, distributed by First Division, with a cast including June Clyde, William Collier, Jr., Lee Kohlmar, Natalie Moorhead, Leon Waycoff and others, is available for dating.

A story of fatherly affection, and a human, intense drama, it will get a Broadway first run soon.

**Publix District Changes**

Henry P. Hof, city manager for years, has been transferred from the Bardavon, Poughkeepsie, to the Stratford. George Cavanaugh, New York district manager, stationed in Peekskill, takes charge of the Bardavon. John A. Hartung goes from the Stratford to the Academy, Newburgh. Raymond Powell remains in charge of Publix's third Poughkeepsie house, the State.

**Majestic Casts**

Pat O'Brian and Mary Brian have been signed by Phil Goldstone for leading roles in "The Public Be Damned," in which Evelyn Brent is also cast. Among the others added to the cast are: Claire Windsor, Neil Hamilton, Louis Calhern, John St. Polis and Buster Phelps. Christy Cabanne is directing.

**"Topaze" Again Offers Barrymore**



John Barrymore, Myrna Loy and others are included in the Radio hit.

**Heard In**

**E L M I R A**  
Keeney Drops Vaude — What About Watts

**By Jay**

KEENEY has gone back to straight pictures after two weeks of vaudeville and pictures. . . . Five acts were given at 25 and 35 cents. . . . After a series of court episodes, expending from early December, Warner Brothers have been placed in control of the Majestic, Hornell. . . . John M. Maher, manager for two years prior to the closing of the house, came on.

M. AND F. THEATRES, R. N. Merrill, president, and T. H. Joley, secretary, have

**Rochester Uncertainty**

Air of uncertainty prevails in Rochester Publix theatres following shakeup. Manager Irwin Solomon, Century, was transferred to New York. With district managers eliminated, Harry Royster became manager of the Century. Manager Harold Raives first was told to report to New York and then ordered to stay at the Regent for the present, at least during the road showing of "Cavalcade" at \$1 for entire house.

taken a lease of the New Roxy, Troy, Pa., near here. . . . Edward J. Cangley, formerly manager of the Tioga, Owego, has been made manager of the New Sayre, Sayre, Pa. . . . F. Dean Rundell takes the managership of the Tioga.

**"Forgotten" Is a Tale of Father Love**



June Clyde, William Collier, Jr., Lee Kohlmar, Natalie Moorhead, Leon Waycoff and Otto Lederer are seen in this story of a father and two sons, distributed by First Division for Invincible.

# LOOKING AHEAD AT THE PRODUCT

A Service Designed to Give the Exhibitor Each Picture's Analysis Before Playing

By Our Hollywood Correspondent

## "The Masquerader"—UA

Ronald Colman, Elissa Landi, Juliette Compton, Halliwell Hobbes, David Torrence, Claude King.

This should be stronger than Colman's last. The story is well known, and offers a lot of opportunities for the UA star. With good direction, intelligent casting and plenty of atmosphere, "The Masquerader" emerges as something really good.

Estimate: Attractive.

## "Auction in Souls"—K S

Courtd Nagel, Leila Hyams, Tommy Conlon, Claire Windsor, Stanley Fields, Alexander Carr.

Melodrama with a title that doesn't particularly apply to the story but which should satisfy the mass audiences. The Nagel-Hyams attraction is of some importance. Plot contains more or less familiar situations, again ably handled. All in all, a good programmer.

Estimate: Should do okay.

## "Mind Reader"—Warners

Warren William, Constance Cummings, Allen Jenkins, Natalie Moorhead, Mayo McHot, Clarence Muse.

This time the Warners are exposing the mind reading racket, and what an exposure it is. As a result, nifty programmer emerges with the usual plenty Warners selling angles and an attractive, meaty show for the fans. The William-Cummings combination is decidedly for the benefit of the box office.

Estimate: Fair.

## "Midnight Warning"—Mayfair

William Boyd, Claudia Dell, Huntley Gordon, John Harron.

Piece doesn't seem to get anywhere. Outside of the fact that this is the stage Boyd's first indie in a long time, the picture doesn't offer much.

Estimate: Just a picture.

## "The Film Parade"—Blackton

An educational film containing high lights of pictures since the industry's beginning.

J. Stuart Blackton has collected a film that should be of tremendous educational value. As a historical record, it should be a commercial possibility in certain types of houses. It would, naturally, have to be sold.

Estimate: Depends on spot.

## "Parole Girl"—Col.

Ma Clarke, Ralph Bellamy, Marue Prevost, Hale Hamilton.

Pop number with the woman in the case marrying the man who sent her away, in order to get even. It is just about what one might expect and rates only program attention. Title might help.

Estimate: So-so.

## "Rome Express"—U

Esther Ralston, Conrad Veidt, Joan Barry, Harold Huth.

It was made in a British studio, but the finished product can play anywhere and stand high. In other words, "Rome Express" represents a box-office attraction, and with U behind it might represent dough for any type of house. Again a "Grand Hotel" of a train is presented, but the picture moves. Two American names, Ralston and Veidt, are present, and intelligent selling should land attention in all spots.

Estimate: Looks okay.

## "Men Must Fight"—MGM

Diana Wynyard, Lewis Stone, Phillips Holmes, May Robson, Ruth Selwyn, Robert Young, Robert Craig, Hedda Hopper.

Splendidly finished Metro programmer with a name cast of feature strength. Word of mouth will help this story of women in time of war. The mother love angle is predominant, Diana Wynyard has been helped by "Cavalcade," and Metro production is fine. These might aid in selling a picture that does not mean much to the average audience as it stands. In class houses there should be little trouble.

Estimate: Intelligent, well done.

## "A Lady's Profession"—Para

Alison Skipworth, Roland Young, Sari Maritza, Kent Taylor, Roscoe Karns, Warren Hymer.

Attractive comedy that lacks name strength but which has plenty of laughs. There isn't any reason why audiences should like it. However, some strong selling on the idea of some British aristocrats being mixed up with American bootleggers should appeal. All in all, an entertaining programmer.

Estimate: Will do.

## "Sister to Judas"—Mayfair

Claire Windsor, Holmes Herbert, Johnny Harron, Lee Moran.

Good title but the story doesn't do justice to the possibilities. With a feature name cast of some strength, and ability to sell a handle that looked box office, the combination might result in some attention from audiences. It will need intensive selling, however.

Estimate: Title is strong.

## "Secrets of Wu Sin"—FD

Lois Wilson, Grant Withers, Dorothy Revier, Robert Warwick, Tetsu Komai, Toshia Mori

Programmer with a Chinese background that will do well enough wherever a thriller is desired. Tale wraps a newspaper office with some Chinese smuggling and right wins out in the end. It should satisfy.

Estimate: Feature names will help.

## "King Kong"—RKO

Fay Wray, Robert Armstrong, Bruce Cabot, Frank Reicher, Sam Hardy, Noble Johnson, James Flavin, Steven Clemente.

Here is a masterpiece of laboratory work and a picture that is destined for tremendous grosses. With all the attraction centering on a giant ape who is able to knock down skyscrapers, etc., and years of research work, "King Kong" should be a standout box-office hit. The finish has the ape on top of the Empire State Building smashing airplanes to the ground; So, figure it out.

Estimate: Smash.

## "Secrets"—UA

Mary Pickford, Leslie Howard, C. Aubrey Smith, Ned Sparks, Blanche Frederici, Doris Lloyd, Herbert Evans.

Mary Pickford is back, this time in the sort of a role that made her famous. She has Leslie Howard's femme draw and Frank Borzage's direction to take care of her. Although she has been off the screen a long time, and her last few vehicles weren't money-makers, there is a strong chance that "Secrets," because of its back-to-the-old-days tinge may turn out to be big box office in the hinterlands. At any rate, it deserves every chance.

Estimate: Looks like a personal triumph.

## 'From Hell to Heaven"—Para

Carole Lombard, Jack Oakie, Adrienne Ames, David Manners, Sidney Blackmer, Shirley Grey.

Saga of a race track, well directed and moving speedily. The Oakie-Lombard-Ames names are strongest, but when the gloss is taken away what is left consists of a neat action picture, good enough to fill the average program category. There is the usual crookedness and the last minute finish so well known to mass audiences.

Estimate: Program.

## "Life of Jimmy Dolan"—WB

Douglas Fairbanks, Jr., Loretta Young, Aline MacMahon, Guy Kibbee, Lyle Talbot, Fin Dorsay, Harold Huber.

Tale of a fight pug who is rejuvenated, it doesn't offer very many new angles but should be more or less satisfactorily. Young Fairbanks, as the fighter, saves the day because of the girl. You can figure out all the story.

Estimate: Average.

## "Ex-Lady"—WB

Bette Davis, Gene Raymond, Frank McHugh, Monroe Owsley, Claire Dodd.

Tale of a couple of young folks who wanted marriage only as a last resort, it seems familiar, and not even the good performances therein helps much. However, it should stand up as a programmer. Warners have been delivering so many hits that this one can be excused as just another picture.

Estimate: See above.

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# CLANCY <sup>OF THE</sup> MOUNTED

Feb 25 '33 pg. 19

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**VOLCANO HURLS  
LAVA 4000 FEET UP**

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The volcano Krakatoa, which was  
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lava to enormous heights.  
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3000 to 4500 feet in the  
air

**KRAKATOA AGAIN IN  
VIOLENT ERUPTION**

Submarine Crater  
Hurls Smoke and Ash to  
Great Heights

1883  
DISASTER RECALLED

Feb 25 '33 b.c.

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Narrated by GRAHAM McNAMEE

**Distributed in U.S.A. by FOX FILM CORPORATION**



The  
NEW  
YORK  
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In this  
issue:

Bank Holiday Finds Industry Co-operating

# EXHIBITOR



A Jay Emanuel Publication

Vol. 5—No. 13

NEW YORK, MARCH 10, 1933

PRICE, 15 CENTS



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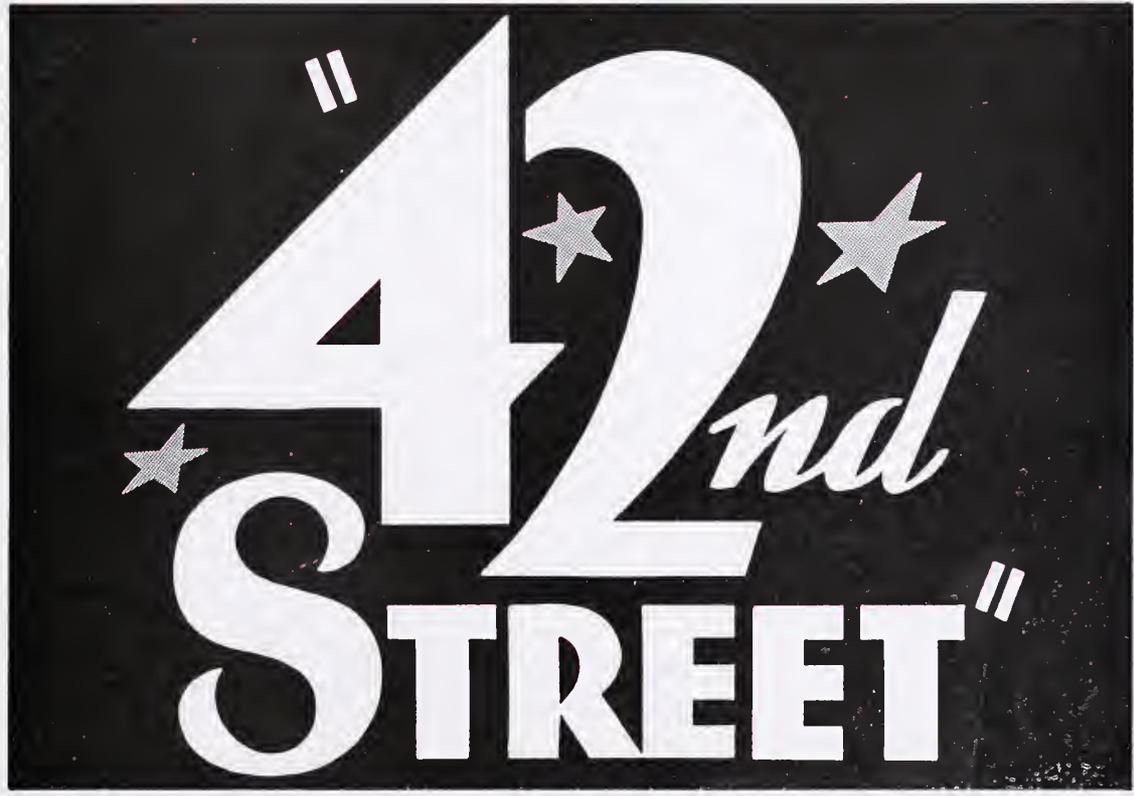
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Look At These Reports on Mar. 4th Week-End in —

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Have Unbounded Confidence in This Country — and These Coming Productions

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BETTE DAVIS — “EX-LADY” — ALL-STAR CAST

RICHARD BARTHELMESS — “CENTRAL AIRPORT”†

FAIRBANKS JR., LORETTA YOUNG — “JIMMY DOLAN”

CAGNEY — “PICTURE SNATCHER” — ALICE WHITE

JOE E. BROWN — — “ELMER THE GREAT”

ARLISS — “THE ADOPTED FATHER” — BETTE DAVIS

BARBARA STANWYCK — “BABY FACE” — GEO. BRENT

EDWARD G. ROBINSON — “THE LITTLE GIANT”†

BOBBY JONES — JACK DEMPSEY — VITAPHONE SHORTS

# LOOKS LIKE THE SURPRISE PICTURE

THE *Film* DAILY

HOLLYWOOD SCREEN WORLD

## Monogram's "Oliver Twist" Packs Big Box-Office Wallop

Holding the rapt attention of a crowded preview audience at the Ritz Theatre Tuesday night, "Oliver Twist," Monogram's talking picture edition of the famous Charles Dickens classic, came through for a rousing reception as a production that will undoubtedly fill the bill for Class "A" houses.

Faithfully following the story of the original novel, "Oliver Twist" is distinguished by the skillful direction of William Cowen, careful casting by Producer I. E. Chadwick, and interesting sets which raise the production out of the category of anything that an independent studio has ever before produced.

Each member of the cast was excellent. Dickie Moore in the title role presented a poignant appeal that will without doubt win the heart of every woman, while for Men's Stuff there is the brutal reality of Wm. Boyd; the practiced finesse of Irving Pichel as Fagin, and the Limehouse hoydenishness of Doris Lloyd. Pichel rose to unsuspected dramatic heights in the tremendous scene where he goes mad, while an hitherto unknown player, George Nash, displayed a marked ability in a gripping scene with Pichel and Boyd, when the former uncovers the duplicity of the absent Nancy Sikes.

Others who presented convincing and entirely adequate performances were Barbara Kent as Rose Maylie, Alec B. Francis as Brownlow, George K. Arthur as Toby Crockit, Clyde Cook as Chitling, Sonny Ray as the Artful Dodger, Lionel Belmore as Bumble, and Tempe Pigott, Nelson McDowell, Virginia Sale, Bobby Nelson and Harry Holman.

"Oliver Twist" contains every essential ingredient of a smashing box-office success. Get behind it and go the limit and you won't be disappointed. It brought big business twice before back in the silent days and it's bound to do it again. Monogram should be congratulated for answering the cry for good, clean entertainment with a popular appeal.

—PAULINE GALE.

*Film* DAILY

### "OLIVER TWIST"

with Irving Pichel, William Boyd, Dickie Moore

Monogram  
SPLENDID PRODUCTION OF DICKENS CLASSIC MAKES ACE ENTERTAINMENT WITH WIDE APPEAL.

Here is a splendid presentation of Charles Dickens' immortal classic transferred to the screen in such a clever manner that all the charm and poignant tale is reproduced with absolute fidelity. It is a production that will play any Class A house and hold its own with the best. Herbert Brenon's vision called for absolute fidelity to the original, and director William Cowen has done a splendid job in all departments. A universal appeal in the dramatic and suspenseful situations; the throbbing interest and pathos surrounding the orphan, Oliver Twist; in the intense man quality that has been caught perfectly, and in the splendid characterizations of practically the entire cast. Dickie Moore as Oliver Twist will endear itself to every feminine heart. Irving Pichel as the cunning Fagin is superb. William (Stage) Boyd as the evil 'Bill Sikes' parts a sinister quality that is gripping. Camera work and lighting exceptional. An authentic atmosphere of the period is achieved, as well as the costuming.

Cast: Dickie Moore, Irving Pichel, William (Stage) Boyd, Doris Lloyd, Barbara Kent, Alec B. Francis, George K. Arthur, Clyde Cook, Sonny Ray, George K. Arthur, Lionel Belmore, Tempe Pigott, Nelson McDowell, Virginia Sale, Bobby Nelson and Harry Holman.

Director, William Cowen; Charles Dickens; Adaptor, Elizabeth Meehan; Cameraman, T. Roy Hunt. Direction, Excellent. Photographing, Excellent.



• • • • • WHAT LOOKS like the surprise pix of this or any other season from the independent field is Monogram's "Oliver Twist" the immortal Charles Dickens tale and the beauty of it is that they did not try to Hollywoodize or modernize it in any way. We cannot recall any classic work ever transported to the screen that caught the spirit and atmosphere of the original as does "Oliver Twist" a classic of literature has been given a classic screen production any major producer could be proud to shout about it as one of his outstanding achievements of the season.

• • • • • HERE IS an offering with a practically universal appeal every lover of Dickens will go for it and who among us as a grammar school kid or junior high student did not have it in his English literature curriculum? Women will simply go completely and tearfully sentimental over little Dickie Moore as the poor orphan waif for the kid got us. Sam Rubenstein's little daughter saw it in a projection room showing she jumped up on the seat and yelled at the point where Oliver Twist evaded the clutches of the crafty Fagin and we came dam near doing it, also but the Boss was alongside, and we just had to act Dignified it has Drama Thrills and tremendous Emotional Appeal Plus Suspense and tremendous Heart-Tug.

• • • • • THE ATMOSPHERE of the old English period has been marvellously caught up in authentic settings and costing the camera and lighting are a joy to behold and what character portrayals! Irving Pichel as Fagin William (Stage) Boyd as Bill Sikes Doris Lloyd as Nancy Sikes Alec B. Francis as Brownlow Monogram has and of course Dickie Moore as Oliver classics to the screen proving indisputably that understanding and sympathetic direction can make these fiction gems live and breathe upon the screen with all the power that charmed us in their printed form hail, Monogram! also Supervisor Herbert Brenon director William Cowen adapter Elizabeth Meehan, who caught the Dickens' spirit entire and squeezed it into an hour of Delightful Entertainment



# LIVER T

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MOTION PICTURE DAILY

# The Pay-Off

They've been holding their breath at Monogram. "Oliver Twist," Ray Johnston's most ambitious production effort to date, was on the way. Now it's here and relaxation is in order. For this talker version of the world-famous classic by Charles Dickens proves to be a thoroughly creditable effort, produced by Herbert Brenon and directed by William J. Cowen with an apparent appreciation for the mood and design of the original novel.

suit for boys and others available for showmen and the rapidly returning day of showmanship as this industry once understood and worked it.

## HOLLYWOOD FILMOGRAPH

### "Oliver Twist" Will Build Greater Interest in Monogram Pictures. It Is a Triumph for Director William Cowen and I. E. Chadwick

Well, we've seen it at last, this version of the immortal Charles Dicken's "Oliver Twist," as produced by I. E. Chadwick for Monogram Pictures, and it is all we expected it to be. The audience sat tense in their seats the other evening at the Ritz Theater, and watched the unfolding of the story of the little boy who suffered so much, but eventually came to such a pleasant finish in dear old London of some time ago.

All the characters that the famous artist Cruikshank drew so well and Dickens wrote so well came to life as we saw the unfolding of this dramatic and pathetic story of old England when the children had quite a hard time of it.

In the first place, I. E. Chadwick is to be congratulated upon having nerve enough to spend a huge sum of money in producing this vivid story. In the second place, we hail William Cowen as a director who had sufficient knowledge of the customs of England of that time to place these characters on the screen authentically. Then the cast was so carefully picked that there was not one flaw and we can safely state that there is not another child in pictures today that could have received the sympathy and affection that Dickie Moore received by his characterization of the title role. William Boyd's characterization of Bill Sykes was dramatic in the extreme and quite true to the life of that period of English history.

Irving Pichel made the most of the repellent character of Fagin, while there is no one else who could have played Nancy Sykes more naturally than Doris Lloyd. Barbara Kent made a youthful and pretty Rose Mylie and Alec B. Francis stepped right out of the book as Mr. Brownlow. Toby Crockett, as played by George K. Arthur, the Chitling of Clyde Cook, the Artful Dodger of Sonny Ray and George Nash's interpretation of Charlie Bates, also walked right out of this famous novel.

Lionel Belmore was delightful as Bumble, and Tempe Pigott was the perfect Mrs. Correy. Nelson McDowell, Virginia Sales, Bobby Nelson and Harry Holman played the other characters delightfully.

The dialogue and continuity of Elizabeth Meehan was in keeping with the fine production, and the settings of Ernest Hickson showed his familiarity with the period and story. As photographed by Roy Hunt it gave the perfect atmosphere, and the recording of John A. Starnsky was intelligible at all times.

Trem Carr, vice-president, in charge of the production, provided an elaborate production in every manner and means. The picture has gone a long way toward having a delightful and interesting story which will surely be seen by students of the immortal Dickens and which will be delightful to the picture and it comes at a time when we are just reeling from the entertainment of such a lovely story—magnificently



By JIM CROW

### "OLIVER TWIST"

A Herbert Brenon production presented by Monogram Pictures. Directed by William Cowen. Dialogue and continuity by Elizabeth Meehan from the novel by Charles Dickens. Edited by Carl Pearson. Photographed by Roy Hunt. The cast: Dickie Moore, Irving Pichel, William Boyd, Doris Lloyd, Barbara Kent, Alec B. Francis, George K. Arthur, Clyde Cook, Sonny Ray, George Nash, Lionel Belmore, Tempe Pigott, Nelson McDowell, Virginia Sale, Bobby Nelson, Harry Holman.

The producers of this picture have dipped into the sentimental pages of Charles Dickens and have extracted therefrom a film version of "Oliver Twist" which manages to retain the Dickens flavor the while it conforms nicely to the modern cinema requirement of well paced action. The picture is commendable in virtually every phase of production, and it may prove to have just the proper appeal for the public's jaded movie appetite. The experienced film fan will need only a glance at the players named at the head of this column to be assured that the acting is thoroughly capable. These players give their portrayals the discreet touches of caricature necessary to bring to the screen the spirit of the folk who peopled Dickens' novel. Irving Pichel as Fagin, William Boyd as Bill Sykes and Sonny Ray as the Artful Dodger are particularly effective in studied performances. It goes without saying that Master Dickie Moore was a most appealing Oliver.

The Dickens workshop propaganda and those long and lugubrious passages in which the novelist played so vigorously upon the heart strings of the Victorians have been left out; but the action outline has been followed with almost absolute fidelity, and the very dialogue of the book has been transposed to the screen. Director William Cowen took a chance against the advice of his aides and scored with a delightfully old-fashioned story-book touch to the close of the picture. . . . It is the reunion scene, with Alec B. Francis, Barbara Kent and Dickie Moore in the library of the Brownlow residence. The dialogue leaves off abruptly. The camera moves swiftly to a close-up. And Dickie drops his character, faces the lens, and smiles brightly at the audience.



DICKIE MOORE

FROM an exploitation angle, "Oliver Twist" has matters in its favor. The Dickens novel continues, as it has for years, on the compulsory reading list of high school students. Jig-saw puzzles, 2,500,000 of them, are on the way. There are tie-ups with Hecker's Oatmeal, the Dickens Fellowship Societies with branches in 24 key cities, window cards in all Postal Telegraph offices, national advertising via a tie-up with manufacturers of the Oliver Twist

# WIST

Mar 10 '33 pg. 5

# The New York State EXHIBITOR

Issued on the Tenth and Twenty-fifth by

**Jay Emanuel Publications, Inc.**

219 North Broad Street, Philadelphia, Pa.

1600 Broadway, New York City

Washington, D. C.

JAY EMANUEL  
Publisher

PAUL GREENHALGH  
Advertising Manager

HERBERT M. MILLER  
Managing Editor

Circulating in New York State and Northern New Jersey.

Subscription: \$2.00 for one year; \$3.00 for two years.

Publishers also of THE EXHIBITOR, of Philadelphia, and THE NATIONAL EXHIBITOR.

Official organ of the Motion Picture Theatre Owners of Buffalo Zone.

All editorial and business communications should be addressed to the Philadelphia office.

Vol. 5, No. 13

March 10, 1933

## Saith Sam Goldwyn

QUOTED in the press, Samuel Goldwyn comes forward with the statement that this business won't right itself until the theatre pays the producer 50 per cent of his gross for rental.

There must be something about the California atmosphere that provides the basis for such a remark. Perhaps there is a prosperity on the coast that the east is missing. Certainly, however, if one were to look at the theatre situation there, as well as elsewhere, no one could see it.

Before going further with the Goldwyn idea of what the proper percentage should be, however, it might be well to consider some other statements credited to him. Costs are not coming down, there can't be more than 50 good pictures produced each year, one-third of all theatres will have to close, the day of the individual showman is coming back and the production system will have to be changed.

What must Al Lichtman, conceded to be one of the best sales managers in the business, have thought when he read the words credited to Goldwyn? What must he think of the idea of selling 50 pictures to the industry? What are the chances that he viewed the Goldwyn gems with pleasure? It is to be wondered.

How happy the exhibitors of the country must have been when they read the results of the Goldwyn interview. What a wave of applause must have swept the industry when exhibitors learned that the business won't right itself until the theatre pays the producer 50 per cent of the gross. What foresight! What vision! What keen perception of the troubles of the industry! What a solution for the headaches confronting the business.

Picture the Goldwyn millenium! Valiantly, one-third of the exhibitors throughout the country close their doors; Hollywood changes its production system, ousts all politics, decides for itself that only 50 good pictures will be made each year, no more no less.

Thrill to the thought of houses being open a few days each week to take care of these 50 pictures! Imagine the happiness on the face of the distributor and exhibitor as the exchange gets 50 per cent of the gross!

Only Jimmy Durante has the right to say: It's colossal. So then: It's colossal.

What an idea! A new era, the Goldwyn era. Each picture a hit, each driving people into theatres.

And all this comes from a man whose every picture has not been a hit, who has not yet produced smash after smash, at a time when the industry's leaders are seeking rent reductions everywhere.

All hail to Allah! A new day is here.

## William Fox Has His Say

IT seems to be more than a coincidence that William Fox's only official story of the many hectic days in connection with his severance of relations with Fox Film Corporation appears at a time when the industry generally is in somewhat of a chaotic condition. Fox could hardly have chosen a better time in which to draw attention of exhibitors everywhere to his side of the famous battle for control of the Fox organization.

Naturally, the Fox explanation is one-sided. One would not expect the former president to defend any other department of the matter, still, printed charges, if untrue, are libelous and these charges made are serious.

Exhibitors, everywhere, would do well to read the Upton Sinclair story. It is presented in a sensational manner, but why not? This business is based on showmanship, bombasts and shouts, not modesty, conservativeness and whispers. What better way to draw attention to a hitherto unmentioned paragraph in this business than by the same sort of selling.

Come to think of it, the Fox volume is about the first literary effusion of its kind, dealing with the motion picture industry, that does not seek to glorify or praise. Up to this time, most of the volumes appearing were Rotarian, Ziegfeldish to a degree, flag waving. William Fox had not one intention of praising. He naturally, came to scorn.

There will be plenty of readers of the Fox volume who will sneer, but there will be few who can deny that in the background of this business there is much truth that has never seen the light, and never will.

William Fox's volume comes at a time when the industry seems to be cleaning house. It appears as if the man who went out of the business at the right time, either through foresight or luck (it makes little difference), wishes to add his broom to the collection now being used.

The Fox volume might, logically, be No. 1 in a series that could reveal what is going on in the industry. Although there is little reason to expect that anyone will present this business with any more of these axe-grinding epics, it might be well in cleaning house, to leave little opportunity for the sort of thing that happened not so many years ago to continue.

Forcibly, a colonic is being administered to this business. Good, sane diet, in the form of a square deal for all should result in a healthy being from now on. It will be worth the time of anyone to read this volume.



# Co-operative Spirit Helps Trade Combat Bank Holiday Handicaps

## Value of Advertising

It seems a strange coincidence that following report that one of the leading production companies would bar all ads for the period of one month, reports circulated that the outfit was going into receivership.

And ugly rumors also circulated in connection with another company, also cutting down heavily on advertising.

Apparently the trade feels that if the companies haven't confidence in their product, the end must be near.

## Exchangemen, Exhibitors Work Together During Cash Crisis — Nizer Appoints Committee — Joint Recommendation Idea Indicated

A co-operative spirit between all branches of the business helped ride over the rough spots which cropped up during the current bank holiday and which proved a serious handicap to the trade.

Reports from all parts of the territory covered by THE NEW YORK STATE EXHIBITOR indicated that generally exchangemen were given full authority by home offices to deal with local situations.

Here, an announcement by Louis Nizer, secretary, Film Board, said:

"March 6, 1933.

"Due to the emergency created by the present bank situation and persistent requests for information concerning payment for films, I invited all branch exchange managers in this territory, irrespective of their membership or non-membership in the New York Film Board of Trade, to meet at this office. The purpose of the meeting was to co-operate with the exhibitors in relieving the present tension. Twenty representatives of sixteen companies attended the meeting.

"It was the unanimous consensus of opinion that in view of the anticipated issuance of scrip, no recommendation to distributors or exhibitors would be necessary immediately—and that a committee be appointed of three distributors and three exhibitors to meet and make such recommendations as new developments may require. The following were appointed as distributor representatives of such committee: Joseph Vergesslich, Jack Bellman, Arthur Greenblatt.

"Invitation will immediately be extended to the Theatre Owners' Chamber of Commerce, Allied Theatre Owners of New Jersey and the Brooklyn Theatre Owners' Chamber of Commerce to appoint a representative upon this committee.

"There is no authority in the group which met today or in the committee appointed to bind distributors or exhibitors individually or collectively. It is hoped, however, by joint recommendation to provide a means of genuine co-operation between distributors and exhibitors."

Exchanges here were extremely co-operative with exhibitors, in some cases giving credit, but generally demanding cash either before the show or after the receipts were in. No checks were being accepted.

A detail of policemen was present at Film Centre to protect the money.

It was felt that the whole thing would work itself out without any theatres closing.

The summons system devised for the local territory was still in effect during the moratorium.

Coast reports that production would be

stopped would not affect exhibition, it was expected. Theatres would make every attempt to stay open, it was averred.

The industry, as a whole, has given the new administration confidence and would do its part to help pull the country out of its doldrums.

Theatres were taking checks, I O U's, credit on the books, etc., and were expecting to take scrip.

Eight-week cuts of varying amounts were announced by some companies.

With an acute change situation in the box offices, which sent managers scurrying to the churches for coins, Syracuse theatres were up against a serious proposition.

Not to be outdone by the governor's proclamation, the two Skouras operated houses, Eckel and Empire, announced that checks would be accepted in lieu of currency, and sent two sandwich men on the street to apprise the Sunday crowds. At the Empire, Victor W. Frank, manager, found the invitation accepted with eagerness by the fans, who wrote their John Hancocks on the checks for 40 and 60 cents.

William J. Tubbert, RKO Keith's energetic m.d., was on hand at the church doors as the Sunday worshippers filed out to pick the coins off the contribution plates, while at the Empire "Vic" had a stream of newsboys reporting to him as fast as they gathered in a pocket full of change.

Bank holiday failed to deter Yonkers residents from their normal week-end diversions, theatre managers in that city reported.

Charles Burns, manager of Loew's, reported "unusually good business;" James Hearn, RKO Proctor manager, and Jerome Baker, RKO Strand, reported "better business than usual."

thousands of dollars belonging to the local have not yet been returned," Sherman charged.

What hurts more than anything else says the president, is the fact there are five actions now pending in each of which 306 is a party and about none of which the new administration knows anything.

Charles Hyman was inducted into office as treasurer of Local 306, Moving Picture Machine Operators' Union, at its first regular meeting under the new administration last week. The meeting called at midnight lasted until 6 o'clock, and was described as the most orderly held by the local in years.

Local exhibs are now reported as seeking a reduction in the basic wage scale for projectionists (now at an approximate minimum of \$78 a week), an extension in the maximum-hour day and a reduction in the extra pay for overtime.

Joining the major circuits—Loew's, RKO, Paramount and Warner Bros.—in the request are about fifteen independent exhibitors in the area controlled by Local 306 in and about New York.

Other changes in working conditions are sought, but no request will be made to reduce the number of men required in projection booths, it is definitely asserted by representatives of the major circuits.

## Roxy Getting Product

It is beginning to look as if the Roxy is getting product. Westerns as well as the lesser pictures of other companies are being offered to the theatre by local distributors.

With any sort of a product break, the house can make money.

## Missing Papers Big Note in New 306 Affairs

### Hyman Treasurer of Local Operators' Union

Where's the missing papers in the 306 case?

That's what's being considered now.

Attorneys for Harry Sherman, newly elected president, and counsel for Sam Kaplan, his deposed predecessor, submitted briefs to Justice Edward J. Glennon to aid him in deciding whether to accede to a demand made by Sherman.

This demand is that the law firm of Ornstein & Silverman, which represented Kaplan and the local in all the tangled web of litigation of the past year, turn over to Sherman, as duly elected president of the local, such documents, papers and records as it has.

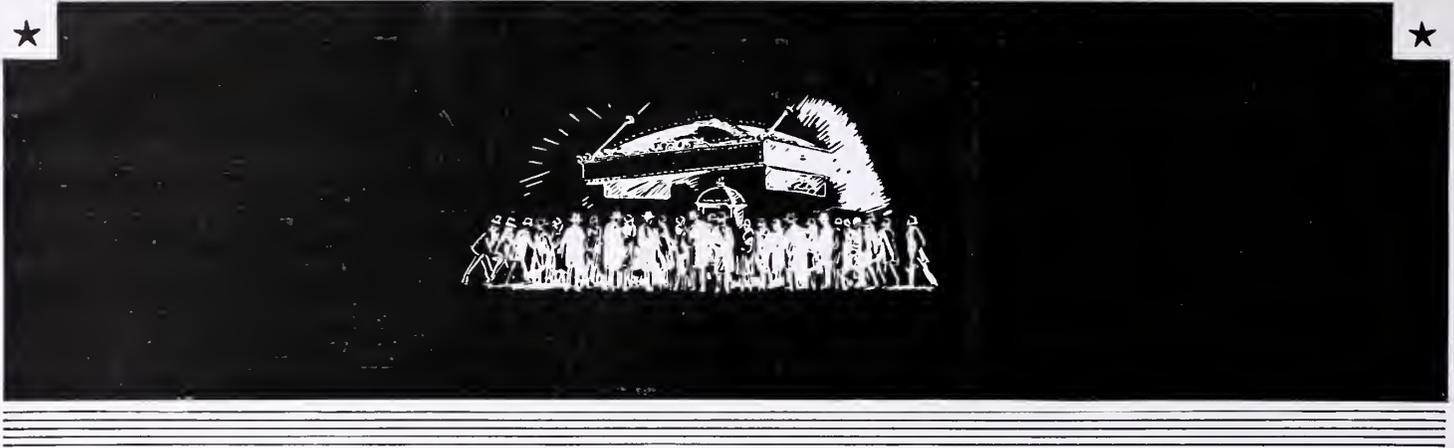
Ornstein & Silverman, charges Sherman, recently appeared in behalf of the union in a lawsuit and lost. For sundry reasons, the law firm is now disqualified from acting for the local, he alleges.

Whether wittingly or unknowingly, the law firm helped cause the local difficulties because the firm succeeded in having receivers appointed for 306 some time ago and, although the Appellate Division unanimously reversed Justice Salvatore A. Cotillo's order of appointment, "hundreds of

## New RKO Bankruptcy

Jersey possessions of RKO were included in the voluntary petition in bankruptcy filed by RKO Theatres Operating Corporation in the U. S. District Court, Southern District, before Judge Coleman. Theatres in Arlington, Irvington, Rahway and Lindhurst, are included, as well as houses in Dobbs Ferry and Greenwich, Conn.

Some of the houses are formerly part of the Bratter and Pollack circuit.



# *Western Electric*

*continues to be  
the recognized  
leader in sound*

Mar10'33 pg. 8

*Western*  *Electric*  
**SOUND SYSTEM**

Northern Electric in Canada

Distributed by

*Electrical Research Products Inc.*

250 West 57th Street, New York

# State Exhibitors Weighing Merits of Proposed Censor Abolition Bill

## Quittner Appeal Expected

An appeal in the case of Edward Quittner, Middletown exhibitor, against Paramount and other distributors, is expected.

Decision of Judge Caggey, in U. S. District Court, dismissed the suit after 12 weeks of testimony in which leaders of the industry were heard.

## Heard In

**B**INGHAMTON  
King Again Helps the Needy

By Chap

WITH ALL of the city banks closed it looks like a tough week on the Binghamton theatres. . . . Congratulatory messages were sent from local managers to John Laue, Endicott, theatre-owner-advertising agent, who is now with the Endicott Johnson Corporation here. . . . Local news sheets carried a two-column story and picture of the "old-timer." . . . Dave Cohen was one of the prominent men in attendance at the Democratic victory dinner held here last week at the Arlington Hotel.

MORE THAN 300 needy persons will be provided with shoes this week as the result of a benefit performance with double feature at the Lyric Theatre, Binghamton. . . . It was the second "Shoes for the Shoeless" drive carried out by George W. King, owner-manager of the Lyric. . . . Although the running expenses of the performance and other work attendant to the staging of the feature moved to more than \$100, not a cent was taken from the gross receipts and all of the money was turned over to the committee. . . . Last year King staged a similar performance with as much success.

## Heard In

**J**AMESTOWN  
Kay Here and Dana Up—  
Ballyhoo on "Bull"

By Bedell

IRWIN S. KAY, formerly at Asbury Park, has been assigned to the Palace, Jamestown. . . . Fred Walters is running the Winter Garden exclusively. . . . Pete Dana, formerly of Glens Falls, is now manager of Warner Brothers Havens Theatre, Olean. . . . When "Kid From Spain" was showing at Warner Brothers Winter Garden, Jamestown, one of the publicity stunts consisted of a cow being led through the streets of town, bearing placards reading "This Is No Bull," and advising public to see the show.

IT IS RUMORED that union labor employed at Warner Brothers Winter Garden and Palace have received two weeks' notice. . . . Vaudeville Friday and Saturday nights at Warner Brothers Palace, Jamestown, seem to be proving popular.

## Moffat Measure Asks For Discontinuance — Tax Could Be Collected By Different Department — "World-Telegram" Favors Idea

New York State exhibitors have not yet signified their intention regarding the proposed measure abolishing the censor board.

### Industry Needs Him



Wm. Shirley

Carl Laemmle's recent invitation to all old-time showmen to get back into harness and help this industry fight its way out of the present doldrums, could readily be applied to Bill Shirley. A successful independent theatre operator for years, a former partner and manager of the Farash interests, Schenectady, until their acquisition by RKO, recently Bill has become quite active in the Republican organization up Schenectady way. It looks like the boys know their stuff when they seek out the services of a fellow like Shirley, inasmuch as everyone knows him to be a live wire and a showman. It's men like him who are needed back on the firing line instead of instructing buck generals. Come on back.

### Da Shell-Barth

Edwin Da Shell, sign painter, Amsterdam Theatres, with which he has been connected for the past 10 years, was married, February 25, to Miss Helena M. Barth, Amsterdam.

### Michael Asks For Co-operation

Jules H. Michael has just returned from Albany, where he has been in connection with the bill covering admission of minors to theatres, and the bill covering 10% tax on all admissions.

He states: "It is of the utmost importance that exhibitors, who expect to receive any relief from these measures, support the M. P. T. O. organization of Buffalo, by mailing checks for their dues, as the bill covering tax on admission would place an additional expense on every theatre, far in excess of the small amount of dues that they are required to pay."

Abolishment of the State motion picture censorship division is provided for in a bill introduced in the Legislature by Assemblyman Abbot Low Moffat, Republican, New York City.

The bill provides for the repeal of the provision in the education law which established the motion picture division in the Department of Education. This would abolish entirely the State censorship authority.

It also provides that no motion picture film or reel shall be exhibited unless a tax of \$3.50 for each 1,000 feet of the original film and \$2.85 for each additional copy thereof, shall have been paid prior to the exhibition.

Violations are punishable by a fine of \$500 and in addition the exhibitor shall pay a penalty of \$25 for every exhibition thereof.

### Opposition

Opposition to the Moffat measure is expected to come from motion picture theatre owners because of the increased tax, although several may approve the bill on the belief that even a slight increase in taxation is better than censorship in any form.

Licenses bring in an approximate annual revenue of \$225,000, but the cost of maintaining the Censor Board and of censoring films is in excess of \$65,000. Moffat would save the administration cost in great measures and, by increased taxation, add to the revenue derived from licensing motion pictures.

Regarding the measure, the New York World-Telegram says in part:

"We believe that censorship by the public is better and more wholesome than that exercised by a group of individuals viewing in secret and in secret making cuts.

"Censorship in its present form—New York State is one of but six States in which movies are censored—is based largely upon the theory that all films are made for the level of child mentality. It is all right to protect children from bad influences. But children are not necessarily hurt by knowledge of the more brutal or realistic facts of life. They may very well be strengthened by it.

"Now that the films are growing up, there will be an ever-increasing tendency toward natural segregation of types of audiences. Intellectual emancipation of the movies is delayed by censorship.

"A bill abolishing this censorship was introduced in the Legislature by Assemblyman Abbot Low Moffat, of this city. It should be passed! New York, progressive in other legislation, should add itself to the roster of forty-two non-censor States."

# FROM NOW ON WATCH STANDARD FILMS

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ALBANY—BUFFALO

## FOR BOX-OFFICE TONIC

WE EARNESTLY RECOMMEND

### THIS!

### "MAEDCHEN in UNIFORM"

SENSATIONAL—DIFFERENT

— BOX OFFICE —

Ready and anxious audiences in every city, every town, every community

### AND—THIS!

### "EUCCHARISTIC CONGRESS"

TIMELY—SPECTACULAR

— BOX OFFICE —

A Special for the Lenten Season which will help where others fail

### AND THESE!

### "ISLE of PARADISE"

A 7,000-mile trip from your theatre seat into a most fascinating isle; interesting, entertaining.

Narrated by DAVID ROSS

### "HEAD HUNTER of PAPUA"

Filmed in savage New Guinea where no other camera entered before.

AN ACE THRILLER

### "TECHNOCRACY"

THE TOPIC OF THE DAY

Millions of front-page advertising

THEY'RE ALL  
BUSINESS STIMULATORS  
THEY'RE WHAT  
THE PUBLIC WANTS TODAY

Heard In

## BUFFALO

Two New Exchanges Arrive in Town

By Mary Ann

WERE THE EXHIBITORS glad to see popular Nellie Evans Lyons back in the film business again? . . . She is now secretary to George Moeser, manager, Principal . . . Abram Montague, newly-appointed general sales manager of Columbia, is well known here, having been district manager in Buffalo, Albany and Boston. . . . Did you see that new Joan Crawford dress on Rose Alco, Universal? . . . Majestic Theatre, Brocton, did not re-open. . . . Star Theatre, Addison, closed. . . . Star Theatre, Williamson, is now owned by B. Freedman (sole owner). . . . Palace Theatre, Clifton Springs, operated by H. W. Van Auker, is closed. . . . Broadway Theatre, Buffalo, operated by Dr. Krystaniak, has closed.

JIM FATER, Universal salesman, Washington, wrote in for an application to join the Buffalo Motion Picture Club. . . . Special meeting of the Motion Picture Club was called for February 25 to discuss plans for a dinner-dance to be held March 17. . . . Jules Michael and Lew Blumenfeld are often seen lunching together. . . . Leo Miller succeeded Harry Thompson as booker for the Skouras Circuit. . . . Harry Thompson expects to announce his new connection very shortly. . . . Johnnie Osborne's son, who attends a preparatory school in Massachusetts, injured his elbow playing basketball, an immediate operation was necessary. . . . Premier showing of "State Fair" in Western New York-Shea Theatre, Jamestown, broke all existing records, according to Bob Horning, manager. . . . Louie Schine visited the local M.P.T.O. offices to pay his dues in person, but found to his dismay that he left his check-book in Gloversville.

KARL JANOWITZ, who arranges the overtures at the Buffalo Theatre, is happy with his new little daughter. . . . They tell me Freddie Dittmer, virtuoso trombonist in the Buffalo Theatre orchestra, has a heart as big as an elephant. . . . Jack Whitney is now managing the Varsity Theatre. . . . Murray Briskin, district booker for Columbia, is in for two weeks. . . . Minna Gold, booker, First Division, has returned to her desk after a week's illness. . . . Smiling Jack Flynn, Metro, left for Pittsburgh, after spending a few days with E. O'Shea, Metro manager here.

W. F. RODGERS, Metro eastern sales manager, made a one-day trip to the Buffalo office. . . . Thomas W. Brady, who was here to arrange for the opening of new offices at 505 Pearl Street, for the distribution of the American Film Exchange company's product, fell down and broke his arm in two places, shoulder and wrist, last Friday. . . . Al. Teschemacher, Hollywood booker, rushed him to the Millard Fillmore Hospital, where he remained until Saturday noon, then left via train for Toronto, where he makes his home. . . . When Hercules Webster, former Bond Photoplay booker, stepped into the offices of the M. P. T. O. minus all his upper "ivories," Jules Michael said, "Why didn't you let me know, I could have saved you some moneys." Hercules immediately wanted to know how, to which Jules replied: "I found a set of false teeth in my theatre the other night and the old man never came

back for a week to claim them." . . . While on the subject, Al Becker, local manager of National Theatre Supply Company, attended a banquet recently and broke a tooth.

STANDARD has acquired the distribution rights of "Maedchen in Uniform" for upper New York State territory. . . . "Eucharistic Congress of 1932" which took place in Dublin, Ireland, will be handled by Standard Film Exchanges. . . . Jim Savage, well known in Buffalo film row, has joined Standard Film. . . . He will engage himself in special handling of Standard's special releases, such as "Maedchen in Uniform," "Isle of Paradise," "Eucharistic Congress," "Head Hunters of Papua" and "Technocracy." . . . Filmcraft Exchanges, distributors, Majestic Pictures, are represented with first run pictures, "Unwritten Law," Lafayette, and "Vampire Bat," Century. . . . Master Richard Berkson, eldest son of Harry, is attending nursery school. . . . George Moeser, manager, Principal Pictures, is using baby face Matheson, best-known bantam weight pugilist in New York State, as checker.

KATE SMITH attracted big crowds to the Buffalo Theatre. . . . Several big Main Street jewelry stores put on special diamond displays as one of the features of the exploitation campaign for Mae West in "She Done Him Wrong." . . . Anna Ingold, former assistant to Joe Weinstein, Shea booker, was presented with a handsome silver service by the Shea office employees, a wedding present.

LESTER KRIEGER, in charge of the booking department, Warner Brothers Theatres, accompanied Louis Lazar, Albany division manager, and Wilbur Grant, division booker, on their last trip to Buffalo. . . . Charles Caballero, Skouras, was in town introducing Leo Miller to the film exchanges. . . . "State Fair" played to more people Wednesday afternoon in the Buffalo Theatre than had ever been in the theatre in one afternoon. . . . Robert Horning, Shea Opera House, Jamestown, manager, declares he licked "old man depression" when he played "State Fair." . . . Pete Dana, formerly manager, Tiffany, Buffalo, was a Buffalo visitor. . . . "Cavalcade" is being road shown at the Regent Theatre, Rochester, at \$1.10 top. . . . George Degnon is ahead of the show. . . . A fully equipped "Gym" and game room is being built in the Warner Brothers exchange for the use of the members of the Motion Picture Club.

THE FOLLOWING FILM BOYS all signed their membership applications in the Fraternal Order of Eagles, Buffalo Aerie No. 46: A. Febray, RKO; J. Bykowski, United Artist; J. Chinell, RKO; F. Maxwell, RKO; G. Stark, Universal; B. Clabeaux, Fox; E. Jauch, Fox; B. Faier, Fox; C. Heerd, Universal; H. McPherson, Fox.

FIRST DIVISION is going great guns with its product what with the swell date on "Big Drive" and another on "The Ringer." . . . The Great Lakes turned in a nice business with the war show, while "The Ringer" had the benefit of the Hollywood salesmanship. . . . First Division expects to have an even stronger line-up next season.

FIFTEEN YEARS AGO. . . . Flower Theatre suffered \$1,500 damages by fire. . . . Edward Davis, business agent of Binghamton Operators' Union, and operator at the Grand Theatre, was married. . . . Matt Whitham, manager, Allendale, Buffalo, had one thousand people attend shows during the worst blizzard of the season and was pleased. . . . R. A. McVoy, of the Morgan and Cornell Theatres, Auburn, visited Buffalo.

**Religion in Sunday Fight**

Religion has entered the fight for Sunday movies in Johnstown and Gloversville, twin glove cities in New York State which have not yet been hit by the depression.

The ballot battle comes soon, with two motion picture houses footing the bills for expenses connected with the special election.

In the heat of the struggle, the four Catholic clergymen, in the two cities, in a statement reverted to "crime as a menace" exploited by film productions.

**Heard In**

**E L M I R A**

Vaude Cut and Doubles Click

*By Jay*

DROPPING OF VAUDEVILLE at Keeney's (WB) does not seem to have made any difference with the attendance. . . . Ira Ven Demark, pioneer motion picture manager, Elmira, died March 1. . . . Starting with a "nickelodeon," he later constructed the Happy Hour, now the site of the new Strand, and held an interest in the Majestic.

MAJESTIC has closed again. . . . Regent (WB), offering two features at low prices shortly after their showing at other Warner houses, is attracting large business. . . . No increase in theatre licenses is contemplated by the city administration this year. . . . Attractive front and lobby advertising at all theatres is helping business.

**Heard In**

**U T I C A**

Goodman, Savett Add Another

*By Harry*

OLYMPIC used a first-run policy with "The Big Drive," March 10. . . . Morris Shulman, manager, said he obtained the booking as a special feature. . . . A dozen theatre passes were given out by the Stanley (Warner), Utica, as a result of solving a jigsaw contest sponsored in co-operation with "The Observer-Dispatch." . . . More than \$600 was realized from Herkimer's annual show at the Liberty Theatre for the benefit of the Milk Fund.

CAPITOL, Iliion, has added two-night vaudeville to its program. . . . A. W. Goodman and Harry N. Savett have taken over the management of the Liberty. . . . Two men will continue to operate the Rivoli, another neighbor. . . . Savett is manager of the Lincoln, a neighborhood in Polish section.

**Suit Appealed**

The \$5,000 verdict awarded in Supreme Court to Wilhelmina A. White, Auburn, will be appealed by Central New York Theatres, Inc., of that city. Action was based on injuries said to have been sustained when the plaintiff fell in the balcony of the Jefferson Theatre some months ago.

**Heard In**

**A L B A N Y**

Simmons Talks Again and Bank Trouble

*By Bill*

RALPH PIELOW, president, Albany film board, called a meeting of the board with C. Russell Halligan as secretary, March 4, to devise a means of meeting the bank moratorium. . . . Gene Lowe has resigned as salesman for First Graphic, as has Eddie Hayes, formerly Tiffany manager before the merger with Educational. . . . Bill Raynor, Educational manager at the time Educational was taken over by Fox, joined the Fox forces as salesman for a few weeks, but is now out. . . . Jim Savage, representing Majestic Pictures out of Buffalo, was a Film Row visitor in March.

DONALD McCLELLAND has opened the Marlboro Theatre, Marlboro, and Pierce and Whitney, who formerly had the Capitol, Iliion, have taken it back from Skouras. . . . Michael L. Simmons, Monogram Pictures, in Albany, arranging for the world premiere of "Oliver Twist" at C. H. Buckley's Harmanus Bleecker Hall, gave a radio talk over Station WOKO, Albany.

RKO-PALACE THEATRE, Albany, found business so good with "She Done Him Wrong" that they gave two extra midnight shows of the picture. . . . Harry Black, who resigned as manager of RKO Palace two weeks ago, has been appointed manager of RKO, Troy Theatre. . . . Arnold S. Rittenhouse, former Troy manager, may be placed elsewhere. . . . C. H. Buckley, owner of Harmanus Bleecker Hall, had the world premiere of Monogram's "Oliver Twist," March 10. . . . New York picture critics were invited to Albany for the premiere. . . . Monogram and Buckley gave a dinner at the De Witt Clinton Hotel for the New York and Albany critics, and Governor Lehman attended the premiere. . . . Warner's Strand, March 8, gave a midnight premiere of "42nd Street" and, with it "This Thing Called Radio," a sound picture made in Albany to show the workings of WOKO radio station.

**Heard In**

**S Y R A C U S E**

The Shaws Celebrate Their 9th

*By I. S.*

TWO BRAVE and tawney lions paced their cages in the Empire lobby this week, as a plug for "Jungle Killer," the African hunting expose. . . . They came from an up-state carnival man and Vic Frank declared them as harmless as former films had branded them dangerous. . . . Harry F. Shaw, manager of Loew's State, and Mrs. Shaw, were guests of honor at the Hotel Syracuse on March 1, in celebration of their ninth wedding anniversary.

MRS. WILSON ROY and Miss Dorothy Roy, Andy Roy's family, have returned from a junket to New York. . . . Andy was guest speaker at the March meeting of the Tri-C. fan critics' club, to whom he expounded the art of theatre management. . . . Charley Wilkes, inspector of public assemblies, is the recipient of a brand-new car, fully equipped with siren and radio.

**WATCH STANDARD'S**

FORTHCOMING RELEASES

OF

**SUPER SERIAL ATTRACTIONS**

**GOOD SERIALS**

ARE

WEEK-END BUSINESS BUILDERS

HERE THEY ARE

**"DEVIL HORSE"**

HARRY CAREY

NOAH BEERY

FRANKIE DARROW

GRETA GRANSTEDT

and

"APACHE"

(The King of the Wild Horses)

FOLLOWED BY

THE

**"Whispering Shadow"**

BELA (Dracula) LUGOSI

HENRY B. WALTHALL

KARL DANE

ROBERT WARWICK

VIVA TATTERSALL

ALSO

**"HURRICANE EXPRESS"**

THESE ARE FINE ATTRACTIONS

TO

INCREASE YOUR INCOME

COMING!

**2—ACE RELEASES—2**

**"OLIVER TWIST"**

**"BLACK BEAUTY"**

Yes! Standard Bears Watching

Heard In

**44TH STREET**M. P. Salesmen Work  
—F. D. Busy

By Daniel R. Klein

MOTION PICTURE SALESMEN, INC., certainly doesn't let any grass grow under its feet. . . . Already making plans for dinner and dance to be given next New Year's Eve. . . . Joseph Weinberg, New Era, chairman, has appointed Meyer Solomon, Hollywood, chairman, entertainment committee. . . . Solomon has already made reservations at the Plaza. . . . Miss Emma B. Trywusch, assistant cashier, United Artists, won the novice ping-pong championship of the United Artists Employees' Social Club. . . . Beau Brummel of the Film Center is Louis Witzman, Summit Theatre, Union City. . . . Joe Woods, United Artists, recently celebrated his twenty-fifth wedding anniversary. . . . Capital has a new one at the Globe. . . . Herman Gluckman predicts it will equal the success of "The Big Pay-Off." . . . It is called "What Price Decency." . . . "The Big Pay-Off" starts a run at the Fox, Brooklyn, the 10th. . . . Henry Randel, Paramount's Brooklyn manager, is back at his desk after vacationing in Miami. . . . At least five pictures having to do with the Passion Play are now being released, coincident with the Lenten season. . . . Among them are "Jesus of Nazareth," being distributed by Cy Braunstein, and "Cross of Thorns," Sikawitt and Goldstein handling. . . . Max Cohen, Universal's branch manager, has moved his family from Pittsburgh to Manhattan. . . . Jack Bellman announces that Hollywood Pictures is soon to release two new films, "High Gear," and "The Eleventh Commandment."

IRIS KEENAN, secretary to George Dillon of Filmchoice Pictures, lost her father recently. . . . Phil Meyer has been making his headquarters temporarily at the Inevitable Exchange. . . . Arthur Jawitz recently went to Florida. . . . It was a business trip, however, not a vacation. . . . First Division will shortly release "Forgotten," the Chesterfield picture formerly known as "The Fifth Commandment." . . . Concern also has a new addition to its contract department in the person of Miss Rhea Cohen, sister-in-law of Max Fellerman, RKO. . . . Bob Wolfe's New York sales branch of RKO was in third place two weeks ago in the nation-wide sales contest being held by the company. . . . The RKO ad sales department has also gone into action in the contest, with a cash prize offered to the winner.

WITH "THE BIG DRIVE" beginning to work around and plenty of dates on all the Monogram, Chesterfield, Inevitable, Hoffman and other product, besides "Goon-Goon," First Division exchange is ever busy. . . . The exchange can point to almost as many first runs as some of the majors, on Broadway. . . . It only goes to show that if there is merit, the industry recognizes it. . . . Henry Randel, the Paramount Brooklyn sage, is waiting for another drive to begin.

MYRTLE McKENNA custodian of the switchboard at United Artists, is a snake fancier. . . . Strolling further around up at U. A. we come to the film room and discover that Harry Newman recently celebrated a birthday. . . . That Mary Barton has been made the mascot of the Bellville, N. J., fire department. . . . That Mary Bolnick spent a recent week-end bob-sledding in

**Thomas Bar Mitzvah Leading Social Event**

The Bar Mitzvah of Jerome Bertram Thomas, son of Harry H. Thomas, First Division Exchanges, Inc., president, scheduled for the Grand Salon of the St. George Hotel, Brooklyn, March 11, was expected to be attended by fifty couples, all immediate friends and relatives of the family.

Many prominent film men were scheduled to attend the celebration for the son of one of the leaders in the film industry.

The industry, in general, sends its congratulations to Harry H. Thomas in his happiness.

**Goldstone Busy**

Phil Goldstone, producer of Majestic Pictures, has completed "The Public Be Damned," the company's sixth production of the season, and has started shooting on "Sing Sinner Sing." The cast includes Paul Lukas, Leila Hyams, Donald Dillaway, Ruth Donnelly, George E. Stone, Joyce Compton, and several others.

**"Broadcast" Ready**

Monogram Pictures has announced the completion of "The Phantom Broadcast" from the story by Tristram Tupper. Ralph Forbes and Vivienne Osborne are featured with a supporting cast, including Gail Patrick (borrowed from Paramount), Paul Page, Guinn Williams, Rockliffe Fellows, Pauline Garon, Arnold Gray, Mary McLaren, George Nash, Carl Miller, Harlan Tucker and George Hayes. Phil Rosen directed.

Van Cortland Park. . . . That Sid Levine tried to walk up to the top of the Empire State Building on a wager, but only reached the forty-third floor. . . . And that Helen Honahan has the misfortune to lose a cameo brooch, said to be a priceless heirloom. . . . And still further reconnoitering around U. A. exchange brings to light the fact that Sylvia Baxter, Emma B. Trywusch and Bertha Jacobson, biller, assistant cashier and secretary, respectively, recently week-ended together at Ascauwanna Lake Lodge.

DAVE BURKAN, salesman, bested Meyer Lieberman in a hotly-contested game of pinochle recently. . . . Honor was at stake, with Herb Richek, assistant booker, stake-holder. . . . Add still more news of film people's activities in sporting circles: Herb Richek won the men's ping-pong tournament recently conducted by the United Artists Employees' Social Club. . . . And speaking of winning things, Bertha Jacobson, secretary, United Artists, was the recipient of a floor lamp during a recent charity bazaar. . . . Emil Rosenbaum announces that New Era will shortly release a new German picture starring Lil Dagover and Harry Frank. . . . "Das Schicksal einer schönen Frau." . . . New Era has also taken over some American product. . . . Two additions to the booking department at Fox are Miss Fritzi Grissin and Miss Pearl Feder. . . . Previously with Educational. . . . Leo Abrams, branch manager, Universal, is quite excited about "Be Mine Tonight" and "The Big Cage."

MOE STREMER, United Artists branch manager, has been keet on the jump lately lining up "The Kid from Spain" showings for the big circuits. . . . He also arranged the special screening for exhibitors of the new Ronald Colman picture, "The Masquerader," at the Astor. . . . Prosperity commentary: Irving Dreeb'n, New York exchange ad sales manager for Fox, did three times the amount of business two weeks ago that he did last year at the same time.

Heard In

**NEWARK**Janice Active and Ed  
Wants Partner

By Bob

RIALTO, former movie white elephant, now offering stock at thirty cents top. . . . Al Lippe new press agent at Loew's State. . . . Janice Rentchler, town's only feminine p. a., is doing nice things for Terminal. . . . Promoted trolley tie-up whereby patrons come to the Skouras House fare-free. . . . Charlie Michaelson shifted from Terminal to Shouras, Pimpton Plains. . . . Replaced here by Bill Corum.

HARRY BERGER, who has charge of "Newark Ledger" theatrical advertising, got married. . . . That leaves Eddie Sniderman, Proctor movie defender, without a roommate. . . . Newark "Sunday Call" has banned pictures for local movie houses in its rotogravure. . . . Al Reid, former district manager for Warners, back in town after three months of staging shows at Fox, Brooklyn.

**Kallet Elections**

Kallet Theatres, Inc., up-state annual meeting produced these results:

President, M. J. Kallet; vice-president, M. E. Comerford; secretary, Frank C. Walker; treasurer, M. J. Larkin; directors, M. Comerford and M. E. Comerford, Scranton, Pa.; Frank C. Walker, New York City; A. R. Kessinger and M. J. Larkin, Rome, and Myron J. Kallet, Oneida.

**Ryde Feted**

Representatives of all branches of the motion picture industry attended a testimonial dinner in honor of Albert F. (Bert) Ryde, financial secretary and business manager of the Moving Picture Operators Union, Local No. 233, Buffalo.

Following a lengthy, speaking program, gold replica of a union card was presented to Ryde by Fred C. Taylor, vice-chairman of the committee on arrangements. Harry Sherman, New York City, was a guest. Commissioner of Elections, Walter F. Schmieding, was toastmaster.

**RCA At Inaugural**

RCA Victor public address system figured prominently in the Presidential inauguration ceremonies which took place at Washington. As part of the elaborate arrangements for reporting the inauguration, National Broadcasting Company arranged for the installation of RCA Victor public address equipment at five important locations along Pennsylvania Avenue to provide the tremendous overflow crowds along this thoroughfare with first-hand information of the proceedings at Capitol Hill.



# YOUR THEATRE

A MONTHLY FEATURE  
OF  
JAY EMANUEL PUBLICATIONS, INC.

## IN WHICH A VALUABLE NEW DEPARTMENT IS FORMED . . . .

Jay Emanuel Publications, Inc., takes pleasure in announcing the return of Eli M. Orowitz as editor of YOUR THEATRE. Aside from the sentiment attached to his long affiliation with the industry in the eastern territory, his experience in the last four years, nationally, enhances the value of his business wisdom to every theatre operator and manager. Simultaneously with his return he resumes "Emo's Weekly Broadcast" through Station WIP in Philadelphia. It is generally conceded that the broadcast rendered an invaluable service to motion picture theatres and the industry in general by recreating interest in movies with the advent of radio. That his new broadcast will be equally successful by virtue of influencing theatre patrons is certain.

Orowitz brings a new, fresh slant of box-office showmanship, national in scope, but presented for local adoption and execution. As editor of YOUR THEATRE, that section will be sure to serve as a guide to theatre managers and operators who are seeking a service through which the receipts may be increased without disturbing present budgets. He knows men and management because as national director of advertising, publicity and exploitation for RKO, his ideas, suggestions, plans and policies were in constant use for three years in more than 160 theatres comprising that circuit.

The industry generally knows EMO as an idea man. From the time he joined Paramount's exploitation department in 1919, his uninterrupted creative ability and power to execute ideas won national recognition. Everyone should read and digest his comment. Because of his original mental trend everyone will find his keen deductions worth testing. It will not increase overhead but it may bring more people into the theatres.

SMART SHOWMEN WILL  
SAVE EACH ISSUE FOR  
FUTURE USE AND REFERENCE

ELI M. OROWITZ  
EDITOR

VOL. 1 NO. 1

March, 1933

# ORCHIDS AND SCALLIONS

## A REVIEW OF SALES AIDS

\*INDICATES an orchid, a bit of praise or some favorable mention on the sales aid considered.

\* To Bill Danziger, of Paramount, and his crew for the variety of box-office angles with which to sell "The Crime of the Century." With the current interest in solving crime enhanced by radio thrillers, the public is becoming sleuth-minded. Page six of the press book, top half, brings two plans, one for the lobby and the other away from your front. That sixty-second intermission coupled with newspaper tear sheets on local unsolved crimes is the selling point. The intermission slant is as attractive as jig-saw puzzles, etc. Patrons will invariably bring friends to whom they will confide the name of the murderer. Stress this point. It will be the difference between red and black on your statement.

\* To Joe Weil, of Universal, for his unique throw-away on "Private Jones." We wonder whether the elimination of the three lines "The biggest laugh that came out of the war" on the envelope, leaving "Censored" only, would not create more curiosity? The enclosure is very good. To save cost of cut reproducing handwritten theatre name and play date, suggest printer use small typewriter type. These three lines may be imprinted while cast is on the press. Mat of letter contents and envelope front are available in matrice form, at Universal exchanges. If deletion of three lines referred to previously dents the word "Censored"—a type set-up can be substituted. Our contention is based upon the premise that the three lines are a give-away before contents are read.

\* To Gabe York, of Fox, for the exploitation pages in "State Fair" press book. There isn't a theatre, regardless of location or run, that can not increase its average receipts on the engagement by utilizing one or two of the ideas presented.

\* Columbia's "Child of Manhattan" press book. Credit George Brown for a bookful of constructive, box-office profit-making material. Enough exploitation for even the toughest spot theatre. Inexpensive. Layouts and advertising text good seat fillers. Plenty to work with, you exhibitors, if you'll go to work.

\* Charlie Einfeld's Warner showmen are deserving of an orchid for the four pages, chock-full of adaptable, practical and inexpensive exploitation in the "Blondie Johnson" press book. This type of picture lends itself to be sold to prospective patrons in any neighborhood. Sell it like an ordinary attraction and you will do ordinary business. It is comparatively easy to become enthusiastic in the sale of a picture when you have something to sell and something with which to sell it.

†INDICATES a scallion, a bit of censure, or some unfavorable mention on the sales aid considered.

† A scallion to the gentleman responsible for the press book contents on Monogram's "Jungle Bride." The producer borrowed Anita Page from MGM to supply

a name. The synopsis indicates an action story which will appeal to the mass. One finds a cover color job and the second page filled with synopsis and cast. Then comes a page of newspaper ads. There are seven

or program reproduction than solid black backgrounds. Even the catch lines are odious. The exploitation is too humorous to warrant consideration. The lithos are not bad.

### MARCH ORCHIDS TO

Bill Danziger, Paramount, on "Crime of the Century"

Joe Weil, Universal, on "Private Jones"

Gabe Yorke, Fox, on "State Fair"

George Brown, Fox, on "Child of Manhattan"

Charles Einfeld, Warners, on "Blondie Johnson"

ads in all, five combination line and half-tone. The text, in our estimation, is inconsistent with the type of picture. Verbiage is too elevated for the mass. We think this picture can be sold, but unless exhibitors get an opportunity to view it prior to its presentation, dependency upon the press book for box-office aid will bring disaster. We won't criticize the newspaper publicity pages, but we maintain that silhouetted cuts would be much more effective for newspaper

### STOP PRESS

Special credit to the boys who turned out the job on Warners' "42nd Street" press book. What with the stir that was caused by the advent of the special train across country and the marvelous way in which the press book has been handled, exhibitors everywhere have a saleable article in the picture. More later on this contribution from an alert body.

A great big hand, too, for the manner in which Fox is getting behind the new Lasky picture, "Zoo in Budapest." With the influx of jungle and trained animal pictures, it looks like showmen will need help of a novel nature to sell every show. A deluge of the animal stuff is on the way with more animals than names. Orchids are being reserved for the press book and sales aid boys who can figure out new angles.

With the wane of the horror cycle, an example of how fast something can be done to death, showmen will keep their eyes to the ground on the animal trend.

Big things must be expected from United Artists on "Secrets," the Mary Pickford show, soon ready, and "King Kong." More on both later.

(EDITOR'S NOTE—We're trying to work out a system of classification with a quarterly standing of the producers and creators of press books. In some of the h. o. organizations a great deal of time and effort is invested in the preparation of a press book, while in other organizations press books are regarded as necessary evils or are suffering because top executives are becoming penny-wise and pound-foolish. The press book's contents play an important part in the exhibition of the picture and the number of people attracted to it.

The number of pages; colored covers and screaming streamers are a waste of expenditure. If the boys in New York will prepare press books for the theatre's box office instead of satisfying some executive who never operated a theatre and therefore does not understand its problems, receipts may be higher.

Another thing on our chest is that official billing angle which specifies that the Moisha Pipick presentation line must top everything in lithographs, advertising, etc. How many theatres use it in their newspaper advertisements, publicity and programs? Try and find it. Waste a two-column box in the press-book printing the official billing set-up to appease Moisha Pipick or some "ham" in the cast, but stop getting it into cuts, electros, mats, etc. It takes a lot of time lettering in and more time to cut it off, by exhibitors.)



## THE MOVIES LEAD THE WAY

The enterprise and courage of motion picture producers is a good illustration of the unconquerable spirit typically American that will bring to an end this period of depression. In the face of business conditions that made less courageous executives hesitate, motion picture producers have dramatized their courage through the production of many new pictures which, in entertainment value and artistic appeal, transcend their previous creations.

The motion picture stirs the imagination of millions. Touching the hearts of the public, it has built itself into one of our habits of life. Around its actors and actresses an aura of glamorous romance has developed.

In recognition of the tremendous public interest in the screen and its players, the American publishes daily a column by Louella Parsons in which the important news from Hollywood appears. And every day in the American, Regina Crewe reviews the new pictures as they open here. Intelligently critical, her reviews are considered the most reliable of guides.

Whenever you want to know where to go or what to see, consult the amusement columns of the New York American where you will find the advertising of New York's best picture theatres.

Here's how "The New York American" plugged movies as an institution

# THE PRIVATE LETTER\*

TO

## MR. BILL BOX-OFFICE!

*(Bill Box-Office wrote his friend about the depression; competition; pictures not sustaining advance campaigns; price-reductions, etc. The friend's letter to Bill will be reproduced here each month because of its constructiveness. It is possible that Bill is in a routine rut of gloom and up to his ears with pessimism. Follow the series. It is easy to visualize many showmen like Bill, overloaded with current handicaps.)*

Dear Bill:

Amos 'n' Andy's favorite expression, "Check and Double Check" gradually ingratiated itself into the American business vocabulary. It means much more than any other four words I can think of this minute. That's why I will use it repeatedly in my letters to you.

What do you think of checking and double-checking on your theatre from a prospective patron's viewpoint? Here is what I mean. Tomorrow morning, imagine, as you approach your theatre that you are a business man not connected with the show field, but a keen student of sales and display psychology.

Four blocks away see if you can locate your theatre.

Does the display stand out or can you discover that some neighbor, two blocks from your theatre, uses a sign which protrudes far enough over the sidewalk to conceal your marquee? Can you read your own sign? How near to your theatre must you be to get some conception of your current attraction? Assuming that there is nothing to hide your front, is the display interesting enough (not expensive) and attractive enough to create the necessary curiosity on the part of a passerby to look at your lobby display? If not, you are certainly wasting a great deal of time and expense.

Assuming that your marquee, light effects and cut-outs, if any, are good . . . did you ever take a good look, through the eyes of a shopping theatre-goer, at your front? Is it the same thing every week? If you turn a press sheet or an act's billing over to your sign painter and leave it to him, you don't deserve identifying yourself as a showman. That's your show window. Your frontage per foot frequently costs ten times as much as your interior per foot, but is your front ten times as attractive as the inside? Why? Because interior decorators have ideas; they're proud of their work; they conceive and engineer the executions of their original ideas. They don't pencil stuff and turn it over to some working man to reproduce.

Exploitation doesn't mean imprinting heralds, inserting a newspaper advertisement from a press sheet or catching the show and placing window cards around. Any fifteen-year-old kid can do that.

If you have been doing this, along lines of least resistance, you are kidding yourself and no one else. So CHECK and DOUBLE CHECK your front right away.

Well, anyway, we're up to the box office now.

Is your cashier entered in a Wrigley chewing gum marathon? Is there a folded newspaper on her lap so that she can steal minutes reading, or is she admiring herself in a mirror? Does she greet a customer with a welcome smile and pleasant "thank you," or does her facial expression reveal that her boy friend didn't keep last night's date and that she is sore at the whole world, including your theatre patrons? Does she just "dish" out tickets, or is her smile ready when a person hesitates about going into your theatre? Does she know what time the feature goes on or off without having to open up a book to find out or stare at the card on the wall? Are her personal belongings visible to a customer buying tickets? Is everything arranged neatly and compactly? Is the money properly stacked or is it lying around? Does the cashier have to ring an attache on Saturdays or holidays for more change, or is she smart enough to anticipate or estimate the change she will require, knowing that a big attraction opens the next day or that a holiday will send more than the usual number of people into your theatre?

Did you ever discuss with her the importance of her job or is she just a cashier? All your exploitation and advance campaigns; all your excellent advertising layouts; all your billboard posting; all your beautiful fronts and all your good-will, created after years of consistent work, aren't worth a whoop in hell if that cashier or treasurer isn't fully cognizant of the fact that he or she is the public's first contact with your theatre. The first impression is frequently a lasting one. Establish that contact.

CHECK and DOUBLE CHECK.

Perhaps she is great while you are around, but what happens when you are away? Is her position just a job because she can't get anything better, or does your cashier pride herself in discovering various ways of being serviceable to prospective patrons who make inquiries at the box office about the attraction, the cast, the time, the price, etc.?

Next month, we'll continue right on, past your box office.

Your friend,

(signed) Everything WILLB OKAY.

\* WillB Okay discusses the front of the house this month. In succeeding issues, he will speak of everything pertaining to the theatre.

# POST-PRESS BOOK EXPLOITATION

TIME ELEMENT and mechanical requirements in the preparation of press books frequently deprive producer publicists of the opportunity to include unusually good box-office exploitation ideas. Nine times out of ten, pro-release dates tend to compel publicists to expedite matters and consequently creative efforts are automatically reduced to a minimum. That this gap has existed for years in our industry is a well-known fact. That creative exploiters can not conceive and write all of their ideas to catch the press-book in time is primarily due to the plain fact that these press books are sometimes completed before a print has reached New York.

CRITICISM seems to be the commodity we all have plenty of—especially in passing judgment on the other fellow and his efforts. Unless the criticism carries with it a suggestion for the betterment of a situation or condition, it becomes destructive and therefore futile. We have heard exhibitors, for years, say unpleasant things about the contents of press books. They specifically objected to the comparative sameness of advertising text and publicity stories. That these theatre exhibitors are routine victims themselves in the operation of their properties and the selling of product to the public is beside the point. In any event, the lack of enthusiasm on the part of the exhibitor in the dissemination of press book material for his particular usage, must have its detrimental effect upon the box office. Yet, home-office publicity departments can not delay issuance of press books because pre-release key point engagements are vital. This brings us back to the gap we referred to above in the preceding paragraph.

TAKING IT FOR GRANTED that both sides concur in our statement and belief in the existence of this gap, we propose to fill it even if only in a small humble way. It is not a scientific job nor is it something entirely new. Our duty will be to view these pictures. We shall seek to bring to your attention, looking at the pictures, a novel twist in the story or something unexpected, or exploitation ideas which could not have suggested themselves to the human mind without actually viewing the film. In short, we shall try to supplement the work of the home office lads.

EACH TIME we use the term exploitation, we are reminded of being called upon to address a national convention of sales distributors responsible for millions of dollars worth of business annually. Following our address the convention became an open forum. One gentleman said: "I don't want

to appear dumb or crude, but will you please define the word exploitation in the sense of being applied to business?"

Assuming full responsibility for the answer and emphasizing that there is no official definition of the word, in a business sense, we replied, "Exploitation is something you get for nothing; that the other fellow wants to pay for and can't get."

THAT WAS TWO YEARS AGO. I have observed nothing which would suggest that I change my opinion as expressed in attempting to clarify the word. But I have seen pitiful cases of publicity and advertising referred to as exploitation. Door-knob hangers; milk-top imprints; heralds; posting and such least-resistance mediums which require no mental deliberation or conception can not be classed as exploitation because they are NOT creative factors.

LET'S GET DOWN to brass facts. Take "20,000 Years in Sing-Sing." At least a score of exhibitors who booked the picture

## INVOLVING:

- AN EXPLANATION OF THIS DEPARTMENT
- A DEFINITION OF THE TERM "EXPLOITATION"
- TWO NEW ANGLES ON "20,000 YEARS IN SINGSING"
- A PLEA FOR EXCHANGE CO-OPERATION ON THE MATTER OF TIMELY NEWS-REEL SHOTS
- INTELLIGENT CONSIDERATION OF "MEN OF AMERICA"
- A HINT TO WATCH "TIME"
- A PROMISE OF FUTURE POLICY

asked me how the figure in the title was reached. They had not seen the picture. It was therefore easy to detail the fact that super-imposed shots of men with sentence figures on their heads at the beginning and finish of the picture conveyed the information to audiences. One of these exhibitors immediately ordered a display sign with the silhouetted figures in the background and the picture title top to bottom. Incidentally, I called the exhibitors' attention to the fact that Warden Lawes, in "20,000 Years in Sing Sing," was being aired on the air every Sunday night at 9 o'clock. The fact that Lawes' sponsors are amplifying incidents from the warden's book and dramatizing them was worth considering because of the similarity in title, author and locale. Two very minor incidents, but indicative of timely aids which invariably suggest themselves after the completion of the press book.

BY THE TIME the next issue reaches you we will have personally viewed a score of feature pictures and post-press books ideas will be published here. In the meantime, let us get two things off our chest.

(a) A Movietone News item appears with information that shots were made of His Holiness, Pope Pius X together with Senator Marconi. This is unquestionably a scoop, but, again, why can't news weeklies night-letter or wire their respective exchange managers, daily confidentially reporting news shots taken? Exchange managers send out a mimeographed letter daily to their accounts listing subjects so that exhibitors may tear out and save newspaper front pages to be used for display purposes in advance or current with the showing of the outstanding shots. The attempted Roosevelt assassination received screaming headlines in the dailies. How many theatres placed local front pages, encircled with a blue pencil in a one sheet frame on display?

We think news weeklies can be made to serve as the deciding link for hesitant passersby by the utilization of newspaper front pages. True, that all most-important news stories are caught by cameramen, but with exchanges contacting exhibitors as suggested, the value of the newsreel to the box office will be enhanced and theatre operators generally will take advantage of this reminder service, as outlined. After all, it does not increase the theatre's overhead and is a change from lobby displays of stills, 11 x 14 or lithographs and cut-outs.

(b) We saw a Radio program picture the other night called "Men of America." It is not a super-production nor does it warrant a big advance campaign, but this picture does deserve good play. Sure it was filled with a hokum story of escaping convicts, a boy and a girl, etc., and the average audience could anticipate the climax. Yet "Men of America" is a welcome change. Subsequent runs should get some money out of this one, we think. The theatre in which we saw the picture billed a popular comedy team above the feature.

P. S.—If you play Warner-First National, don't overlook a copy of "Time," issue of February 27, page 35, on "The Mystery of the Wax Museum." It may lend itself to many uses.

*Now . . . More than ever before  
. . . the Exhibitor must buy with  
common sense and intelligence!*

The independent exhibitor is coming back; decentralization has begun. The coming season should see a buying market, and each theatreman should know what the value of the product he is getting amounts to. No true showman can afford to be without the mediums that give him a true gauge of the worth of the pictures he plays or is about to buy.

*For 14 years Harrison's Reports  
has been earning the good-will  
of Exhibitors all over the world!*

HARRISON'S REPORTS is a reviewing service that is influenced only by the interests of the exhibitors. It is alert, timely, ever ready to bring to the front any evils of the industry. It is a crusading publication, seeking to correct the unfair practices so that the exhibitor may be given fair play.

## HARRISON'S REPORTS

*Published Weekly By*

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CASTER, a service that  
enables you to know  
the value of the prod-  
ucts offered you for  
sale, an invaluable as-  
set to any showman  
who wants to know  
what each program  
holds in store for him.*

*No problem too big — if it is to benefit the Exhibitor*

# An Industry Looks At Itself

By Will H. Hays

NOTWITHSTANDING the problems of readjustment which the motion picture industry, as well as industry generally, still have before them, film leaders already are projecting plans for the greater era of entertainment that must arise with the shorter work week in American industry. The process of cutting our coat to fit our cloth is not yet over, but however radical may be the readjustments made necessary, industry leaders know that there is more solid, substantial basis for faith in the future of film entertainment than ever before.

THE MOTION PICTURE SCREEN must rise or fall upon the essential commodity—entertainment—with which it serves the American public, and indeed a world-wide public. In this respect it may be proud of the record it has created for itself under conditions without parallel in American history. The Association of Motion Picture Producers and Distributors of America has just summarized the results of the most critical opinion of the film features produced during the past twelve months, as indicated by various surveys and polls conducted throughout the country. As many as 150 separate and distinct full-length feature plays produced by the American motion picture industry during that period were named in the choices of the 'ten best pictures' of the year.

LIMITING the total number of pictures named to 100, and eliminating those that represented purely scattered choice, the fact still remains that the American motion picture industry in 1932 produced at the rate of two pictures a week, film features that commanded outstanding notice. Certainly Hollywood needs make no apology for the character of entertainment thus produced. Artistically each month has shown some new phase of improvement, some distinctive act of originality, of pioneering with new themes, of better methods of story telling, or of more brilliant direction and finer quality of photography. Even in the blackest days of depression the merit of the better entertainment products produced in the nation's film center has been sufficient to command overflow audiences. The fact, however, that many other pictures could not compete successfully with the needs of food and shelter, in a period of unprecedented unemployment throughout the country, should require no explanation.

A NEW HORIZON is opening for screen entertainment, with the dawn of greater leisure. This must be a necessary consequence of industrial readjustment to the machine age, he predicted. The need of a shorter work week is no longer a theory—it is a condition which industry and government must meet. We need not be stampeded by new words for old isms to see the prospect which constructive leisure opens up to all the entertainment arts, to all cultural services, and to many industries, including transportation and communication, now devoted primarily to the purposes of business.

SUCH AN ERA is no longer a mere hope. We have reached the point where the machine must be utilized for its greatest social purpose—the production of leisure—in order to make it an effective arm of industrial progress. We must make the machine an instrument of leisure as well as of labor. By all this I do not mean to decry the real and great progress that this country has made through the extraordinary industrial development that we have witnessed during the past decade. Those who are now weeping tears at the ruthlessness of the machine fail utterly to see the new industries, new services, new markets and new opportunities which constructive leisure brings into view.

AMERICAN INDUSTRY should have no excuses to make for the fact that we have built upon a plane of prosperity, not a plane of depression. And this regardless of the fact that we may have for today too much plant capacity, too great a volume of agricultural product, too large an outflow of oil, too many theatres in the country—judged through the perspective of temporarily prostrated purchasing power. We could never have made any progress by building merely for the day. Whatever the problems before it, the one thing our own country is not apt to do is to turn back the clock upon our standards of living. The one fatal economy that we can't afford to make is the "economy" that would cripple or destroy the educational and cultural services that the nation has built up. The place to begin, in the return to normal business conditions, is from where we've left off. We have nothing to gain by destructive deflation that would force the country to begin the march of progress all over again.

FROM THE SOCIAL STANDPOINT, the motion picture screen even now is only at the beginning of its career. The screen is and must remain the great entertainment medium of the masses. But it has still to show its special possibilities in the field of selective or higher entertainment. It has still to make its mark as an educational medium in every school in the land. It has still to come to the field of adult education. Constructive leisure, it is clear, would extend enormously the function of the screen in the fields of information, education and culture. Many other industries and services will benefit equally under conditions of productive leisure to which American industry must soon readjust itself. Take the newspaper with its great informational, cultural and other services. The problem would be more reading matter, not how quickly one could glance at the headlines in the hurried trip from home to office. Take the publishing business generally now operating among a comparatively narrow fringe of readers. It is not only lack of interest but lack of time that have limited this business. Take the motor car in a situation where the millions could afford greater holiday periods. Take the legitimate stage now prostrated but which should find renaissance in a period of greater leisure.

NOTWITHSTANDING the many real problems financially and industrially which the motion picture industry still has to solve, there are evident signs of progress. There is no lack of courage to meet conditions as they exist and there will be no lack of energy in facing the problems of reconstruction, whatever these may involve.

AMONG THE CONSTRUCTIVE STEPS of progress in the industry during the past twelve months are the following:

(Continued on page "H")

# Price Cutting—Right or Wrong

By Chester B. Bahn

*"Right is right, and wrong is wrong. But which is right, and which is wrong?"*

FRANCIS.

THE QUOTATION, former undoubtedly had something else in mind when he gave tongue to that Delphic utterance, but he well might have been discussing the box-office price slashing movement which, at the writing, is spreading with the speed of a prairie fire in torrid, dry August.

THE INDIVIDUAL EXHIBITOR, and the circuit operator, too, for that matter, watching the industry's price structure topple, may ask, "But which is right, and which is wrong?" And the more he weighs the matter, the further, alas, he is likely to find himself from a clean-cut decision; the factors are numerous and varied—and in this instance, certainly, the bromidic "circumstances alter cases" safely applies.

STANDING ON THE SIDE LINES, and with no financial interest at stake, any attempt to offer counsel admittedly is presumptuous; moreover, it is cheerfully—oh, very!—admitted that the problem confronting the industry is one the industry itself must solve. A critic's intercession, I am confident, would be about as helpful as a banker's . . . and you gentlemen who read this do not need be told just how helpful that is. Notwithstanding that, I know the course I should follow were I find myself with a theatre rather than a 104-acre farm, "be it more or less," upon my shoulders these price-slashing days.

YES, I MIGHT find it advisable, eventually, to lower my box-office scale . . . but that, gentlemen, would be my last, drastic move, not my first, or second, or third, as obviously has been the rule in instances too numerous to mention. The industry may be likened to a man suffering from, say an infection in the leg. Now, there are two courses of treatment possible, medical and surgical. The former requires time, patience and careful nursing. The latter is quicker, the surgeon points out; a cut or two with the scapel, and presto! it's over. But is it?

UNFORTUNATELY, not always. Hospital records establish that frequently one operation is followed by another until the patient's leg is no more. Surgery has its place, of course, but it should be the omega, not the alpha, in the medical scheme of things. And, similarly, price slashing in the theatre should be last resort, a course taken when all other known remedies have had their day and failed.

IT IS THE EASIEST THING in the world to cut prices . . . but it is almost as difficult to tilt them again as it is for our mythical patient to grow a new leg. Even in these times when the downward price trend is universal, that is, not restricted to any particular business field, the public's reaction is a mixed one. For a period of years, the public was taught that there

(Continued on page "H")

# PEN SKETCH OF ADOLPH ZUKOR\*

BY  
LOUIS NIZER

A GIANT housed in a compact, wiry body of five feet four inches. A handsome, swarthy-skinned face. Raven black hair, which came to a widow's peak in front, has receded in silkiness and surrendered to the distinction of white temples. Inscrutable, expressive hazel eyes. Nose slightly more Jewish than aquiline. A wide mouth whose lips are compressed into thin lines when closed. His face reveals an extraordinary mixture of kindness and irresistible force, artistic sensitiveness and executive assertiveness, sentiment and calloused experience, shyness and hurried ambition—all lending color and shade to his comeliness.

BORN 60 YEARS AGO in Hungary in the city of Riese which he now supports. Destined for the rabbinate, in which his brilliant brother has achieved fame—he pined for a business career. At age of 16 came to this country in steerage with \$40.00 sewed into his waistcoat. Learned English in night school. One of first luxuries was a pair of boxing gloves. Surgeons have since corrected his cauliflower ear. Also has crooked finger as a memento of foul tip in baseball game.

BECAME UPHOLSTERY APPRENTICE receiving \$2.00 a week. Advanced to \$3.00 a week in fur shop. Deft, skillful fingers and ability to design propelled him into ownership. When change of style victimized him, he refused bankruptcy while all others flocked to its haven. Eventually he paid banks and creditors every cent. This was first test of his super-scrupulousness which brought honor instead of envy to his ultimate \$100,000 success.

THIS FORTUNE only whetted his appetite for show business. He ventured into the Penny Arcade business as a side line—then with William Brady in Hales Tours—a railroad train effect with motion pictures to provide scenery.

WHEN PLEAS for longer than two-reel subjects went unheeded, he turned to production. Paid \$35,000 for American rights to Sarah Bernhardt's picture. Thus after creating the full-length feature he clothed it with respectability.

THEN TO OBTAIN DISTRIBUTION his production company, Famous Players, bought out Paramount. He discovered Mary Pickford at \$50 a week. Under his aegis she later received \$10,000 a week as mere advance. He instituted the star system. Power, force and ambition underlying quiet surface steered his Penny Arcade business into a two hundred million dollar enterprise.

A VIOLENT LOVE gave rise to his most successful partnership when he married Lottie Kaufman in 1897. His overflowing devotion has found additional recipients in his gifted, quiet son, Eugene, and his witty daughter, Mildred.

HIS BEAUTIFUL WIFE shares his every business confidence and contributes her judgment to the solution. But no business worry beclouds his carefree happiness at home. His love for family has spread its roots through two generations—and is nourished by his five grandchildren.

HIS HOBBY is a one-thousand-acre country estate on the Hudson. Shoots in nineties on his private golf links. During summer swims two hundred feet in his garden swimming pool every night—rain or stars. Raises herds of blooded stocks and crops. Superintends estate exactly like business—has budget and staff meetings. Fond of home-cooked foods. Never eats desserts or anything sweet. Begins all meals with soup—usually noodle. Hearty breakfast supports light lunch even in office. Always dozes off pleasantly while riding in automobile—therefore comes to work by motorboat or train. Immaculate in dress. Morning toilet—an hour ritual. Wears conservative suits, louder ties but never colored shirts.

HASN'T MISSED OPENING of play or picture in twenty-five years. Is splendid audience for comedies—but not dramas. Dressed in pajamas reads late at night in his library—usually contemporary biographies. Signal to go to bed is dozing off with strong cigar in his mouth. Has a withering, ribbing sense of humor which he vents chiefly upon his daughter because she is competent to return the fire. Has rare

collection of humorous stories—part of his equipment to entertain lavishly. Has theatre on his estate. Likes bridge. Always surrounded by young people. Cocks his head slightly to one side when speaking. Eyes flash his reactions long before his mouth voices them. Thinks out problems while walking—fast short steps. Is diffident and blushes, but when angered curses truculently.

NEVER ISSUES DIRECT and arbitrary orders. Rather persuades by sincere analysis suggesting the action sought by him. This placid faculty is frequently employed to harness dickered stars and temperamental subordinates.

SO STURDY AN OAK—as an executive—all financial storms have exhausted themselves against him and he stands dominant and towering as ever. With him the distinction of being a pioneer is the beginning, not the end. He has earned respect by integrity that transcends mere honesty and achieves the summit of scrupulous ethics. He has earned admiration and love by blending his great ability with sympathetic kindness. Finally he has earned the designation of genius by sustained brilliance.

THE INFANT MOTION PICTURE INDUSTRY may thank him for its amazing growth. It has inherited his virility, and he will always be known as its father.

**WHALE**  
THEATRE ARCHITECT  
**ARMAND CARROLL**  
ASSOCIATE  
1505 RACE STREET PHILADELPHIA  
designers of more than 100 theatres

\* Courtesy "Motion Picture Club Bulletin."

**AN INDUSTRY LOOKS AT ITSELF**

(Continued from page "F")

1. Despite unprecedented industrial depression, new story values, new dramatic vitality, new fields of entertainment enterprise have marked the artistic growth of the industry.

2. With the public demanding not merely entertainment, but the greatest possible entertainment values for its money, the closing months of the year saw an increasing number of successful pictures produced.

3. The rise in standard, in quality and in entertainment appeal of the screen was accompanied by lowering production costs and economies made in theatre operation.

4. The will to co-operate within the industry was never as strong as at the present time, as evidenced by the determination to maintain not only the artistic but the social standards self-imposed by

**These remarks, taken from a recent address by the president of the M. P. P. D. A., indicate a confidence in the future that can well be duplicated by other leaders.**

the industry, in the making of motion pictures.

**THESE ARE THE COMPONENTS** of the artistic and industrial challenge which the screen has met in a critical period of American industry. These are the factors that insure the continued progress of the art, the permanence of screen entertainment, and the existence of a popular entertainment structure for the nation, whatever contingencies the future may bring forth.

**PRICE CUTTING**

(Continued from page "F")

was a direct relationship between quality and price. You paid so much and got a Ford; you paid so much more, and you drew a Dodge; or you clipped an additional six or seven coupons, and the net result was a Franklin. The lesson is not easily unlearned. When the box-office scale is reduced, the fan necessarily does not cheer and say, "Ah, a dividend from good old Hollywood!" He is quite as likely to murmur, "H'm, the pictures can't be so good."

**WHICH BRINGS ME** to the thesis that there may be, after all, another specific for the industry's box-office ailment than indiscriminate price slashing. For example? Well, for example reasonably good entertainment made at a reasonable cost and sold to the exhibitor at a reasonable price. And, oh, yes, reasonable regulation, within the industry, which will make impossible the over-seating that has cost, and is costing, hundreds of thousands of dollars annually.

**ISN'T IT AS PLAIN** as the schnozzle on Jimmy Durante's pan that the present situation is a direct result, not of the depression, but of the period of expansion and intensified competition which preceded the Wall Street debacle of 1929? It think it is. If your city or town or village or, for that matter neighborhood, was served only by enough theatres to adequately satisfy the population, would it be necessary to drop the box-office tariff? Not in an overwhelming majority of instances, I'll wager.

"**COMPETITION** is the life of trade," they tell you. Oh, yeah? Ask the competitors of the New Roxy and the Radio City Music Hall about that. Or ask the exhibitor who finds his only resource was to lease and then close his "opposition." Or, being the average exhibitor, ask yourself.

**THEN WRITE ME** the answer—it should assist materially in answering, "But which is right and which is wrong?"

**Chester B. Bahn is dramatic editor of "The Syracuse Herald." His remarks are generally respected by the trade because of their timeliness and logical thought.**

**LOWEST PRICES IN THEATRICAL PRINTING**

**2-COLOR PROGRAMS**

FRONT

BACK

INSIDE SPREAD

These attractive programs printed in two colors. Combinations changed weekly. Special cuts on each feature. Size 8" x 11" . . . \$4.50 per 1000  
Each additional 1000, \$2.40.

**24 - HOUR SERVICE**

**WINDOW CARDS**

14 x 22 Window Cards, two colors—panel designs on 6-ply non-bending stock. Styles changed weekly if desired. \$3.75 per 100  
Each additional 100, \$2.50.

22 x 28 Window Cards . . . \$5.00 per 100  
Each additional 100, \$3.00.

Two colors. Heavy non-bending stock. Large selection panel designs.

ONE SHEETS . . . \$5.00 per 100  
Each additional 100, \$3.00.

28 x 42 two-color posters. Attractive designs—non-fading inks.

**SPECIAL PRICES IN LARGER QUANTITIES**

**24 - HOUR SERVICE**

**PROGRAM "NEWSETTES"**

BACK

FRONT

INSIDE SPREAD

Check full of news items that compel patron attention. Ample space for programs as well as news. Each additional 1000, \$2.25.  
Size 8" x 11" . . . \$4.50 per 1000

**METROPOLITAN PRINTING CO.**  
1323 VINE STREET • SEND FOR CATALOG • PHILADELPHIA, PA.

**First Division Preparing**

First Division is preparing for a banner spring and summer with a load of product that looks as if it will help exhibitors tide over the current rough spots in operation.

While plans for the new season are indefinite, exhibitors may rest assured that when First Division delivers, it will be real box office product.

**Heard In**

**PATERSON**  
 Prompton Lakes Opens In Splendor

**By Jim**

AGAIN MEYER PHILLIPS, Regent, is called upon to deny the floating rumor that wedding bells are to ring for him. . . . Joseph Lefkowitz declares that the only bell Meyer ever listens to is the dumb dinner bell of hunger. . . . He scored a big success with his "Buy American." . . . Harold Lewis, assistant manager, Fabian, has been suffering from "flu."

FRANK COSTA, New Warner, Ridgewood, denies that he is planning trip to Cuba. . . . Frank Hall, Fabian, may take a trip to Western New York. . . . J. Edward Helwig, manager, Rivoli, is planning a flying trip to Scranton. . . . Big crowds attended the opening of the New Colonial Theatre, Pompton Lakes, Charles Michelson, manager. . . . A free bus for patrons from neighboring towns, similar to that already in operation in Butler, will be inaugurated, Manager Michelson declared. . . . At the formal opening, the mayor of the town, the president of the chamber of commerce and many of the leading citizens spoke.

DISTRICT Warner Club greeted the arrival of the "42nd Street Special" March 9, with a "42nd Street Special" Dance on that date. . . . Dance to have been held at the Club Rooms, was to have as the guests of honor the passengers of the "Special."

**Heard In**

**ELIZABETH**  
 Nine For Kelly's and Fake \$10

CULPRIT who held up Ritz box office sent to State reformatory. . . . Ritz celebrated seventh anniversary week. . . . Block-aid benefit notices flashed on all theatre screens. . . . Timothy O'Leary, Newark, cornetist, Ritz, was wed to Miss Theresa Serpico. . . . Fake \$10 note passed on management of Royal. . . . In connection with the showing of "Four Aces," Roth-Strand, Summit, Private Clayton K. Slack made a personal appearance. . . . Paramount, Plainfield, presents a new policy of "split weeks"

A FREE CENTRAL EMPLOYMENT BUREAU meets at the Oxford, Plainfield, from 8.30 to 10 every morning, except Sunday. . . . A special children's show was given at the Union Theatre, Union, March 4, for emergency relief. . . . Children attending Saturday matinees at the Rialto, Westfield, are presented with jig-saws. . . . A volun-

**Brink On Own**



Howard H. Brink

Manager, Buffalo Educational Exchange for the past eleven years, is now opening Independent Film Exchange at 505 Pearl Street. He reiterates his intentions of handling only good independent product. He has had years of experience, having been in the game for the past 20 years, formerly with Paramount, Universal, Robinson-Cole. Howard is widely known to every exhibitor in this territory, has always been known to give exhibitors of Buffalo a square deal and 100 per cent cooperation.

tary bankruptcy petition has been filed by the RKO Theatres, subsidiary of the Radio-Keith-Orpheum Corporation, with houses in Rahway, Irvington, Lyndhurst and Greenwich, Conn., and a leasehold and equipment in Arlington. . . . Chancery Court has directed officials of Local 485, Motion Picture Operators' Union, to show cause why they should not be restrained from interfering with attempts of Salvatore Lo Bianco to find employment.

GEORGE T. KELLY, manager, Oritani, Hackensack, celebrated ninth anniversary of marriage. . . . Ritz has changed vaudeville program from five to eight acts. . . . Saturday vaudeville at Bound Brook houses. . . .

**Heard In**

**PASSAIC**  
 Gutteridge Up and Brandhurst Here

**By Eye-Ess**

WALTER GUTTERIDGE, who came to the RKO Rivoli (Rutherford) last year, has been given charge of the Strand Theatre in Far Rockaway, L. I. . . . He'll be district manager, too. . . . He has been replaced by E. C. Brandhurst, Cedarhurst, L. I. . . . RKO, which filed a voluntary petition in bankruptcy recently, owns the Ritz, Lyndhurst, and the Rivoli, Rutherford. . . . The oil paintings that have been attracting so much attention in the lobby of the Montauk (Warner Bros.) are the handiwork of Ken Greene, local boy. . . . Harold Blumenthal, former manager of the Capitol and Montauk Theatres, observed a birthday recently.

BILL WEISS, manager, Capitol (Warner Bros.) turned \$24.50 over to Harold Gras, manager, local Undiscovered Needy Department, as a contribution from Montauk and Capitol employees.

POLICE have started a drive to stop auto thefts in the theatre district. . . . More than 160 carriers of "The Herald-News" were the guests of Manager Garry Voorman at the showing of "The Kid From Spain," recently. . . . Rev. James McAvoy, Paterson, testified at the trial of Otto E. Goebel, Hollywood producer, on charges of fraud in connection with the National Diversified Corporation in New York.

PLAYHOUSE (Warner Bros.) was used for the 1933 Elks Frolic recently. . . . Keane Waters, son of former Councilman Hugh Waters, Passaic, was stage director of the Inaugural Week benefit show for the Actors' Fund of America at the Belasco Theatre in Washington, D. C. . . . First Chapter of "The Whispering Shadow" was shown recently at the Palace (Harry Hecht). . . . Motion pictures of local places of historical interest were shown at the D. A. R. meeting.

"Puss in Boots," special attraction, delighted a large audience at children's matinees in Roth-Strand. . . . No change of prices at Warner's Millburn, Saturdays, Sundays and holidays. . . . Amateur reviews at the Union Theatre every Thursday night.

**"Grand Slam" Is a Bridge Riot**



Paul Lukas, Loretta Young and Frank McHugh are seen in the Warner hit.

## Heard In

**CROSSTOWN**

Justice at Mayfair — Wile Moves

**ANN VICTOR** is a new acquisition at the film board. . . . Herman Blum has the Newkirk, Brooklyn. . . . Emil Dickerman has the Skillman, Brooklyn. . . . New Hudson, Union City, N. J., is now Gottlieb operated. . . . Minnisink Amusement Corporation has the Royal, Port Jervis. . . . Barbara Manger is president. . . . A. C. Cerrigone has the Lewis, Newark. . . . Harry Harns finally took over the Bronx Opera House, formerly a Keeney theatre. . . . There is an argument over who really has the Broadway, Woodcliff. . . . It's probably settled by this time.

**LOUIS ABRAMS** has the Eden, Brooklyn. . . . Hymie Cooper has taken the Decatur, Brooklyn. . . . Paragon, Brooklyn, has closed. . . . Strand, Farmingdale, has closed for alterations. . . . It is Jacobson operated. . . . Subway, Brooklyn has closed. . . . Peerless has reopened. . . . So has the local Rialto, on a second run policy. . . . And the Navarre, Brooklyn, following a fire. . . . Likewise, the Armory, Brooklyn, Samuel Calvin operating. . . . Victory, Bayside West, has been taken by Interstate Theatres Corporation, Morris Shapiro, president. . . . Randforce added another when it took over the Roosevelt, Woodhaven, under the corporate name of a subsidiary. . . . Melrose, Bronx, has closed.

**SONS OF ITALY** have reopened the old Park, S. Plainfield, N. J., as the Palace. . . . The new name of the old S and A, Harlem, is the New Broadway. . . . E. Brun is president of the corporation.

**AL FRIEDLANDER** will be back in town next month. . . . Jack Sichelman, assistant of James R. Grainger, is now in charge of prints, personnel and sundry other functions for Fox. . . . Edward M. Whaley, Jr., has resigned as the eastern representative for Walt Disney. . . . He had held the post for two years, handling the installation of Mickey Mouse clubs.

**AL O'CAMP** is managing the Shore Road for RKO. . . . William Sanford is handling the RKO Royal. . . . Ben Shenker is managing the RKO Central, Cedarhurst, L. I.

**LEO JUSTIN** is managing the Reade Mayfair, with plenty of all types of product lined up for the theatre. . . . Educational has moved its ad and publicity departments to the Fox headquarters. . . . "King Kong" had a great double-house opening at the Music Hall and RKO Roxy.

**WILLIS KENT**, the popular producer, is in town. . . . Joseph Bernhard, general manager, Warner Theatres, is recuperating from an attack of bronchitis. . . . Abe Blumstein, recently transferred from Columbia's Chicago office to the home office here, is in charge of Broadway first-run sales. . . . George M. Cohan Theatre will once again go to films. . . . Major Theatre Operating Company, Stanley W. Lawton, president, will run it at a price scale of 25 and 50 cents. . . . George Trilling will manage. . . . Mae West's "She Done Him Wrong" was so tremendous a success in its recent two weeks at the Paramount that the film played a return engagement. . . . Arthur H. De Bra

## Sears Moves

William C. Sears, brought East to manage the Rockland Theatre, Nyack, for the Skouras interests and subsequently promoted to the operating offices in Jersey City, has been transferred to Davenport, Iowa, to reopen a large house which he originally started.

## Typhoon Icedaire Busy

Typhoon Icedaire announces installation of its equipment in the Larchmont Theatre, Larchmont; Playhouse, Dover; and the new Oppenheim De Luxe Theatre, Queens.

The equipment in the Baldwin Theatre, Baldwin (Century), has already been installed.

spoke over the radio recently in an exclusive interview as the official representative of the Hays organization. . . . World premiere of Columbia's "Mussolini Speaks" takes place evening of March 10 at the Palace.

**WARNER CLUB** is planning the production of another "Follies." . . . The first one, produced by the club last year, was a big success. . . . The Circle Theatre, 59th Street and Broadway, is now showing only one picture instead of two, plus eight acts of vaudeville. . . . And the Star, 107th Street and Lexington Avenue, is host to double features and vaudeville from Wednesdays to Fridays, with just a double feature as the attraction the rest of the week. . . . Monarch Pictures is arranging a radio fashion tie-up for its feminine players. . . . A large dress house is interested. . . . March 25 has been named as a tentative date for a national meeting of Majestic Pictures franchise holders. . . . Meeting will take place in Chicago. . . . RKO put on the biggest campaign in years for the run of "King Kong" at both the Music Hall and the new Roxy, in Radio City. . . . Victory Theatre, in Bayside, L. I., is now being operated by the Sunset Amusement Corporation. . . . Clarence Cohen previously ran it. . . . Sam Sonin, the T. O. C. C. is soon to depart for Florida. . . . Charles Rosenzweig officially terminates his general sales managership at Columbia, March 11. . . . Carl Laemmle is in New York. . . . On his arrival in town recently, district managers and salesmen from the territory east of Cleveland and as far south as Washington, gathered in the "U" home office to hear sales plans for "Be Mine Tonight" and "The Big Cage."

**BOB WILE** is now associated with Bob Savini. . . . Wile handles exploitation on the Bennie Zeitman shows, "Samarang" and "Trailing the Killer."

**LEFF PRODUCTIONS, INC.**, has finally completed its all-star cast of famous Yiddish players for its first elaborate production, "Forgotten Parents," a 100% all-talking and singing drama of modern Jewish life. . . . Release date is set for the Jewish Passover Holidays. . . . The Inaugural ball was a hit.

**FIFTEEN YEARS AGO.** . . . Sixth annual installation of officers and banquet of Cinema Exhibitors' Association of Bronx County held. . . . Stratford Theatre, Poughkeepsie, costing \$100,000 was opened. . . . Manhattan Exhibitors Local No. 1 held annual meeting and elected as officers John Manheimer, president; Charles O. Reilly, first vice-president; Sol Coleman, second vice-president; Ben Kelly, third vice-president; David Weinstock, financial secretary; Sidney Ascher, secretary; Morris Needle treasurer; Gus Koenigswald, Brooklyn, sergeant-at-arms.

## Heard In

**HUDSON VALLEY**

Midnite Previews and Policy Changes

By Ike

**STATE, MIDDLETOWN**, is offering 15 cents' admission to the first 400 ladies arriving for its Thursday matinees. . . . Stratford, Poughkeepsie, has adopted policy of changes Wednesday and Sunday. . . . Reade's Kingston has formed Kiddies' Club, without dues. . . . Waldron's Broadway, Haverstraw, deferred to amateur minstrels by Volunteer Hose Company. . . . Playhouse, Hudson, is making Tuesday feature of amateur night with cash prizes awarded on patrons' applause. . . . State, Middletown, presenting a midnight preview, invited regular patrons to remain over without cost.

**PLAYHOUSE, Cold Springs**, closed some time ago, is undergoing alterations and will reopen as the Hudson. . . . Bardavon (Publix), Poughkeepsie, has reduced evening admission to 45 cents. . . . A Middletown house has this family special: "Mother, Dad, Sonny and Sis, all for \$1." . . . Paramount, Peekskill, has adopted continuous policy for Saturdays and Sundays. . . . Star, Hudson, is putting on double features.

**NEWBURGH**, without vaudeville since the closing of the New State almost a year ago, has it again on week-ends in the Academy (Publix), John A. Hartung, manager. . . . Newburgh led flesh revival along the Hudson a few years ago and carried it for over a year before any other towns took it up. . . . Royal Theatre, Port Jervis, Nat Fischman, manager, is closed for a short time for extensive alterations.

## Heard In

**YONKERS**

Yonkers Broadcasting and Gold Cards

**RKO Proctor's, Yonkers**, has installed a broadcasting system in the lobby of the theatre. . . . Voice informs those purchasing tickets and those waiting in the vestibule of coming attractions. . . . A crowd of more than 7,500, including a number of screen and stage stars, attended the annual charity show and ball under the auspices of the International Association of Theatrical Stage Employees at the County Center in White Plains. . . . Gold cards of life membership were given James J. Shaughnessey and Arthur Martens, president and business manager, respectively, of Westchester Local 650, Motion Picture Operators of America.

## Brandt's New Affiliations

Joe Brandt, former president, Columbia, has joined Associated Publications, Inc., and will serve as president.

His entry into the publishing field, after 23 years in production and distribution of motion pictures, comes after a long study of motion picture trade journalism. In his activity as a producer and distributor he came into close contact with the problems of the various branches of the motion picture industry.

## Heard In

## GENEVA

Checks Accepted During  
Trouble

By Glenn

SCHINE'S GENEVA THEATRE, Geneva, discontinues vaudeville. . . . Schine's Geneva Theatre has tied up with the local American Legion Post to auction an article of merchandise donated by local merchant. . . . Clint Young, Schine's Geneva, exploited Mae West in "She Did Him Wrong" by having a roulette wheel set up in the foyer.

WALTER TRASS, back with Schine's Andrews, Salamanca. . . . Geneva theatres accepting checks for exact amount of admission price from patrons short of cash due to the bank holiday. . . . Fifty kids taking part in a minstrel show at the Farnum Theatre, Warsaw, were given passes for four regular shows at the house. . . . But the children still have the passes as the theatre has been closed.

## Heard In

## ROCHESTER

Big Jig - Saw and More  
Prizes

By Eeach

LOEW'S ROCHESTER won some special attention by spotting the biggest jig-saw puzzle in the world in window of nearby furniture store. . . . Remy Theatre expected to be under new operator. . . . Century did well with "State Fair." . . . Both the Palace and Century have been off schedule on openings. . . . Strand, downtown grind house, offered \$2 ticket-books for \$1.

\$30,000 MORTGAGE on the Strand Theatre involved in objections to probating will of George D. Curtis, pioneer film theatre-man in city as wife seeks share of estate. . . . Little Theatre, offered tickets as prizes for best translation of bit of French in ad.

## Para Must Stand

Supreme Court Justice Riley H. Heath, sitting at Norwich, handed down a decision denying the motion of attorneys for Paramount-Publix Corporation to dismiss the action which Mrs. Minerva Brown has brought against Paramount Company for \$150,000 damages growing out of the showing of the talking picture, "An American Tragedy."

## "Forgotten" at Globe

"Forgotten," latest of the Invincibles and distributed by First Division, gets its Broadway run at the Globe Theatre.

Lee Kohlmar, Willie Collier, Jr., June Clyde and a host of others are in the picture which is a tale of father love.

## Newburgh Sunday Chance

Chance for permanent Sunday movies in Newburgh is seen in plan of combined fire companies to hold benefits for 14 consecutive Sundays for welfare benefit. City Council seems disposed to put whole matter to popular vote.

## "The Hitch Hiker" Is the Langdon



Harry Langdon is in "The Hitch Hiker," from Educational, distributed through Fox.

Rochester Indes Can't  
Cut Prices Any FurtherGood-Will Factor Enters Into  
Fight

"Always a good show" is going to be the answer of Rochester neighborhood exhibitors to price-slashing of downtown houses.

Managers believe they can educate their patrons to assurance of seeing the best films available in the neighborhood instead of taking a chance on first runs in the cut rates in the city.

Neighborhood exhibitors met soon after the RKO Temple and the Regent slashed to 15 and 25 cents and the Century offered balcony seats for 15 cents two afternoons a week. They decided they could not possibly show a profit at lower prices.

Temple is packing them in at the lower rate, usually using one new film and a class second run. Regent interrupted its lower schedule by road-showing "Cavalcade" for two weeks. The Palace, Century and Rochester continue 40 cents top and the Capitol 35 cents.

## New Syracuse Slash

Another price slash in the downtown sector has Syracuse theatremen running around in circles. The latest box-office change occurred at the RKO-Strand, where first runs may be seen at night for 25 cents. The afternoon scale, 15-20 cents remains unchanged.

The slash followed the Empire's return to a second-run policy.

Paramount is still giving its "bargain" matinee, whereby the current feature may be seen on Thursday, followed by the incoming film, for the price of 15 cents in the balcony, the house inviting patrons to stay over for the new bill. In the neighborhoods, exhibitors are feverishly attempting to meet the competition with gift nights and two-for-one coupons in vogue.

## Sad Business

Do children like the sad ones? One little Rochester girl liked that kind. Sadie Mestler, 7, broke all movie sitting records at the Lake Theatre, Rochester, with an eight-hour vigil. She was found by her parents at 9 P. M., tears streaming down her face after viewing the sad feature for the third time.

## Majestic Postpones

Executive board of Majestic Pictures Corporation, in session March 6, decided because of present chaotic conditions throughout the country, to withhold the release of three recently completed productions until approximately April 1.

## Syracuse Suit

Miss Catherine Gonyea, Syracuse, girls' orchestra member, has brought suit against the Karp Amusement Co., Inc., for \$3,000 damages, charging she was seriously injured in a fall at the Cameo Theatre, December 13, 1932.

## Temple, Cortland, Dark

One more theatre is slated for closing in Cortland, with the announcement by the Schine Enterprises, Inc., that the Temple will soon go dark.

## Baker in Yonkers

Jerome Baker, manager, RKO Proctor's 86th Street Theatre, New York City, has been appointed manager of the RKO Strand Theatre, Yonkers. William Cook, manager of the Strand, takes Baker's place at the 86th Street house.

## Parade

When "Secrets of Madame Blanche" was showing at Warner Brothers Palace, Jamestown, legion band paraded the streets bearing banners stating the members were on their way to view war scenes in the picture.

## Mayfair Bally

Mayfair (Reade) playing "Race Track," posted results of races on board over marquee. Schedule was changed daily, and proved a good attention getter.

# BETTER MANAGEMENT

A Review of How Showmen are Selling Their Pictures

## Some "Twist" Party

A carload of film men, trade paper representatives and the like were scheduled to entrain for Albany today (10) to attend the world premiere of "Oliver Twist," Monogram's gigantic special.

A special car escorted the body and a full program of events was lined up by Monogram for the celebration.

"Oliver Twist" gets its premiere at Harmanus Bleeker Hall, the Chris Buckley house.

## Special Ad Aids For "42nd Street"

As part of their campaign in helping the exhibitor to put over "42nd Street," Warner's all-star musical drama, the company has devoted fifteen pages of its merchandising plan on the picture to exploitation aids and suggestions for the exhibitor.

One of the accessories which is being ordered in unusually large quantities by the exhibitors is the set of life-size standees of the chorus girls in the picture. A dancing girls' novelty consists of a throw-away on the face of which only the head and feet of the girls are visible. By moving a lighted match behind it, the rest of the body appears in silhouette dancing action. A three-color jigsaw novelty capitalizing on the current craze consists of an illustration of the 42nd Street district of New York, with copy on picture, cast and theatre play-date. The puzzle is in 24 pieces.

Also included among the accessories for "42nd Street" is a novelty herald made to resemble a ticket envelope with two tickets protruding and carrying copy along the lines of "It's worth \$10 a set—but you can see it at regular prices." A special two-color enlargement, 44 x 64, of a fan ad is also made available at local Warner Bros. exchanges throughout the country. A shirt tie-up on a Dick Powell Shirt provides window display.

## ST. CHARLES

AN ENTIRE BLOCK ON THE BOARDWALK

• ATLANTIC CITY •

A Smart Hotel in America's Smartest Resort

**E**LECTED THE foremost seashore resort hotel, the St. Charles will serve you faithfully. Open throughout Winter because the semi-oceanic climate provides escape from sharp winds and bitter cold. Very special rates during the healthful Atlantic City winter.

IDEAL CONVENTION FACILITIES

ATTRACTIVE RATES

## For "Big Drive"

Manager Jay Golden gave "Big Drive" a special ballyhood that made the coins clink into the box office. He used the official movies angle, not forgetting to mention some of the horror. He had disabled vets as guests to give it their okeh and made other vets want to review scenes they had witnessed over there.

In order to help interest the public as a whole he conducted a review contest, the one writing the best review of the film getting trip to New York and Radio City, with all expenses paid from Rochester.

## Move Buck Jones

With the opening of a trading post and social center at a Brooklyn department store, Buck Jones Ranger Clubs are now given another important tie-up in Brooklyn.

The opening of the trading post called for a parade of rangers from the Savoy Theatre in the Bedford section to the department store. The parade was headed by Harold Davis Emerson, national chairman, and several cowboys, some of whom have worked in pictures with Buck Jones. The Rangers marched into the store auditorium, where a gala meeting will be held at 11 o'clock.

## Wax or Woman?

One of the most attractive exploitation stunts pulled on Broadway recently, was the Warner Theatre department's "Wax or Woman" ballyhood in connection with the opening at the Strand of "The Mystery of the Wax Museum." Stunt featured a man and girl, made up to resemble wax figures. Every few minutes, the man, with stiff, mechanical movements, would pull a string loosening a curtain which was hung over a special compartment in front of the box office. The drawn curtain revealed a beautiful girl, also resembling a mechanical wax figure, who would slowly move her head, smile and then stand perfectly erect. Copy placed above the curtain, read: "Is She Wax or Is She Woman?"

## Hub Rangers Start

Hundreds of children crowded the doors of the Hub Theatre to attend the first meeting of the Buck Jones Rangers Club, which is to be a regular feature of that theatre every following week. Under the supervision of Marvin S. Springer, national organization, officers were selected.

Ranger Bob, well-known master of ceremonies, who conducts several Ranger Hours over metropolitan stations, also attended the meeting.

## Zangara Out

Branding newsreel in which Giuseppe Zangara, attempted assassin of President Franklin D. Roosevelt, expressed a desire to kill all presidents as inflammatory, Mayor Rolland B. Marvin ordered the matter out of Loew's, Keith's, Paramount and Eckel, Syracuse.

## The King Laughs

King George of England, witnessing his first talking picture performance, was attacked by a pain in his side as the result of laughing at "Santa's Workshop," Walt Disney Silly Symphony in color, and Queen Mary, Prime Minister MacDonald and his Cabinet and members of the Nobility were unanimous in the declaration that the King had not laughed so heartily in years.

## Give-away Danger

When the management of the Cortland Shine State Theatre announced that a motor car would be presented to a senior at Cortland Normal School from the stage it expected to boost business. But it did not anticipate a free-for-all which took three policemen and 15 volunteer firemen to quell.

The presentation was set for nine o'clock. At six the crowd began to gather. When the young student ascended the platform, hundreds were storming the doors. Elbows, umbrellas and fists were used in an attempt of late comers to see the stage. Shouts of the persons on the inside drew a milling crowd outside the theatre, where several women and one man fainted in the crush.

## "Big 3" Bridge

Myron C. Fagan announces that Willard Karn, Oswald Jacoby and George Reith, contract bridge experts, have signed contracts to make twelve bridge shorts in Photocolor. These pictures will feature "The Big 3 of Contract." Each short will include all three experts, but only one will star in each picture.

## Reade's Kiddies

To increase the interest of youngsters in shows, Reade's Kingston Theatre has formed a Kiddies' Club with the co-operation of a local newspaper, the "Leader." A child on entering the theatre fills out an application card and automatically becomes a member without fees.

## App'le a Day

In Newburgh's Community Chest drive, staff of artists of the Academy (Publix) painted a huge apple, divided into seven slices, one for each day of the campaign; and the slogan was, "Watch the apple ripen."

## More "Big Drive"

A big publicity drive was staged for the "Big Drive" which is attracting big business at the Great Lakes Theatre.

## Big Bally

Some bright person's scheme to attract attention of downtown shoppers to the opening of "The Big Drive" at the RKO Strand, Syracuse, almost went hay-wire when police scout-cars horned in.

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- Robert F. Wagner.
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# LOOKING AHEAD AT THE PRODUCT

A Service Designed to Give the Exhibitor Each Picture's Analysis Before Playing

By Our Hollywood Correspondent

## "Gabriel"—MGM

Walter Huston, Karen Morley, Franchot Tone.

Metro rushed through "Gabriel Over the White House," in order to catch current conditions. It looks like the show will pop out at a time when such stuff is constantly in the public's eye. As far as political pictures are concerned, however, it depends on the inclination of the public.

Estimate: Use your own.

## "Murders in Zoo"—Para

Charles Ruggles, Lionel Atwill, Gail Patrick, Randolph Scott, John Lodge, Kathleen Burke.

More of the horror and animal variety with the box-office appeal depending upon how early in the cycle this one is dated in. The show, as the title indicates, deals with murders in a zoo and as far as the public is concerned they probably will know all the angles by glancing at it. Ruggles may help.

Estimate: In a cycle.

## "The Keyhole"—Warners

Kay Francis, George Brent, Glenda Farrell, Allen Jenkins, Monroe Oesley.

Seems like this has been done many times before. A detective shadows a wife whose husband thinks she is unfaithful. Detective falls in love with her, and all the king's horses and all the king's men won't make a better picture out of it. All in all, a programmer.

Estimate: So-so.

## "Kiss Before the Mirror"—U

Nancy Carroll, Paul Lukas, Frank Morgan, Jean Dixon, Gloria Stuart.

Interesting adult yarn about a lawyer who finds himself in much the same triangle position as a client he is defending for murder, and likely to call for favorable attention. Title doesn't mean very much and show will need intensive selling.

Estimate: Adequate program.

## "Jungle Bride"—Mono.

Anita Page, Charles Starrett, Eddie Borden, Ken-eth Thomson.

Quickly produced jungle yarn with a couple of names that should do their share to attract attention. Too much attention hasn't been paid to novelty in story, but the Page-Starrett combination should overcome this. Title is intriguing and jungle films aren't difficult to sell.

Estimate: For exploiters.

## "White Sister"—MGM

Clarke Gable, Helen Hayes, Lewis Stone, Louise Closser Hale, May Robson, Edward Arnold, Alan Edwards.

Remake of a hit picture with two stellar names, "White Sister" should do well enough. That Gable-Hayes combination should be important enough with the picture due to get good returns.

Estimate: No trouble.

## "Oliver Twist"—Monogram

Dickie Moore, Irving Pichel, William Boyd, Doris Lloyd, Barbara Kent, Alec B. Francis, George K. Arthur.

Nice version of the famous tale and one that should do its share of the business, especially with the kiddies. Monogram deserves a hand for producing the show in an intelligent manner and giving feature name value as well. Tie-up opportunities are numerous and with good campaign, "Oliver Twist" should bring dough to showmen.

Estimate: Looks promising.

## "Perfect Understanding"—UA

Gloria Swanson, Lawrence Olivier, John Halliday, Genevieve Tobin, Michael Farmer.

Not a strong number and probably resting mostly on the appeal of Gloria Swanson. An American girl marries an Englishman, draws up one of those new freedom agreements and the usual troubles happen. Everything irons out in the end. Scenery is authentic and beautiful, but the story hasn't enough guts to make this too big a grosser. Show, with the women's appeal and Swanson name, can be sold, though.

Estimate: Depends.

## "Our Betters"—Radio

Constance Bennett, Gilbert Roland, Charles Starrett, Anita Louise, Grant Mitchell, Violet Kemble Cooper.

Classy piece done before the films, and still above the head of the general mob. Bennett improves a bit, the English influence is felt all over and class houses have a money-making proposition in "Our Betters." What the others do with it depends upon the selling angles.

Estimate: A bit high.

## "Infernal Machine"—Fox

Genevieve Tobin, Chester Morris, Victor Jory, Onslow Stevens, Mischa Auer.

Popular number with the whole thing happening because somebody reported there was an infernal machine on a liner crossing the sea. What happens indicates that some ideas look better on paper than on the screen. The Tobin and Morris names may help.

Estimate: Maybe.

## "Not the Marrying Kind"—Metro

John Gilbert, Robert Armstrong, Mae Clarke, Muriel Kirkland, Vince Barnett.

Metro is keeping its record clean in John Gilbert. It appears as if his last for that company will make as little money for exhibitors as most of his others and all the fault isn't Gilbert. A story of riveters with the Graves-Holt idea predominating, the picture won't help Gilbert and will not aid the box office.

Estimate: And thus endeth another chapter.

## "King of the Jungle"—Para

Buster Crabbe, Frances Dee, Sidney Toler, Nydia Westman, Robert Barrat, Irving Pichel, Douglas Dumbrille, Sam Baker, Warner Richmond.

Hoke jungle thriller that will get by where it isn't taken seriously. With Crabbe attractive physically for the ladies and plenty of animal thrills, "King" won't do the "Tarzan" business, but ought to create interest. Unfortunately, the story can't be taken seriously, still if audiences go for novel stuff, here 'tis.

Estimate: Hoke.

## "The Big Cage"—U

Clyde Beatty, Andy Devine, Vince Barnett, Wallace Ford, Mickey Rooney, Robert McWade, Raymond Hatton, Reginald Barlow, Anita Page.

The big punch, of course, in this rests in the way Clyde Beatty handles lions. For mass audiences, "The Big Cage" has plenty of guts. Unless patrons have seen too much of the jungle, the show looks like money. What it does depends on the angle with which it is sold. As far as thrills are concerned, there are plenty.

Estimate: Thriller.

## "Sailor's Luck"—Fox

James Dunn, Sally Eilers, Victory Jory, Sammy Cohen, Will Stanton.

Racey yarn that Raoul Walsh is able to turn out so well with plenty of cracks and situations that will bring guffaws from the mob. Inasmuch as there seems to be a demand for low comedy, "Sailor's Luck" is right up that alley. There is a romance, too, but the show stands and falls on the gags, rough humor and belly-laugh appeals.

Estimate: 'Tis so.

## "The Great Jasper"—RKO

Richard Dix, Florence Eldridge, Vera Engles, Edna May Oliver, Bruce Cabot, Walter Walker.

Dix turns in a good acting job, an original story is handled in such a manner as to secure intelligent approval and "The Great Jasper" emerges as one of the best Dix has ever done. Not that the piece is a natural for all types of patrons, but sold properly it gives money's worth and more. Tale of a fellow who makes his life what he wants, it is delightfully different.

Estimate: Worthy.

## "Clear All Wires"—MGM

Lee Tracy, Benita Hume, Una Merkel, James Gleason, Alan Edwards, C. Henry Gordon.

Wild newspaper tale, this time about a foreign correspondent and the usual meat for Tracy and the Tracy fans. Show is apt to be a bit more liked by men than women, but there are feminine angles that can't be overlooked. No question about the weight of this one.

Estimate: Will stand up.

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---

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The  
NEW  
YORK  
STATE

In this  
issue:

Exhibitors In Need of Drastic Relief

# EXHIBITOR



A Jay Emanuel Publication

Vol. 5—No. 14

NEW YORK, MARCH 25, 1933

Price, 15 Cents

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THE BOILING POINT  
REX BELL in  
BROADWAY TO CHEYENNE  
THE MAN FROM ARIZONA  
LUCKY LARRIGAN  
BOB STEELE in  
YOUNG BLOOD  
HIDDEN VALLEY  
FIGHTING CHAMP

**MAY IS HARRY THOMAS MONTH!**



**INTRIGUE**



**LOVE**



**COMIC RELIEF**



**PATHOS**

## Another "Blue Ink" Release!

# FORGET YOUR TROUBLES WITH "FORGOTTEN"

**AN INVINCIBLE PRODUCTION**

### *A Family Picture!*

A dramatic story of the joys, sorrows, triumphs, heartaches and problems of the average family. Youth striving for power and position -- age using its cleverness and experience to curb and guide them. A sympathetic story that your patrons will enjoy and recognize as life.

★ *Featuring a capable cast of featured players including* **JUNE CLYDE, WILLIAM COLLIER, Jr., LEE KOHLMAR, LEON WAYCOFF, NATALIE MOORHEAD, OTTO LEDERER and NATALIE KINGSTON.**

### *Book It for May!*

**MAY is HARRY THOMAS Month**

*From the World's Leading Independent*

**FIRST DIVISION EXCHANGES, Inc.**

HARRY H. THOMAS, President

Executive Offices: 1600 Broadway, New York City

BUFFALO CLEVELAND ALBANY CINCINNATI  
NEW YORK PITTSBURGH PHILADELPHIA WASHINGTON



# Up And AD 'em!

Here's one of the ADS used by the RIVOLI, N.Y., where "PERFECT UNDERSTANDING" opened to the Biggest Attendance in 19 weeks!\*

**THEY MARRIED TO BE FREE!**

She Wanted Him As  
A Lover . . . . .  
He Wanted Her As  
A Mistress . . . . .  
So they married.. Each to  
do as each desired. Such  
was their Perfect Under-  
standing. Did it work?

GLORIA  
*Swanson*  
IN **PERFECT  
UNDERSTANDING**

with  
LAURENCE OLIVIER  
JOHN HALLIDAY  
GENEVIEVE TOBIN  
MICHAEL FARMER

Gloria Swanson Pictures Corp. Ltd.  
United Artists Picture

The whole series of  
Ads used by the  
Rivoli is available  
to you FREE in the  
SHOWMAN'S  
CAMPAIGN BOOK  
*prepared by*  
UNITED ARTISTS!

*\* We Repeat!* THE BIGGEST ATTENDANCE IN  
19 WEEKS! *And the Rivoli has played the best!*

# UNITED ARTISTS PICTURE

# The New York State EXHIBITOR

Issued on the Tenth and Twenty-fifth by

**Jay Emanuel Publications, Inc.**

219 North Broad Street, Philadelphia, Pa.

1600 Broadway, New York City

Washington, D. C.

JAY EMANUEL  
Publisher

PAUL GREENHALGH  
Advertising Manager

HERBERT M. MILLER  
Managing Editor

Circulating in New York State and Northern New Jersey.  
Subscription: \$2.00 for one year; \$3.00 for two years.  
Publishers also of THE EXHIBITOR, of Philadelphia, and THE NATIONAL EXHIBITOR.

Official organ of the Motion Picture Theatre Owners of Buffalo Zone.  
All editorial and business communications should be addressed to the Philadelphia office.

Vol. 5, No. 14

March 25, 1933

## Courage

AS this is being written, a long period of financial difficulty is in the offing, owing to the bank holidays and general money condition. However, there is every reason to believe that under the splendid leadership of President Roosevelt, the nation will emerge from these trying times with new strength.

The motion picture industry, as well as the rest of the country, must now use the courage that has been written into the records of the business. Co-operation is a necessity between all branches of the business. Exhibitor and distributor must stick together in these times.

## Mr. Katz in Production

SAM KATZ, after demonstrating to the industry his keen perception and administrative ability in connection with his relations with Paramount-Publix, is now doing the industry another good turn by his coast policies. Since his arrival in Hollywood nothing but rumors of star jumping were heard, with the bait a strong percentage return for the stars included.

Such stellar lights as the Marx Brothers, Marlene Dietrich and others are mentioned in connection with the new hook-up, which includes Sam H. Harris and Max Gordon associated with Katz in a production schedule.

The outcome is easily apparent to the industry. The three musketeers intend to take away the stars from the companies which have made them, would substitute percentage returns for an outright salary, offer lucrative rewards at a time when the industry seeks only to slash and then will make distribution arrangements with an eye toward having exhibitors pay 40 per cent, 50 per cent and maybe 60 per cent for the product they were getting at a live and let live figure last season.

There seems to be little question whether or not the three musketeers have the interests of exhibitors at heart. The triumvirate seem primarily concerned with how many stars they can take away and how much they can milk out of the exhibitor clients to come.

However, there is a happy token somewhere. If Katz directs his production policies as he contributed to Paramount's welfare, there should be little for exhibitors to worry about, although it is conceded it was not Katz's fault. There should be room for Sam Katz in this business, it seems, but not along the lines as above.

## Stock Selling

WHY is it that the so-called foes of the movies, clergy and the like who are constantly seeking some sort of regulation from this or that body, seem to be the easiest bait for crafty stock salesmen?

Not only because of the developments in connection with the National Diversified Corporation, promoters of which are on trial for mail fraud charges, but because of countless other stock selling episodes is this question asked.

Can it be because of that same inquisitive mood which seeks to place the industry in an unfavorable light, or is it because these victims are trying to find a better day in a new form of motion picture production?

It would be better for all concerned were the prey of the stocksellers to stay out of every department of the business. Long ago reputable motion picture companies washed their skirts of phony stock selling. If outsiders would appreciate this fact they would be better off.

## Better Foreigns

CURRENTLY, the trade is being introduced to several imported pictures. This, in itself, is no novelty. What is more important to exhibitors is that some of them compare most favorably with the best of American product, surpassing, surprisingly, the domestic program variety.

That England and other countries are finally acquiring knack of producing commercial successes is to be welcomed. No matter where they originate, good pictures can always be used.

"Be Mine Tonight" is as good an example of the progress foreign production has made as any. Everyone will like it. If the others about to be sold in this country are as good as the above, it would be refreshing. Then, too, when foreign pictures get the benefit of American names, as is intended, the finished productions should gain box-office recognition as well.

## Horrors!

AS long as this seems to be the open season again, perhaps the reformers who decry the horror tendency in the films will include the radio. As far as fiendish episodes are included, the radio can always equal the attempts of the movies to be blood-curdling.

Of course, little Roger can't see the monsters who carry their threats over the air waves in some of the current continuities, but if children are able to visualize (and they certainly can), the spectres conjured must be more terrible than those concocted by the ablest make-up artists of the films.

If the horror movies, as has been charged, keep the minds of children from their homework, certainly an evening at the radio doesn't help concentration any. The reformers may as well be inclusive.



# Demand for Rental Adjustment Heard from Exhibs Everywhere

## Ochs Goes 306

Lee Ochs is back in the 306 operators fold.

His houses, the Uptown, Majestic, Gem, Costello, Ogden, Tuxedo, United States, Kingsbridge and Mosholu are manned by Local 306 men.

Return of Ochs to the Sherman headed body is important in that he was one of the first to go over to the Empire ranks. With Sam Kaplan out, Ochs is believed to have been ready to return to the use of 306 men.

Meanwhile, reports of a deal between 306 and Empire are current, but have always been denied.

## Indefinite Jail Term Looms Before Sam Kaplan

### Former 306 Czar In For At Least Six Months

An indefinite jail term of at least six months marks the climax of a long series of legal cases involving Sam Kaplan, former Local 306 operators' head.

General Sessions Judge Charles C. Nott, Jr., sentenced the deposed head of Local 306 to the penitentiary for an indefinite term.

Theodore Greenberg, the former union leader's "strong arm" lieutenant, received the same sentence.

Charles Eichorn, vice-president of the local; Frederick D. Castle, vice-president; Morris Wolheim, business agent, and John Avzor, a member, were fined \$500 each, and Frank Day, recording secretary; Morris J. Rotker, assistant recording secretary; Max Feinbar, treasurer, and William Paster, a member of the executive committee, were fined \$250 each.

## Censor Publicity

The National Council of Freedom from Censorship released, during the past fortnight, a bulletin entitled: What Shocked the Censors in January. The bulletin shows that over 150 pictures, including 96 shorts, were reviewed. 33 pictures were approved without cuts.

Eliminations are also included. The council is sponsoring a battle on censorship.

Latest exhibitor to throw down the gauntlet was Leo Brecher, who did not like the idea of the censors cutting 'Hertha's Awakening.' The show received a lot of daily publicity in connection with the fight.

## O'Reilly Represents Local Theatremen in Conferences With Hays Organization and Individual Sales Managers — Closings May Follow

Exhibitors in all parts of the territory are thronging the exchanges for adjustments. Meetings are taking place daily to formulate plans for securing such savings on rentals. In short, the exhibitors want some of the savings effected by the producers to be handed down to them.

### Joins Columbia



Ed Schnitzer

Now branch manager for the New York Columbia exchange.

These ten ex-officials of a much-condemned administration of the local, which is the New York branch of the Moving Picture Machine Operators' Union of the International Alliance, were found guilty by a jury before Judge Nott of coercion.

Kaplan and Greenberg obtained, this week, from Supreme Court Justice Glennon, an order directing the District Attorney's office to show cause why a certificate of reasonable doubt should not be issued admitting the two men to bail pending appeal from conviction.

Charlie O'Reilly has been a leading figure in the attempts to secure relief for metropolitan exhibitors. As head of the T.O.C.C., he has been given authority to act for the body.

Efforts, last week, to secure Hays organization co-operation in the matter came to naught. Round table meetings were asked. "The major distributors refused to co-operate," O'Reilly said, "and they won't act together. They insist that adjustments on rentals be made individually."

Unless relief is forthcoming, it is expected that hundreds of theatres will close by summer.

A mass-meeting was held, prior to the appointment of O'Reilly as representative of the exhibitors, with local leaders outlining the plan of action.

High lights were Charlie O'Reilly's statement that grosses are 35 per cent off now; that some of the savings in exchange salary cuts should be passed on to exhibitors; declaration by Walter Reade that centralized buying of films would solve many problems; promise of support by Louis Frisch, Frisch and Rinzler, and announcement of plans for another mass-meeting by exhibitors.

Exhibitors committee appointed included Charles Steiner, Ben Sherman (Manhattan Playhouses); Laurence Bolognino (Consolidated); Herman Yaffe (Ochs); Sam Sonin; Louis Blumenthal (Haring and Blumenthal); Frisch and Rinzler. Jack Springer (Springer-Cocalis). Charlie Moses; Billy Brandt.

It is expected that all exhibs, T.O.C.C., Jersey Allied and independents are included.

Jersey Allied, at a recent meeting, suggested a plan whereby exchanges take 25 per cent as their return for film, but this was not adopted. Complete shows would have been used.

Since the sentence, the men have been in custody of their attorney, Max Steurer.

## Salary Revisions Make Exchange Folk Happy

Salary revisions, following the first drastic 50 and 25 per cent cuts, helped exchange folk throughout the territory. At first when the initial slashes came, the exchange employees were plenty grieved, but when the new scale came through, smiles came out for the first time in days.

Salesmen, exchange managers, etc., are still affected by the edict exempting all salaries under \$50. Salaries from \$51-\$75 were cut 25 per cent with \$50 minimum. Salaries up to the \$100 were cut 35 per cent, with \$65 minimum. Salaries over \$100 were cut 50 per cent, with \$75 minimum. In the case of Fox, salaries of \$76 and up were cut 50 per cent, with a \$65 minimum.

Now all the exchange folk are worrying over is how long the cuts will last. Metro and Fox, which intended to hold back releases, changed their minds.

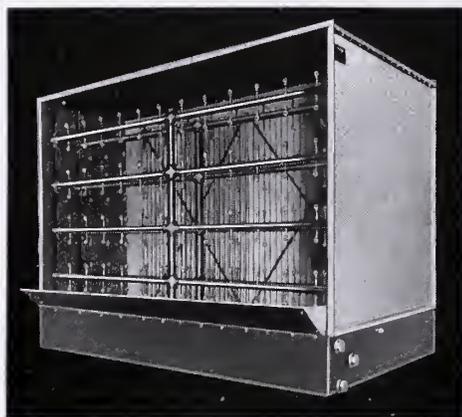
*Look ahead to*  
**HOT WEATHER . . .**

Don't allow your patronage  
to dwindle away again  
this Summer

Will sweltering hot days and stuffy nights catch you unprepared again this Summer? If your theatre is fortified against hot weather losses with a cooling system that REALLY COOLS you need have no fear of the consequences. As a matter of fact, with a National Sirocco Cooling System, you can actually improve your business in hot weather by making your theatre the coolest, healthiest and most comfortable spot in town. Silent, scientifically correct air conditioning at low cost is assured with the National Sirocco Airwashing Plant, which supplies adequate temperature regulation and clean, wholesome air for all theatres of average size and condition . . . if air circulation alone is all that is required, then the National Sirocco Theatre Fan is entirely sufficient. National Service—careful planning combined with dependable equipment insures your satisfaction.

A National Sirocco Cooling System  
Protects Your Summer Profits

You can't afford to gamble with the weather. At surprisingly low cost, with payments distributed over a convenient span of months, you can now insure your box-office against this Summer's slump. The profits you save will soon liquidate the investment . . . Don't waste your Summer income by waiting. Mail the coupon now, or come in and get our 1933 Theatre Cooling Proposition.



ABOVE—The sturdiest and most correctly balanced theatre fan ever developed for quiet operation and maximum cooling capacity at lower speeds.

BELOW—The improved National Sirocco Airwasher, a compact, scientifically designed air cooler and conditioner. Both are built expressly for National by American Blower Corporation, the world's leading manufacturer of air-conditioning equipment.

National Theatre Supply Company:  
(Mail to nearest office)

Send us complete information on National Sirocco Cooling Equipment for 1933.

Have your representative call.

Theatre \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

Signed \_\_\_\_\_  
(Owner-Manager)

*National*  
**THEATRE SUPPLY COMPANY**

1560 BROADWAY  
NEW YORK CITY



500 PEARL STREET  
BUFFALO

# Wholesale Closings Threaten Unless Unions Co-operate with Theatremen

## Schine Takes Back 27

Schine Enterprise, Inc., owners of theatres in New York and Ohio, has acquired 27 up-state New York theatres from the receivers of the Fox Metropolitan Playhouse, Inc.

Theatres to be taken over late in March are at Gloversville, Watertown, Auburn, Oswego, Saranac Lake, Carthage, Newark, Canandaigua, Corning, Bath, Oneonta, Norwich, Little Falls, Herkimer, and other spots.

The theatres which Schine's acquired have been for the past few months sublet to the Central New York Theatres Corporation, owned by the Skouras Brothers.

## Syracuse Downtown Houses Go Dark — Utica Makes Deal—Exhibitors Intend To Take Drastic Action Until Demands Are Met

Wholesale closings are threatened by exhibitors in various parts of the territory unless unions adjust their scales in conformity with current conditions.

Up-state reports indicate that action will follow in many cities.

Utica unions have made a deal with theatremen. Closings were threatened.

Syracuse's theatrical holiday, declared March 14, when affiliated theatrical crafts rejected circuit demands for 25 per cent wage slash, continued despite moves to effect compromise and reopen Keith's, Strand, Loew's, Paramount, Empire and Eckel.

Chamber of Commerce special conciliation committee met with Syracuse Theatre Managers Association. Delegations from projectionists and stagehands unions went to New York for meetings with circuit executives. Neighborhood and subsequent runs, unaffected by holiday, cashing in patronage showing marked increase. Circuits carried case to public by posting billing before darkened theatres reading: "Owing to tremendous losses in business to the houses it is necessary for us to ask for a 25 per cent reduction of salaries of everyone in the theatres. Inasmuch as the theatrical international union crafts have refused to give us the relief, we are closing until such time as we can afford to pay salaries demanded. Closed until such time as we have sufficient money to take care of the demands and will remain closed until such time as business justifies us paying what they ask for. Projectionists scale, \$70, \$63, \$55, with four men in booth. Stagehands, \$55, with employment for two mandatory."

It took the threat of the Warner Brothers Utica management to close up their Utica theatres for an indefinite period to bring the Utica projectionist union to come to terms over a wage agreement. After announcement had been made that the houses would be closed down March 18, came the latter announcement that an agreement over the wage dispute had been reached.

According to Glenn Humphrey, projectionist leader, the union men accepted what amounts to a decrease of 15 per cent in wages. Humphrey said the union was led to this action in view of the effect any prolonged dispute might have on the work of other crafts engaged in Utica theatres.

Local 802, local musicians, took a 20 per cent cut dating from March 10 until expiration of present contract.

## Rochester Burglary

Thief grabbed \$40 from cashier's cage of Comerford's Capitol, Rochester, and disappeared in street crowds before theatre employees could take any action. Miss Violet Smith, 19, the cashier, had closed the front curtain of the cage and was arranging the night's receipts when a youth pushed the curtain aside and grabbed two \$20 bills.

## Heard In

**B**INGHAMTON  
King Honored and Sidney Votes

By Chap

REAPPOINTMENT of George W. King, manager-owner of Binghamton's Lyric Theatre, as member of Binghamton City Hospital board of managers has been announced. . . . King's plan of staging benefit performances to provide shoes for needy has spread throughout the county. . . . Latest of the nearby houses to launch such a project is the Schine State Theatre, Cortland, forty miles from Binghamton. . . . Thirty per cent of two-days' run will be turned over to county and city committee.

METRO-GOLDWYN-MAYER lion, Leo, had a busy week of it. . . . Trainer and lion appeared at a service club luncheon at a hotel here in addition to a "two-a-day" at a local department store. . . . For the second time within a year efforts are being made to stage "China Express" and the "Last Days of St. Petersburg" at a lodge hall in the foreign-dwelling district of the city. . . . Endicott's Lyric Theatre will again stage its annual Style Show, teaming up with a local clothes shop.

SIDNEY votes on the question of Sunday movies. . . . Sidney is well known in this section as the locale of Troop C Barracks, New York State Police. . . . One section of Smalley's Theatre, Sherburne, was reserved for the junior high school classes recently at the showing of "42nd Street." . . . Manager Swick made arrangements for the "party." . . . Binghamton theatres are already planning on special features to be shown here in August, when the New York State American Legion convention hits the city.

## Heard In

**E**LMIRA  
Woodin In Towanda and Beer Garden

By Jay

"42ND STREET," held for a full week at the Strand, did large business. . . . William Woodin will manage the Keystone, Towanda, Pa., for M. E. Comerford. . . . Possibility that the Keeney, Strand and Regent, Warner Brothers' houses here, might close temporarily, have been removed, according to Harry B. Watts, local representative.

AT A MEETING of management and operators a satisfactory reduction of scale was reached and the theatres will continue along their present lines. . . . Capitol and Colonial are using plenty of window cards. . . . Suggestion that the Majestic (W.B.), closed several months ago, might be turned into a beer garden, brings no confirmation or denial from the owners.

## Utica Suit

Jacob Elias, former operator, Liberty Theatre, Utica, recently contested a claim brought against him by RKO to recover on two film rental contracts. Defendant contended failure to exhibit the films caused no damage to the distributors. Sum of \$451.37 was involved.

## Cut Prices Don't Pay, Weil Advises

Slashing of admissions does not help business, a survey being conducted by the NEW YORK STATE EXHIBITOR avers. Latest of those to give testimony to support this allegation is Sidney Weil, president, Cincinnati Baseball Club Company.

In a letter, responding to an inquiry, he says:

In answering many questions recently asked by the public concerning various phases of baseball, I discussed the question of lowering prices, and to show why such a thing could not be done. I also referred to the fact that when the home team is winning, people come regardless of price, and when they are losing, lower prices will not bring them out. As an illustration I mentioned the Ladies' Days in Cincinnati. When the team was winning, we had from 10,000-12,000 ladies out, but when they began to lose, in spite of the fact that it cost them nothing, only 1000-2000 came out.

Along the same lines, if a theatre has an attraction that is attractive, then, certainly, business will hold its own, but a lot of theatres couldn't fill half their seats at a ridiculously low admission if the attraction is mediocre or worse.

## Heard In

**44TH STREET**Harry Thomas Month  
In May

By Daniel R. Klein

MAY WILL BE just the month that comes after April to the rest of the world, but to the picture business in general and First Division in particular it will be Harry Thomas month. . . . Preparations are already under way in the concern to make this the biggest drive yet. . . . Two releases from the company during that month will be the much-publicized "Oliver Twist" and "Black Beauty." . . . The former picture had its world-premiere two weeks ago up in Albany, and was accorded something of a sensation. . . . Well, here's looking forward to May. . . . Pardon us, Harry Thomas month!

THERE'S news from another independent, too. . . . Herman Gluckman, Capital, has decided to hold up the release of three new Majestic films. . . . "Sing, Sinner, Sing," "The Public Be Damned" and "Curtain at Eight." . . . Gluckman has four at the original Roxy. . . . "Gold Diggers of Paris," "Cheating Blondes," "Daring Daughters" and "Reform Girl."

IT'S A BOY at the Jack Perleys'. . . . New Jersey salesman for Paramount. . . . Harry Buxbaum is gratified at the logical way in which salaries were cut at the Fox exchange. . . . Browsing around further up at Fox, we learn that Miss Sophie Goldberg is back in the billing department. . . . And that Miss Marjorie Bleidenberg, also a member of that department, has been very ill recently. . . . And still further reconnoitering unearths the fact that Miss Norma Bernstein, booker of Fox Movietone News, is back on the job after suffering a nervous breakdown.

JOE SEIDER, Prudential Playhouses, is back at his desk. . . . Two members of the United Artists force favored the fair State of Connecticut over a recent week-end. . . . Emma B. Trywusch, assistant cashier, was in Wallingford, while Lillian Rottman visited her home town of New Haven. . . . Principal exchange looks like a part of Haiti these days. . . . Place is all dressed up in Haitian garb for "Voodoo." . . . Eddie Mullen, United Artists office manager, is recuperating from a major operation. . . . And Raymond Wood, the Film Center's superintendent, is back on the job. . . . Bill Scully, Metro district manager, recently enjoyed a brief vacation in Miami. . . . Phil Meyer, until recently, branch manager for Columbia, may soon open an independent exchange here. . . . Arthur Siegal has succeeded Cameron Dooley as booker for the Warner theatres in the Newark office. . . . Dooley goes back to his old post of district manager. . . . Quite a few members of the various exchanges were guests at the bachelor dinner given to Max Hecht last week. . . . Max is the brother of Harry Hecht, Palace and Rialto Theatres, Passaic, N. J. . . . Louis Lane, Newark Film Delivery, and William Meinherdt, Tacme Film Delivery, are back from Miami.

HOLLYWOOD PICTURES' "High Gear" is slated for release early in April. . . . Jack Bellman announces that a special exploitation campaign will be used. . . . "The Eleventh Commandment" will be released after "High Gear" has been launched. . . . The First Division one-reeler on the subject

**Para Trustees Named**

Paramount trustees to take charge of liquidation of assets under the bankruptcy action filed a few weeks ago will be appointed April 3. Election of Adolph Zukor and Charles Hilles, president, receivers is expected.

Liquidation is expected to take at least a year.

of technocracy has been booked into four more RKO theatres in addition to those houses of the circuit already scheduled to play the short. . . . The film also was on the opening bill at the George M. Cohan Theatre.

JACK GOLDSTEIN has been appointed manager of the Irving Picture exchange. . . . Arthur Jawitz is back from that trip to Florida. . . . Herb Richek, United Artists assistant booker, is going the rounds making a collection of recipes for home brew. . . . Charles Dortic, head booker, recently was visited by friends from Pittsburgh. . . . Activities of the United Artists Employees' Social Club are nothing if not varied. . . . Girls of the club are going in for pie baking. . . . Ben Levine, poster department, is to act as the taster judge, and a prize will go to the winner. . . . Ping-pong tourney was concluded with the doubles team of Bertha Jacobson and Helen Honahan, known as the Bees, triumphing over the Bears, Emma B. Trywusch and Sylvia Baxter. . . . Ben Levine had to eat all by his lonesome the other noon. . . . Limburger cheese sandwiches. . . . Dave Burkan, U. A. salesman, is very proud of his son Harold. . . . Boy won the class prize for his essay about Inauguration Day. . . . And Meyer Lieberman spent a very sleepless night during the recent California earthquake, worrying about his children. . . . He finally reached them by telephone. . . . Incidentally Lieberman recently discovered an abandoned car in his back yard.

NAT BEIER reports the loss of his brief case. . . . He asks the finder to please return the contents. . . . Leon Herman, up-state representative for United Artists, was caught in a severe blizzard near Malone recently. . . . Myrtle McKenna, who pre-

sides over the switchboard at the U. A. exchange, is bewailing the straying of her prize Dachshund, who goes by the quaint name of Belcher. . . . Bits of news gleaned from the film room at United Artists: Ethel McCue has in her possession a letter she prizes very highly. . . . It was sent to her by the Sam Goldwyn office in praise of her excellent suggestion on how to expedite the examining of film. . . . Beatrice Lehrer anticipates a reunion with her brother whom she hasn't seen since the war. . . . He has been in Austria, suffering from loss of memory, but he is all right now and on his way back here. . . . Harry Newman, film room head, recently motored to Catskill and brought back eggs fresh from the farm for the gang. . . . Mary Barton is also bringing to the exchange daily products that she raises on her farm in Belleville, N. J. . . . Rain or shine, Mary Bolnick walks across the George Washington Bridge and back every evening for exercise. . . . Alice Nolan is taking piano lessons. . . . And, not to be outdone, Lillian Rottman is learning to play the zither!

BERT FREESE is now with the local First Division exchange. . . . One exhibitor told Joe Joel that a man, sixty-five years of age, tried to enter a theatre in Brooklyn with knickers on, because he had heard that only kids would get jig-saws. . . . Mike Thomas, First Division, and Murray Ginsberg, Majestic Theatre, Jersey City, recently went to the post in a pinochle championship match. . . . Thomas won. . . . Ginsberg is at present having his troubles with a much more serious matter. . . . He is demanding a showdown with the stagehands, operators and musicians unions, and declares that unless they accept a cut, his house will go non-union, together with every independent exhibitor in Hudson County. . . . The matter is up before Commissioner Beggins, Jersey City, who will act as arbitrator.

EDDIE SCHNITZER quit one position and acquired another, all in the space of a few days. . . . He resigned as New York branch manager for Educational-World Wide, and planned a vacation in Bermuda before making any new connection. . . . But this week he joined Columbia as manager of its New York exchange, succeeding Phil Meyer, who recently resigned. . . . Saul Trauner has been running the Columbia exchange from the time of Meyer's resignation until Schnitzer's appointment to the post.

**Universal's Variety Headlines the New Deal**

Lee Tracey and Gloria Stuart in "Private Jones"; a scene from "A Kiss Before the Mirror," with Nancy Carroll and Maureen O'Sullivan are current.

Feb. 16, 1933

THE *Hollywood* REPORTER

# 'AUCTION IN SOULS' GOOD; 'LIFE OF JIMMY DOLAN' FAIR

## Sydney Cohen Ba In Operating

New York.—The  
Brooklyn Theat  
understo  
ney  
op

### Nagel, Hyams and Schertzingers Tops

#### "AUCTION IN SOULS"

KBS  
Direction ..... Victor L. Schertzingers  
Original by..... Eugene O'Neill  
Adaptation ..... F. Hugh Herbert  
Screen Play ..... Warren Duff  
Photography ..... Arthur Edeson  
Cast: Conrad Nagel, Leila Hyams,  
Tommy Conlon, Claire Windsor,  
Stanley Fields, Alexander Carr, Fred  
Kohler, Three Ambassadors.

Heres' a picture that can stand on its own feet as a good old-fashioned melodrama, ably done by a director who knows his business, and an intelligent cast.

It's a top-notch among independent pictures, and an excellent finale for the KBS combination, which has already rung up several worthwhile productions in the course of its brief career as a producing company.

As a story, it's one of those table d'hote affairs that sets everything imaginable before the customer in the way of situation and incident. That's

Beginning in the leisurely but colorful atmosphere of a tent stock company, the picture winds up in a wild but convincing burst of melodrama on the grounds of a circus during the night show, when an elephant goes berserk, sets the big top on fire, and there's hell to pay before everything ends happily.

On the way to the circus, the story takes to the air, with several sequences in a modern broadcasting station.

From which it may be gathered that "Auction In Souls" is skirting the ragged edge of hokum melodrama of the time. That is doesn't go over the edge is due to Victor Schertzingers direction. Time after time he takes the curse off a situation that would have sunk a less able director. The circus sequence is played for all it is worth, as are the other pivotal situations in the picture.

Conrad Nagel and Leila Hyams are standouts in their roles. Tommy Conlon as the boy is a vividly real youngster. Stanley Fields delivers a rough-neck masterpiece as the head of the stage crew and Nagel's loyal friend. Claire Windsor clicks decisively as the

The title is a dud  
show any more reason for calling it "Auction in Souls" than "The Star Spangled Banner" or "How Hoo-Yah Bows?"

Any live exhibitor can give this one both barrels and be sure of sending his customers home satisfied.

Polo Players Will  
Race At Caliente

Caliente will stage  
Eight men will  
their own  
Indio  
Uplift  
and that  
Montgomery



### Cast and Direction Good; Story Weak

"THE LIFE OF JIMMY DOLAN"  
Warner Bros.

## WE HAVE CHANGED THE TITLE TO -

# "The CONSTANT WOMAN"

from the play  
"RECKLESSNESS"

by EUGENE  
O'NEILL

featuring  
CONRAD NAGEL-LEILA HYAMS  
CLAIRE WINDSOR

## RELEASED IN U.S.A. THROUGH FOX FILM CORP.



**WATCH  
STANDARD'S  
FORTHCOMING RELEASES  
OF  
SUPER  
SERIAL ATTRACTIONS**

**GOOD SERIALS  
ARE  
WEEK-END BUSINESS BUILDERS**

**HERE THEY ARE  
"DEVIL HORSE"**

HARRY CAREY  
NOAH BEERY  
FRANKIE DARROW  
GRETA GRANSTEDT  
and

**"APACHE"**  
(The King of the Wild Horses)

**FOLLOWED BY  
THE  
"Whispering Shadow"**

BELA (Dracula) LUGOSI  
HENRY B. WALTHALL  
KARL DANE  
ROBERT WARWICK  
VIVA TATTERSALL

**ALSO  
"HURRICANE EXPRESS"**

THESE ARE FINE ATTRACTIONS  
TO  
INCREASE YOUR INCOME

**COMING!  
2—ACE RELEASES—2**

**"OLIVER  
TWIST" | "BLACK  
BEAUTY"**

**Yes! Standards Bear Watching**

**"Oliver Twist" Host**



Chris Buckley

Harmanus Bleecker Hall, who was host to the trade and industry at the world premiere of "Oliver Twist," held in Albany a few weeks ago.

**Heard In**

**A L B A N Y**  
Williams Succeeds Schiff-  
rin in Metro

*By Bill*

HARRY SCHIFFRIN, office manager, MGM, has been succeeded by William Williams, formerly booker, Cincinnati office. . . . Harvey Lux closed his Oneida Theatre, Utica. . . . Says he will reopen it as a beer garden. . . . Tom Grady, MGM auditor, and S. A. Levinson, traveling inspector of exchanges, have been in the Albany office. . . . The big salary slash in all the exchanges found most of the boys in philosophical mood.

LIEUT. GOV. M. WILLIAM BRAY went on the air for two premieres in March. . . . Wearing a lapel microphone, he spoke to the audience at Warners Strand at the special midnight opening of "42nd Street" and spoke in the microphone in the lobby of Harmanus Bleecker Hall at the world premiere of "Oliver Twist." . . . Exploitation of "Oliver Twist" by Michael Simmons and William Foster, his aide, was the most extensive ever seen in Albany. . . . Simmons broadcast over WOKO on scenario work in Hollywood, with special mention of "Oliver Twist," and was master of ceremonies of the nation-wide broadcast at the "Twist" opening, introducing Lieut. Gov. Bray, Mayor Thacher and W. Ray Johnson, president, Monogram Pictures.

RKO PALACE THEATRE is now holding a midnight show every Friday, permitting the patrons of the last regular Friday night show to stay for the special screening. . . . Arlo is the new RKO Palace organist, succeeding Rex Koury, returned to the Troy RKO Theatre. . . . Business was little below normal during the bank holidays in Albany theatres. . . . Practically every film trade

paper was represented at the dinner given by W. Ray Johnson and C. H. Buckley, exhibitor, after the showing of "Oliver Twist."

IT WAS LAY-OFF WEEK for the salesmen along film row during the bank holidays. . . . Bill Sherry, MGM salesman, has been transferred to the Detroit MGM office for a few weeks, until Ralph Pielow calls him back to Albany again. . . . John Aigello, Family Theatre, Utica, was on Film Row in March for the first time since last September. . . . Wedding bells rang recently for Morris Slotnick, James Theatre, Utica.

BERT FRIES, First Division manager in Albany, has been transferred to the New York office to handle business out of Jersey City. . . . He will be succeeded by Bill Raynor, formerly Educational manager in Albany, who went to Fox for a short time after Educational was absorbed by Fox.

TOMMY MARTELL, who books films for the United States Army Post picture theatres, visited Film Row recently. . . . Amos Curry, who operates theatres in Norfolk and Norwood, knows how to take advantage of an opportunity. . . . Delegation of dairymen was headed for Albany to protest against some dairy legislation. . . . They get a special cheap rate from the railroad and Amos got in on the rate. . . . Making the trip so cheaply, he brought back to the exchanges the pictures he had been using just before he left, and went back home with a new supply, thus saving express charges and having a good trip. . . . Joe Ludlow, Victoria Theatre, Watertown, also made the trip. . . . Entrance of "Daisy" Halligan's RKO-Pathe exchange is almost barred by a huge cut-out of "King Kong" climbing the Empire State Building. . . . "Daisy" hopes it will not scare off exhibitors.

BOYS AND GIRLS along Film Row are feeling better about the latest salary slash adjustment. . . . For the first time in the history of the theatre under Warner Brothers' ownership, a picture has been held for two weeks. . . . It is "42nd Street." . . . C. H. Buckley will relinquish his lease of the Clinton Square Theatre end of April. . . . Bernie Mills, manager, First Graphic, is also a producer who had his picture showing in Albany the week of March 17. . . . It is "Hotel Variety," which Mills made himself.

MORE ANGLES on the Monogram "Oliver Twist" party. . . . Jack Berkowitz, Standard head, says, "Chris Buckley is the most outstanding, fair-minded independent, and at the same time we can't complain about Warners. . . . If we had more men treating the independent distributor in this manner, the exhibitors would get a better grade of product."

**Heard In**

**R O C H E S T E R**  
Road Shows Die In  
City

*By Eeach*

FILMS at road-show prices just don't go in Rochester. . . . "Rasputin" film delay caused plenty of embarrassment at Loew's Rochester. . . . Louis Thoms, 41, janitor at the Eastman Theatre, collapsed and died working at the theatre.

SCHINE Theatres, Rochester, accepted checks for admission during the bank holiday. . . . Oskar Huttl, former cellist with the Eastman Orchestra, died.

—**Heard In**—**B U F F A L O**Charlie Hayman Takes  
Back Two Houses—**By Mary Ann**—

EXPLOITER BURKE is back again handling the exploitation on "King Kong." . . . Morey Marcus, training for the foreign department, M-G-M, spent several weeks in the local office. . . . A sparkling social event of the past week was the 29th birthday party of Lillian Miller, wife of Dave Miller, Universal. . . . Mrs. Miller was handsomely gowned in black satin and received at "Old Spain." . . . Patsie O'Shea has had her 4th birthday and Ted O'Shea, M-G-M manager, hurried home to the big party of 20 guests. . . . Bob poured. . . . Sidney Samson, Fox manager, is eating his lunches from a type-written sheet. . . . Fox bowlers, Sheehan, Clabeau, Dickman, Blumenfeld, beat the RKO for the championship. . . . RKO team made up of Dixon, Maxwell, Murphy, Febrey.

ALL EMPLOYEES (except the managers and salesmen) are happy that normal salaries were resumed. . . . Rochester exhibitors held a meeting to decide the closing question. . . . Entire family admitted to the Quirk Theatre, Fulton, for the price of one admission. . . . Jim Wallingford, old-time exhibitor, is advertising for Walkathon Dancers and expects to hold same in the old Palais Royal dance place. . . . It is estimated that the 5,322 saloons will close up in Buffalo when United States gets legal beer back, and 847 cottages across the lake will be just cottages.

JOHN E. CARR, Great Lakes manager, doesn't seem to notice any depression. . . . He was decorated with the last word in new spring shirts, neckties, etc. . . . Bill Brereton, Shea publicity staff, is all ready for the touring season. . . . Mrs. Frank Waycoff, Economy Lobby Display Company, gave a luncheon at the Sterling Arms in honor of Bernice Banaszak, owner, Masque Theatre. . . . Mrs. George Rosing, wife, Roosevelt Theatre manager, and others attended. . . . Charles Hayman, president, Lafayette Theatre, Buffalo, just returned from his sojourn in the tropics. . . . Joseph McConville, Columbia home office representative, spent time with Joe Miller, local manager. . . . It is rumored that the Quirk Theatre, Fulton, is going back to Myron Bloom.

MITCH FITZER, Rivoli Theatre, Syracuse, spent the past week in New York. . . . Mike Kalet, who controls several theatres in this territory, has been in conference with the Utica labor unions. . . . Ritz Theatre, Syracuse, now operating under a burlesque short-subject policy, is doing very well. . . . Dewey Michaels, manager, Mayfair Theatre, Buffalo, is going back to burlesque. . . . Kenneth Robinson, genial Paramount Buffalo manager, has been breaking into headline print in all the local newspapers. . . . First, on the press reception committee of Buster Crabbe and as the principal speaker before the South Buffalo Lions' Club on the subject, "Modern Motion Pictures."

JIMMIE SPEAR, represented the local Paramount office at the inauguration. . . . His reserved seat, directly behind the President, was obtained by no other than Ethel Schuiman, secretary to Sol Bloom. . . . Look for him in the issue of the "Paramount News." . . . That gang at the Paramount

office sure do have a lot of friends amongst the exhibitors. . . . With Paramount's Robinson Week, scheduled for the week of April 16th to 22nd, it will seem like Paramount old-home week. . . . Mergers seem to be the order of the day locally. . . . Booking department of Educational and a certain Paramount secretary appear (?) that way about each other. . . . Don Gunderman is on his way to do broadcasting over a national net work within the next few months. . . . Determined not to close during the crisis, Victor Lownes, manager, Victoria Theatre, Buffalo, hurriedly penned the following sign to be placed in his box-office: "Scrip" accepted at Par. "Canadian Money" accepted at Par. "Your Check" accepted in payment of ticket. Or—What have you.

FOR THE FIRST TIME in many months a picture has been held for a second week in Buffalo. . . . So well did "42nd Street" hold up that the Shea officials decided to hold it for a second week. . . . While in Buffalo last week, Kate Smith received a barrel of publicity through her many appearances in local hospitals. . . . Olsen and Johnson drove from New York to Buffalo in a big 16-cylinder car, but it seems that Olsen forgot to put alcohol in the radiator and the big buggy froze up 60 miles from town. . . . They were towed into the city and immediately went to bed to try and sleep it off. . . . Anatole Friedland came to town in person in his new revue, which opened at Shea's Buffalo, March 24.

SIDNEY SAMSON, Fox, has had the title of "Major" conferred on him for work during the recent bank holiday. . . . Gene Markens has a new car. . . . Melvin Sang, brother of Leonard, is now handling program advertising for Shea. . . . William Maier, Fox shipper, finally got up enough nerve to pop the question. . . . Girl is Mary Louise Ulrich, Fox stenographer, who will probably be a spring bride. . . . J. Amendola, manager, Amendola Theatre, Niagara Falls, entertained 16 film men at a stag party. . . . It was the morning after—that big event—the birthday dinner party given by film folk at the Palais Royal in honor of Harry Dixon, RKO manager, March 3, when Dot Gammel phoned Lydia Behling, asking what she thought about the bank holiday, she was startled by Lydia's reply: "Nero had nothing on us, he fiddled while Rome burned, and we danced while the banks closed."

FILM ROW'S deepest sympathy is extended to Mrs. Saul Wallerstein and her son Ben, on the death of Saul Wallerstein, Springfield, Ohio. . . . Internationally known as a Yiddish actor, he came to this country from Russia at the age of 16. . . . Broadway Theatre was under his capable management for about 17 years. . . . The Strand and Cataract, Niagara Falls, operated for the last few years as Skouras houses, will again be under the original management of Charlie Hayman. . . . Si. Fabian, receiver for both houses, arrived in town this week and the Hayman interests expect to be in control by April 1.

SUCCESSFUL CAMPAIGN was put over in Gloversville legalizing Sunday moving pictures. . . . Considerable data was supplied for this campaign, through the offices of the Motion Picture Theatre Owners Organization, Buffalo.

(Ed. Note—Miss Marian Gueth represented the Motion Picture Theatre Owners of New York at the inauguration of President Roosevelt. . . . She also attended the reception given in honor of Governor and Mrs. Lehman and the inauguration ball.)

**FROM NOW ON**  
**WATCH**  
**STANDARD FILMS**OF  
ALBANY—BUFFALO

FOR

**BOX-OFFICE TONIC**

WE EARNESTLY RECOMMEND

**THIS!****"MAEDCHEN in UNIFORM"**

SENSATIONAL—DIFFERENT

—BOX OFFICE—

Ready and anxious audiences in every city, every town, every community

**AND—THIS!****"EUCHARISTIC CONGRESS"**

TIMELY—SPECTACULAR

—BOX OFFICE—

A Special for the Lenten Season which will help where others fail

**AND THESE!****"ISLE of PARADISE"**

A 7,000-mile trip from your theatre seat into a most fascinating isle; interesting, entertaining.

Narrated by DAVID ROSS

**"HEAD HUNTER of PAPUA"**

Filmed in savage New Guinea where no other camera entered before.

AN ACE THRILLER

**"TECHNOCRACY"**

THE TOPIC OF THE DAY

Millions of front-page advertising

**THEY'RE ALL  
BUSINESS STIMULATORS****THEY'RE WHAT  
THE PUBLIC WANTS TODAY**

Heard In

**CROSSTOWN**  
Zeidman to Make an Italian Film

GAUMONT-BRITISH PICTURE CORPORATION, Ltd., has incorporated here . . . Maurice Ostrer is president. . . Arthur Lee is resident manager and executive vice-president. . . Company has brought many foreign hits to these shores. . . Bennie Zeidman is also distributing "March of Two Worlds," a story of Italy. . . It features Benito Mussolini. . . A special company travels to Italy to shoot the stuff.

COMPETITION up in Columbus Circle is quite heavy these days. . . The Cosmopolitan and the Circle are each trying to outdo the other in the size of their shows. . . Monroe Karasik is now assistant manager at the original Roxy. . . RKO circuit staff shifts recently have made Joseph di Lorenzo manager of Proctor's, Mt. Vernon, replacing Thomas White. . . Di Lorenzo's place at the New Rochelle, Proctor's, has been filled by Oliver Epps. . . Robert Ungerfeld, formerly manager of the Plaza, Schenectady, now dark, becomes the manager of the RKO Tilyou, Coney Island. . . Since its reopening the Rialto hasn't been doing badly. . . Neither has the Reade Mayfair. . . "Samarang" ("Out of the Deep"), the B. F. Zeidman expedition picture, will be released April 15. . . Bob Wile is handling exploitation. . . Armory Theatre, Brooklyn, will be opened shortly with Samuel Calvin managing. . . Columbia's "Mussolini Speaks" has been running up excellent grosses in its New York first run at the Palace.

NEW YORK MUSICIANS' UNION has accepted a twenty per cent reduction in salary, to be in effect until September first. . . Cut applies to houses like the Paramount, Capitol, Radio City Music Hall, New Roxy, and the Albee, Brooklyn.

SHLIMOVITZ AND KLEIN have the Rome Theatre. . . Benarsy Amusement Corporation has taken the Mecca, 14th Street. . . New Arcy Amusement Corporation has the East 13th Street Gem. . . Hymie Cooper is handling the Brooklyn Decatur. . . Joe Woods is opening the West End, with stage shows as well. . . T. W. Van Syckel and Leo Effreytas have the Hoboken Liberty.

CITY, Union City, N. J., has closed. . . So has the Towne, Smithtown. . . Harold Blumenthal is handling the Blenheim and Belmont Theatres for Fox Metropolitan. . . Lemy Theatre Corporation is the new operator of the New Beninon. . . Haring and Blumenthal have the Playhouse, Dover, N. J. . . Jack Linden is putting vaude and pictures into the Paterson, N. J., Orpheu n.

OVER 130,000 PEOPLE have seen "Cavalcade" in its run at the Gaiety, according to Fox estimates. . . Harry Thomas arranged for a Broadway first-run showing of "Oliver Twist" at the Rivoli. . . The film will go in for an indefinite run, after the engagement of "Secrets" at the house. . . Motion Picture Club started off its spring social functions with a dinner and bridge tournament. . . George Minor, manager of Loew's State, is in Saranac. . . Incidentally,

*"The Constant Woman" Appeals*



Conrad Nagel, Leila Hyams and others may be seen in the World Wide hit, "The Constant Woman," from KBS, distributed through Fox.

all RKO houses which are not making money will be closed during Holy Week.

SKOURAS has added two houses and dropped two. . . Additions are the Broadway, Nyack and the Leonia, Leonia, New Jersey. . . Rockland, Nyack, and Park Lane, Palisades, N. J., have been released. . . Dan Michaelove is no longer with Warners. . . Beacon is the sponsor of a regular weekly WMCA broadcast. . . "42nd Street," is quite the hit. . . Business is so good that the theatre has been opening its doors to the public at nine o'clock in the morning. . . Sigurd Wexo, manager, RKO Dyker, Brooklyn, is on a month's leave of absence. . . Louis Solomon is temporarily at the house. . . Principal is now located on the sixth floor of the RKO Building. . . RKO will stage a national sales drive over a period of six weeks, starting April first.

FRANK GERSTEN has taken the Ridge-wood, N. J., Playhouse. . . A. H. Schwartz opened his Baldwin, Baldwin, L. I., a fortnight ago. . . J. Louis Geller is one of those interested in the San Jose. . . Operating name of the folks handling the Bronx is the B. B. C. Theatre Corporation. . . Max Goldstein has the Halsey, Brooklyn. . . Charles Freedman is handling the Gold, Brooklyn, as the Navy Amusement Corporation. . . It is planned to open the Loew Ziegfeld around Easter.

LEO JUSKOWITZ has closed the Band-box. . . George M. Cohan is the first Broadway theatre to be operated by Local No. 2 of the I. A. P. S. E.

COMING AS A WELCOME SIGN was announcement that the Roxy (old) boosts its admission prices week-ends. . . Top goes to 55 cents Saturdays and Sundays. . . A lot of houses may close Holy Week. . . Marvin Park is at the RKO Fordham. . . Harold Martz is at the Royal. . . Morrie Kinzler handles publicity at the old Roxy.

PETE LEWIS has been busy these days. . . According to his survey of local conditions, things are really bad.

FROM THE EDUCATIONAL OFFICE comes word that the schedule for the current season is approximately 20 per cent finished. . . Which is rather good, in view of existing conditions.

FIFTEEN YEARS AGO. . . Hundred exhibitors attend special meeting of Manhattan Local of Exhibitors' League. . . John Manheimer introduced John J. Goldstein, appointed attorney for the league. . . Lee A. Ochs introduced music license question of Society of Composers, Authors and Publishers. . . C. C. Pettijohn was introduced as member of American Exhibitors' Association. . . Associated Exhibitors of Brooklyn held meeting at Cumberland Theatre. . . William Brandt presided and election of officers placed Rudolph Sanders as president; William Hollander, vice-president; Walter Lane, treasurer; Samuel I. Berman, executive secretary; William Bigall, sergeant-at-arms. . . On board of directors were William Brandt, Charles Cranides, Morris Goodman, Louis L. Levine, John Manheimer, Adolph Stockhammer.

*Columbia Isn't Wasting Any Time*



Jack Holt in "When Strangers Marry" is a new Columbia release.

*Some Of Those Who Attended the Thomas Bar Mitzvah*



Some shots of those present when Jerome Bertram Thomas, son of Mr. and Mrs. Harry H. Thomas, attained the age of 13. The son of the president of First Division was the centre of attention at a gala affair at the St. George Hotel, Brooklyn. Top: George Batchellor, Jr., Mr. and Mrs. George Batchellor. Sr., Mr. and Mrs. Maury Cohen, Mr. and Mrs. Budd Rogers, Jules Chapman, Murray Rosenbluh and others. Centre: Max Fellerman, Jules Levy, Charlie Moses, Jerome B. Thomas, Harry Thomas, Freddy Meyers, Johnny O'Connor, Ben Serkowich and their ladies. Right: A. H. Schwartz, M. H. Hoffman, S. L. Rosenbluh, Mr. and Mrs. Joe Price, Mr. and Mrs. Louis Phillips, Mrs. L. Lederer, Bobby Benjamin and others. Bottom, left: Miss Gertrude La Pidus, Harry Reder, Mr. and Mrs. Sam Rinzler, Mr. and Mrs. B. Tracy, Mr. and Mrs. Louis Frisch, Morris Epstein and Mr. and Mrs. Rudy Sanders. Centre: Three generations of Thomases. Mr. and Mrs. Al Thomas, Billy Thomas, Mr. and Mrs. Louis Thomas, Mr. and Mrs. Harry H. Thomas, Sylvia Brown, Jerome B. Thomas, Betty Thomas, Marion Brown and Sydelle Thomas. Right: The speakers' table: Louis Nizer, Mr. and Mrs. Louis Thomas, Harry H. Thomas, Jerome B. Thomas, Sydelle Thomas, Mrs. Harry Thomas and Mr. and Mrs. M. Gettleson.

*Heard In*

**PASSAIC**

Brandhurst Has Some Ideas

*By Eye-Ess*

THAT EDITORIAL patting Warner Bros. on the back has been framed and hung in his office by Bill Weiss, manager, Capitol. . . . Max Hecht, manager, Rialto, finally went and did it. . . . Bride is the former Ethel Cohen Brevda. . . . The local movie house managers threw Max a bachelor dinner at the Ritz. . . . Frank G. King, former Capital and Montauk manager, makes an interesting observation on the Sino-Japanese difficulties. . . . Samuel Kaufman, Newark lawyer, and the Irving Trust Company, have been named ancillary (there's a word) receivers for the RKO Theatre Operating Corporation. . . . Falling in line with the latest rage, management, Rivoli, handed out jig-saw puzzles during one of the Saturday-matinees.

THIS E. C. BRANDHURST, who came to the Rivoli (Rutherford) from Cedarhurst, L. I., only a few weeks ago, is to replace Walter Gutteridge, certainly has some ideas. . . . Every Friday afternoon, until further notice, tea is served in a lobby reception room. . . . Foreign talkies have been revived by the Pashman Bros., Strand, Clifton. . . . Like the Rivoli, Palace, Rialto and Ritz, are also handing out jig-saw puzzles.

IN A SPECIAL TIE-UP with local merchants, the Capital (Warner Bros.) gave

*Among Those Present*



Among others attending the bar mitzvah of Jerome Bertram Thomas, son of Mr. and Mrs. Harry H. Thomas, were: Mr. and Mrs. Harry Brown, Washington branch manager; Mr. and Mrs. Al Thomas, exploitation department; Al Blofson, Philly branch manager; Billy Thomas, Mr. and Mrs. David Rothenberg, Miss M. Sheer and Harry Jacobson.

away 25 table lamps. . . . Theatres aren't the only places where movies are being shown lately. . . . Jack Portee, manager, East Rutherford, isn't going to stand for

*Heard In*

**PATERSON**

All Sick and Still Optimists

*By Jim*

PATRONS of the New Colonial Theatre, Pompton Lakes, have a chance at fifteen table lamps. . . . Gerald Tuohy, superintendent of the Garden, avows that if rainy weather keeps up it will drive him mad. . . . Harry Ellis, organist and golf expert, is in the dumps. . . . Mel Ackerman says all weather looks alike as long as his girl continues to smile on him.

JOE LEFKOWITZ, Regent, says Regent goes on forever. . . . Brothers Fritsche, Raymond and Howard, aver that all the hullabaloo about banks didn't even wake them up. . . . Regina Trueman insists that if the bank notified her she had money in its capacious vaults, she would faint from the shock. . . . J. Edward Helwig, manager, Rivoli, has been paying a flying visit to central Pennsylvania. . . . Irving Liner, manager, United States, has been suffering with "flu."

SAMUEL GREENGRASS, Plaza, has also been a sufferer.

rowdism in his house. . . . One of the town toughs yelled "Get the ice man," and a couple of other similar cracks during one of the vaudeville acts. . . . He was yanked out and turned over to police. . . . In court the following day, he paid \$12.75.

## Heard In

# NEWARK

Cantor-Jessel Feel Depression

By Bob

EDDIE CANTOR and Georgie Jessel, scheduled to show at the Shubert for a week, folded after two days. . . . Shubert will remain closed for remainder of season. . . . Little Theatre dark. . . . Loew's State drops vaudeville. . . . City Commission campaign with thirty-six candidates getting well under way. . . . That means night meetings with free feeds, free show and, consequently, the temptation to stay away from movies.

BILL PHILLIPS has been given a press agent. . . . Skouras Terminal goes into the two-a-day for showing of "Cavalcade."

## Rockland County Awaits

All Rockland County—New Jersey border territory—is talking of developments in the Nyack situation. Skouras operating the Rockland for Fox interests, gave up the house March 20, and moved into the rival Broadway. Hugh Finnegan is manager. Broadway is owned outright by Fox and was operated as a summer theatre last year. Rockland was leased by Fox from Bratter & Pollock, who now have the property back on their hands.

## Advance, Marlboro, Closes

Operation of Advance Theatre, Marlboro, by Donald MacClelland, who conducts a chain of houses in small towns of Dutchess and other Hudson River counties, has been short-lived.

## Merchants Okay

Paramount, Peekskill, hooked up with ten business establishments for distribution of 100 free tickets. Entire page in newspapers carried advertisements of merchants, who offered a ticket to each of ten first persons arriving to purchase a bill of goods ranging from \$1 to \$3.

## Woodcliffe Operation Remains

Operation of the Broadway, Woodcliffe, N. J., remains in the same hands as formerly. A legal tilt for possession found the original owners in command and victorious.

## Rochester Biz Up

Rochester theatre managers are inclined to the belief that the bank holiday may have been a blessing in disguise. Excellent business since the reopening is basis of their optimism.

While it lasted the bank closing caused plenty of headaches despite all efforts to combat it. Manager Harry Royster, Century, offered to take checks. Similar offer by Manager Harold Raives, Regent.

Lack of change proved a big difficulty to Manager E. J. Melnick, Loew's Rochester. Bankers came to the rescue of Manager Hattie Lutt, Lyceum.

## "Samarang" Approaches

B. F. Zeidman will release "Samarang" (Out of the Deep) April 15. It was filmed entirely on the coast of Java in the Dutch East Indies, and is a romance of the pearl diving industry.

Ward Wing directed from a story by Lori Bara, sister of Theda Bara, famous screen vampire of silent days. John C. Cook and Stacy Woodard handled the photograph with Woodard taking the credit for the under-sea scenes of which there are a great many.

The expedition was away for six months.

In all 100,000 feet of negative was used. The man killers of the land also figure in the picture, as there are several scenes involving giant royal pythons which gradually constrict a man, crushing the breath from his body.

Zeidman's last picture was "Trailing the Killer," which was very favorably received by the local critics and the trade press.

## Majestic Keeps On

Phil Goldstone, producer, Majestic pictures, has completed "The Public Be Damned," company's sixth production of the season, and has started shooting on "Sing, Sinner, Sing." Cast of the new talkie includes Paul Lukas, Leila Hyams, Donald Dillaway, Ruth Donnelly, George E. Stone, Joyce Compton, and several others.

## Incorporations

Hygiene Picture Corporation of New York. To deal in the theatrical business.

Beekman Film Corporation of New York. To deal in motion picture films, etc.

Gifford A. Cochran, Inc., of New York. To deal in motion picture films, etc.

## Utica House Shuts

Oneida Theatre, Utica neighborhood house, has closed temporarily, and according to H. G. Lux, owner, and Sim A. Allen, manager, it will remain dark.

## "Wives Beware"

"Wives Beware!" starring Adolphe Menjou, will be the first release of the recently formed Regent Pictures, Inc. Picture was directed by Fred Niblo and has Claude Allister heading the supporting cast.

## Warners Keep Four

Warner Brothers will continue in control of four Utica theatres, the Stanley, Avon, Utica and Majestic, notwithstanding the taking over of the Fox interests by Schine interests of Gloversville.

# Paramount Goes On Despite Bankruptcy

## Individual Units Not Affected by Action

Paramount-Publix Corporation filed a voluntary petition in bankruptcy a fortnight ago.

Judge Bondy, United States District Court, instructed Adolph Zukor and Charles D. Hilles, who have been receivers in equity for the corporation, to continue as receivers for the present.

Zukor stated:

"Our Board of Directors decided at a meeting that it would be more advantageous for the creditors and stockholders of Paramount-Publix Corporation if the administration of its assets were carried on under the jurisdiction of the Bankruptcy Court. The principal reason for this action is that it will insure a unified administration of the properties and will save great expense by avoiding a multiplicity of law suits in the many different states and countries in which the interests of the corporation lie.

## Keep On

"This will have absolutely no effect upon the production, distribution and exhibition business now carried on under the Paramount name. These functions are carried on by independent subsidiary corporations. The production of pictures at Hollywood is carried on by Paramount Productions, Inc., an entirely solvent corporation. The distribution of pictures in the United States and abroad is carried on by Paramount Pictures Distributing Corporation and by Paramount International Corporation, both of which are solvent and will continue in business precisely as heretofore.

"The administration of theatres under the Paramount name is also carried on by independent subsidiary operating corporations. The business of these theatre corporations will also continue.

"It is our hope that it will be possible in the near future to offer to the creditors and stockholders of Paramount-Publix Corporation a plan of reorganization."

## Independent Production Needs Support

If every exhibitor would just pay from \$2.50-\$5 more for an independent picture, it would be surprising to see how much of an impetus would be given to that branch of the business. To the individual theatre, this additional amount would not mean much, but for the independent producer it would be great encouragement.

Independent product has helped keep houses open, particularly during trying times.

There is no reason why an exhibitor who pays \$50 for a major show should try to buy an independent for \$10. It's not fair, and, furthermore, without the independent producer, the exhibitor would have small chance to keep his theatre open.

Even if the exhibitor doesn't encourage the independent, he receives the benefit of that form of production.

Independents should be supported.

—JAY EMANUEL.

**Warning**

George H. Mackenna, manager, New Lafayette Theatre, Buffalo, writes in to protest against a certain F. G. Gullett, who represents himself as an agent for a bridge pad.

Said Gullett has some sort of a tie-up, which Mackenna claims never came to fulfillment. He asks that exhibs keep their eyes open if Gullett comes around.

**Heard In**

**ELIZABETH**

Murphy Succeeds Behler After Cut

ED LOWREY, manager, Liberty, has an eye for colorful advertising. . . . Refusing to accept substantial pay cut, David Behler stepped out as manager, Ritz. . . . Clement Murphy has taken his place. . . . George Kelly, Ritz manager, is an aspirant for the small Board of Freeholders. . . . Strand, Elizabeth, presented children at Saturday matinees with jig-saw puzzles.

**DOUBLE FEATURES** have been established at Royal and Gaiety. . . . Liberty accepted personal checks. . . . Ritz has the city's only stage show. . . . Plainfield theatres are under the personal direction of Walter Reade. . . . Recorder John J. Molson, Linden City Court, and Miss Florence Boden, secretary, manager, Ritz, aisled it to the altar. . . . Goldie Hagin, stagehand, has taken unto himself a new automobile. . . . Johns Martinson, master props, Ritz, is to become a father. . . . Same holds good for Ed Hinty, electrician, Liberty.

ROSLYN, ROSELLE, has adopted three-feature plan. . . . "Paddy," Ritz doorman, celebrated Paddy's Day by seconding on the corn beef. . . . Mayfair, Hillside, contemplating "Home Talent" night. . . . Tim O'Leary, Ritz, cornetist, and newest of newly-weds, is about to throw a housewarming party.

**"Twist" on Broadway**

Eddie Golden, head of sales, Monogram, announces that Harry Thomas, New York distributor for Monogram, has contracted with Harry Buckley, treasurer, United Artists, to play "Oliver Twist" at the Rivoli Theatre.

Picture was produced by Herbert Brenon, with Dickie Moore in the title role, supported by Irving Pichel, William (Stage) Boyd, Doris Lloyd, Barbara Kent, Alec B. Francis, Lionel Belmore, Clyde Cook, Temple Pigott, George K. Arthur, George Nash and Virginia Sale.

**From Equitable**

Equitable Pictures, recently organized subsidiary of Majestic Pictures Corporation, announces that its first release is "What Price Decency?" which played its world premiere engagement at the New York City Globe. Dorothy Burgess, Alan Hale, and Walter Byron head the cast.

**Johnstown Open Sunday**

Voters in Johnstown gave their approval to Sunday movies, 2293 to 1413, in a recent special election called for the purpose.

**"The Telegraph Trail" Is a Warner Action**



"The Telegraph Trail" includes John Wayne and Frank McHugh in the cast.

**Heard In**

**NEWBURGH**

Newburgh Wants Sunday Show Privilege

STATE, Poughkeepsie, put on a gala stage and picture inaugural program in honor of President Roosevelt. . . . City Theatre, Highland Falls, Peter Bekeros, manager, staged a benefit for the fire department. . . . Paramount, Middletown, co-operated with automobile concern in car display. . . . Also broadcast regular show over Orange County's new air station, WGNY, Chester. . . . Playhouse, Hudson, played one of Schenectady's WGY sketch casts. . . . Bardavon (Publix), Poughkeepsie, has reduced matinee admission for children to 15 cents. . . . Hudson Playhouse is featuring ladies' bargain matinee for 20 cents.

PARAMOUNT, Middletown, introduces organ music, with Hart Giddings. . . . Royal, Port Jervis, reopened with flesh. . . . I. O. U.'s as well as checks accepted by many Hudson River houses. . . . Manager William J. Thoms, Ritz and Strand, Port

Jervis, is a vocalist. . . . Formerly with Fox, Brooklyn and Long Island.

**IN NEWBURGH**, only city along Hudson without Sunday movies, the issue has been precipitated by firemen, and a referendum ordered for April. . . . Seven volunteer companies, needing funds for relief of unemployed members, were promised \$300 each by theatres if latter were given right to open for 14 consecutive Sundays. . . . Firemen appealed to City Council, which has passed buck to citizens, not only on firemen's benefit shows, but on question of permanent Sunday opening. . . . Church element, always potent heretofore, is massing strength, starting with "anti" petition signed by 1,500.

BRATTER & POLLACK, who now operate 12 first-class houses, have obtained a franchise from RKO booking offices for vaudeville to rotate through their circuit. . . . Rockland, Nyack, is to be pivot house. . . . Skouras interests, who surrendered this theatre, are said to have sought reduction in annual rental from \$40,000 to \$25,000. . . . Acting on a petition from management of Community Theatre, Catskill village trustees submit Sunday movie referendum to voters at regular election. . . . Apollo, Beacon, is running week-end vaudeville.

**"Our Beters" Gives Constance a Boost**



Constance Bennett, Charles Starrett and some other celebs are current in the RKO success, "Our Beters."

## Lightman Stays

M. A. Lightman, despite rumors, is continuing as president of the M.P. T.O.A. He will hold the post for a while, even though he is pressed by personal and business affairs. His sincerity are worthy of applause.

## Moffat Bill Dies After Albany Hearing

Assemblyman Abbott Low Moffet's bill to repeal New York State's motion picture censorship was killed in the assembly taxation committee, March 21, after a hearing at which a storm of disapproval of the bill came from several representatives of Catholic organizations and other groups.

The only defense of the bill came from its sponsor, Assemblyman Moffett. The industry was not represented by a speaker.

Among those appearing against the bill were Charles J. Tobin, Albany, representing Cardinal Hayes, Roman Catholic diocese, New York; Canon Chase, Civic League; two members of the board of regents; City Magistrate Jeannette Brill, New York; Mrs. Philip Wakely, New York State Congress of Parent and Teachers; John J. Burke, Knights of Columbus; Judge of the Albany Children's Court, John J. Brady; Mrs. Daniel V. O'Leary, Council of Catholic Women; Mrs. George Riordan, Catholic Guild of Troy, and Sacred Heart Convent of Albany, and representatives of the Catholic Daughters and Catholic Women's Leagues of Albany and Rensselaer.

"For the sake of the little children don't pass this law under the guise of economy," pleaded Magistrate Brill. "If more money is needed it should be raised by an increase in motion picture license fees"

Heard In

**JAMESTOWN**  
Rumor All the Houses  
May Close

By Bedell

IT HAS BEEN reported that Warner Brothers Winter Garden and Palace Theatres, as well as Shea's Theatre, Jamestown, are to be closed indefinitely. . . . Closing order was to have gone into effect at close of week of March 19. . . . Alleged trouble with union employees, who some time ago were given two weeks notice, is the reported reason for the closing. . . . Union help has refused to take any further cuts in pay, it is claimed.

## Ochs Building

Lee Ochs will operate the new Midway Theatre, at 99th Street and Broadway, when it is completed. Yearly rental will be \$17,500 for the term ending March 31, 1938, \$20,000 for the following ten years and \$22,500 for the last six years of the term.

Ochs also takes over the Edison, formerly the Essex.

## Harry H. Thomas Refuses to Be Downcast

(From "The Morning Telegraph")

By AL SHERMAN, Motion Picture Editor

Mr. Harry H. Thomas, a gentleman who presides over the destinies of First Division Pictures and by dint of understanding motion picture problems better than the next fellow has netted himself a neat fortune, refuses to be downcast by the gloomy predictions and lugubrious breast-beatings of his associates in the film industry. Give him a couple of good pictures, let him exhibit his flare for showmanship and Thomas may well remark that as far as the depression is concerned, it's so much hooey and to hell with it.

Mr. Thomas agrees with Mr. Nicholas M. Schenck that there's no evil in the film industry which can't be cured by good pictures. And good motion pictures, you must understand, are films that prompt you and you and the other guy to part with your hard-earned shekels at the nearest box office.

Mr. Thomas' success and Mr. Schenck's preaching should prompt their rivals to do some heavy thinking. There are good pictures being made, but film producers do not spend enough time nor money thinking up ways and means of getting movie fans to the box office. They're locked in their palatial offices, intent on schemes to reduce salaries, forgetting that showmanship and a little theatrical knowledge would bring back profits far greater than the small sums made by cutting ten dollars a week off some stenographer's pittance.

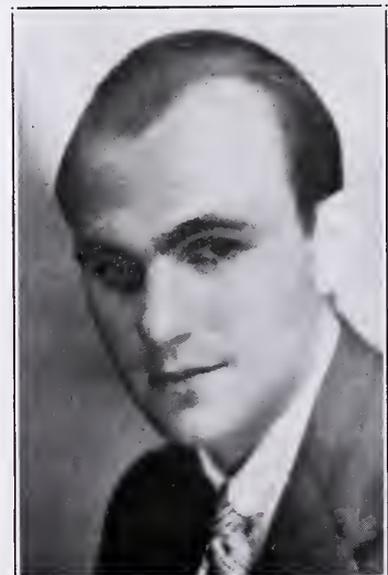
Thomas proved his point, when, spurred on by Al Friedlander, his associate, he took "Goon-Goon" and turned it from just a travelogue into a motion picture which persistently is breaking box-office records. Warner Bros., with Charles Einfeld as the guiding genius, applied showmanship methods to "42nd Street" and now have the satisfaction of seeing dollar bills at cashier's windows where only dimes and quarters rolled in. And look what Bob Sisk did with "King Kong!"

Not every picture stands the test of showmanship. That's true. But if high-pressure methods were used to sell films worthy of such salesmanship, motion picture producers might well sit back and imagine the good old days are with us again.

There isn't anything wrong with the film industry that thought and understanding can't clean up. First, get rid of the stupid fools who clutter up certain executive desks. Then let the producers turn their attention to showmanship—the sort of smashing salesmanship which, time and again, has turned doubtful films into money-making successes.

It was done in the past and it can be done today. But only if the producers stop crying on each others' shoulders and get to work. Instead of worrying about finances, let them become showmen and, I'll bet a week's salary to a Confederate dollar, they'll find themselves able to buy gasoline again for their expensive motor cars.

## Brought "Maedchen" Here



John Krinsky and Gifford Cochran, who imported "Maedchen in Uniform," and are distributing it throughout the United States with outstanding success, intend continuing their association as producers of both pictures and legitimate attractions. Sometime in April they will present on Broadway "The Three-Penny Opera," a comedy with music. Immediately following this, Krinsky and Cochran's first picture production will get under way. This is to be a film version of the famous Eugene O'Neill play, "The Emperor Jones," with Paul Robeson.

Invincible Films, Inc., is handling the pictures in its local distribution, while Standard Film Exchange has the distribution rights for the Albany and Buffalo territories.

# BETTER MANAGEMENT

A Review of How Showmen are Selling Their Pictures

## Publix Pays

Publix has given Herbert Hoyt, 14, the sum of \$315.43 in settlement of his claim for a new automobile, valued at \$691, of which he was announced as winner in a contest in the Broadway Theatre, Newburgh, in connection with a "prosperity drive" of local merchants. Young Hoyt had written his name on half of a double stub and deposited it in the box, and this stub was the first drawn out. He was announced from the stage as winner of the car, but under the rules he was to present the other half of the stub, and this he could not find. The house manager, then Harold Gabrilove, refused to make the award, and the boy by guardian instituted suit in Supreme Court. Justice Graham Witschief has confirmed the settlement.

## Buck on B'way

Buck Jones Rangers Club has hit Broadway. Springer Circuit, operating in Greater New York, has found the Ranger Clubs so productive in building business that the Broadway experiment is being tried in the Olympia Theatre.

Opening of the club was exploited with a large display on the marquee which is illuminated at night.

Both the Strand and Ritz, Port Jervis, conducted benefit shows for local American Legion post.

## Buck in Brooklyn

Sheldon Theatre, Brooklyn, which has one of the oldest and most successful Buck Jones Rangers Clubs, has hit upon a device to attract the older boys and girls. It consists of four boxing bouts, of one round each, with three minutes to the round.

Sheldon has also issued a novel four-page membership card upon which is printed one law a month, the name of the Chief Ranger, and the dates of elections of officers. On the back is a place to punch the attendance. Every Ranger that shows a perfect record is given a prize.

## Golden Sells

Manager Jay Golden let loose with a perfect barrage of exploitation in connection with return of the RKO Palace, Rochester, to vaudeville and film policy for one week.

Heavy advertising started three weeks in advance and gathered momentum. Best joke contest interested contest fans, with free ducats and two trips to Radio City as grand prizes. Street parade of odd vehicles was brought out by more prize offers, and included impersonations of Mahatma Gandhi, Al Smith, Greta Garbo, Marlene Dietrich and Eddie Cantor.

## Buck Tie-up

A nation-wide tie-up with the Buck Jones Rangers, Modern Screen, and the Kresge and Kress stores has been completed. Agreement calls for "Modern Screen," sold through the chain stores, to run a Buck Jones Rangers department commencing with the June issue.

Playhouse, Canandaigua, co-operating with local merchants is giving away a car.

## Jungle Threat

Newburghers sat up to take notice when Fred Schaefer, Broadway Publix, publicly gave notice to Mayor Chester J. Brown that in connection with the showing of a jungle film, "ferce jungle killers will be turned loose in Broadway," the city's main street.

Benefit performance at the Lake Placid Palace Theatre was given for the town's high school band, proceeds to go into a fund to purchase an oboe for the organization.

## Cooperstown Plugging

Although Smalley's Cooperstown Theatre, Cooperstown, does not play Warner Bros. "42nd Street" until Easter week, manager Laurence J. Doran has decided to take advantage of the tremendous national publicity that has been given the picture through the transcontinental trip of the "42nd Street Special."

## "Oliver Twist" Big News at Albany Opening

"Oliver Twist," Monogram's latest hit, was the big news in Albany a fortnight ago when it had its world premiere at the Harmanus Bleecker Hall.

Thanks to the energetic direction of Mike Simmons, the town was "Twist" conscious and the business done by the show proved that the picture's exploitation opportunities were gross getters.

There were 146 window displays on the picture. Schools, libraries, radio stations, merchants, state officials and public officials took part in the events. A nation-wide network broadcast the opening over the air. Jig-saw puzzle contest were arranged. Special menus appeared in restaurant. All the tie-ups appearing in the pressbook were effected.

In short, the town went for "Oliver Twist" in a big way.

First Division distributes the show in the metropolitan area while Standard has the picture up-state.

## Give-aways

Brand-new car was given away at the Pontiac Theatre, Saranac Lake, recently. The crowd began to assemble at the doors about three hours before the opening of the show. Various merchants had given tickets in exchange for merchandise for three weeks prior to the date. Not all holders of tickets were able to get into the house, as the crowd was lined up for several blocks, but the fellow who really did get the prize was actually inside, and received the cheers of the crowd, as his number was called.

## For "Phantom"

Half-hour presentation of songs and scenes from Monogram's "Phantom Broadcast" was broadcast on the "Hollywood on the Air" program over WEAJ, March 20. Members of the cast who participated were Ralph Forbes, Vivienne Osborne, Gail Patrick, Paul Page, Guinn Williams and Rockliffe Fellowes.

## "Perfect Understanding" Is a Swanson



Gloria Swanson, Laurence Olivier and Michael Farmer may be seen in the United Artists show, "Perfect Understanding," with Genevieve Tobin.

## ST. CHARLES

AN ENTIRE BLOCK ON THE BOARDWALK  
ATLANTIC CITY

A Smart Hotel in America's Smartest Resort

ATLANTIC CITY—Healthful—Restful—Affording complete relaxation so welcome after intensive work—Where the St. Charles offers the maximum in hotel comfort and service—Spacious Sun Deck occupying one entire block overlooking Boardwalk and Sea—Ocean view Lounge—Make your Easter holiday reservations now.

IDEAL CONVENTION FACILITIES

RATES GREATLY REDUCED

# LOOKING AHEAD AT THE PRODUCT

A Service Designed to Give the Exhibitor Each Picture's Analysis Before Playing

By Our Hollywood Correspondent

## "Christopher Strong"—RKO

*Katherine Hepburn, Colin Clive, Billie Burke, Ralph Forbes, Helen Chandler.*

Looks like a walkaway for Katherine Hepburn and a natural in her star build-up. Outside of her, the show doesn't carry much as the piece seems to be a one-woman affair. However, it looks like Hepburn is a coming star and a type that all houses will benefit from. "Strong" was a well-known novel. The show is adult.

Estimate: Build the Hepburn.

## "High Gear"—Goldsmith

*James Murray, Joan Marsh, Jackie Searl, Eddic Lambert, Theodore Von Eltz.*

Tale of an automobile racer who loses his nerve, but who comes back, this indeed stands high. Cast has feature names and some fresh direction lifts it above the rank and file.

Estimate: Will do.

## "11th Commandment"—Hoffman

*Marion Marsh, Theodore Von Eltz, Alan Hale, Marie Prevost, Gloria Shea, Arthur Hoyt, Lee Moran.*

Tale based on the stories connected with a well-known American fortune, the picture has a title that can be sold and a feature name east. What will be done with it depends on the selling. Marion Marsh and Von Eltz are names that are known.

Estimate: Will need effort.

## "Under the Tonto Rim"—Para

*Stuart Erwin, Verna Hillie, John Lodge, Raymond Hatton, Fred Kohler.*

Western with the usual Paramount outdoor splendor and good direction. Stuart Erwin is a name that doesn't often appear in the westerns, so all in all this does look promising.

Estimate: Use the Erwin name.

## "Pleasure Cruise"—Fox

*Roland Young, Genevieve Young, Ralph Forbes, Herbert Mandin, Una O'Connor, Minna Gombell, Theodore Von Eltz, Arthur Hoyt.*

It looks swell but outside of that "Pleasure Cruise" will probably prove an in-and-outer. Direction tends toward the class style, which should result in another handicap as far as mass houses are included. Story is of a husband following his suspected wife and trivial all the way.

Estimate: More film.

## "Shriek in the Night"—Allied

*Ginger Rogers, Lyle Talbot, Purnell Pratt, Arthur Hoyt, Maurice Black.*

M. H. Hoffman, who delivered "Thirteenth Guest," has another good grosser in "Shriek in the Night." Cast has the same leads, and with a title that is intriguing this programmer should do its own share of business at the box office. It's worthy of good rating.

Estimate: Okay.

## "Sweepings"—Radio

*Lionel Barrymore, Gregory Ratoff, Eric Linden, Gloria Stuart, William Gargan, Alan Dinchart, Helen Mack, Lucien Littlefield.*

It appears as if this version of a well-known novel has turned into a two-part picture, Lionel Barrymore and Gregory Ratoff taking all the honors. The show, rather lengthy, is meaty enough to attract attention, and for those who like their pictures that way should prove attractive. This picture will have to be sold; it doesn't have anything in it that will make it spread like wildfire.

Estimate: Commendable.

## "Pick Up"—Para

*Sylvia Sydney, George Raft, William Harrigan, Lilian Bond, Gail Patrick, Charles Middleton.*

Programmer that carries a lot of weight, a theme that will appeal to the masses and a good title, and one that is likely to prove a box-office gem. Novel had a wide sale, and the Schulberg treatment has resulted in an agreeable bit of screen entertainment.

Estimate: Satisfactory.

## "Strictly Personal"—Para

*Marjorie Rambeau, Edward Ellis, Dorothy Jordan, Eddie Quillan, Louis Calhern.*

Familiar tale of the folks who want to go straight and are blackmailed by a scoundrel who wants the gal and naught else. However, a reporter loves her and saves the day. Not the picture, however. In most spots, it will be just more film.

Estimate: Picture, that's all.

## "Strange People"—FD

*Hale Hamilton, John Darroze, Gloria Shea, Wilfred Lucas, Lew Kelly, Michael Visaroff.*

Mystery thriller with the usual murders thrown in and liable to hold interest. Unfortunately, cast hasn't many names in it. With more feature strength, the result would have been better.

Estimate: Program.

## "Today We Live"—MGM

*Joan Crawford, Gary Cooney, Robert Young, Frauchel Tone, Louise Closser Hale.*

War story, two fellows, a brother and his sister, plenty of romance to boot and the Crawford-Cooper name line-up which insures healthy box office. The picture will pull as well as the other Crawford pictures, so in this case it will just be a question of how close to house records the picture will come.

Estimate: In.

## "Mazie"—Plymouth

*Dorothy Lee, Lee Moran.*

Pleasant and inconsequential tale that won't cause any complaints, but which won't draw any too much attention. Inde show that has the benefit of a name that most people will remember, it shapes up as just what it was intended to be, another picture.

Estimate: So saith.

## "Hell Below"—MGM

*Robert Montgomery, Walter Huston, Madge Evans, Jimmy Durante, Eugene Pallette, Robert Young, Edwin Styles, John Lee Mahin, David Newell, Sterling Holloway.*

No question but that "Hell Below" has a chance at the records "Hell Divers" made. True, the star quality isn't present here, but the exploitation divisions are numerous, and the romantic angles are a bit more emphasized. This time the submarine division gets a play, and the result is a finished picture, entertaining everywhere.

Estimate: No trouble.

## "Cohens-Kellys in Trouble"—U

*George Sidney, Charlie Murray, Maureen O'Sullivan, Andy Devine, Frank Albertson, Jobyna Howland, Henry Armetta.*

No need to discuss the merits or demerits of this one. Where the Cohens and Kellys are liked, this one will prove no exception. Along the same lines as the other Cohen-Kelly episodes, "Trouble" will certainly do as much as the others at the box office.

Estimate: And that's that.

## "Be Mine Tonight"—U

*Jan Kiepura, Magda Schneider, Sonnie Hale, Edmund Gwenn, Betty Chester.*

One of the best of the importations and easily able to rank with the better American musicals. Local product can't touch it for scenery and natural surroundings. Kiepura has a voice that isn't easily duplicated here, the direction is light and result is an amusing, interesting comedy. In short, if the audiences come in, they'll be pleasantly surprised and happy.

Estimate: Worthy.

## "Out All Night"—U

*Slim Summerville, Zasu Pitts, Laura Hope Crews, Shirley Grey, Alexander Carr, Rollo Lloyd, Mae Busch.*

Appears as if this new combination means additional attraction at the box office and "Out All Night," should, then, hold its own. As long as audiences want to laugh, Summerville and Pitts will provide the necessary ammunition. The big city audiences may not go out of their way, but when the smaller towns play this, it will gross nicely.

Estimate: Rather nice.

## "Humanity"—Fox

*Alexander Kirkland, Boots Mallory, Irene Ware, Ralph Morgan, Noel Madison.*

Tear jerker about a father physician whose son threatens to go off the straight and narrow before he finds the light. "Humanity" is just another of the program variety Fox is delivering and which are lightweights as far as the box office is concerned. Title could be applied to a big show. This episode, of course, isn't.

Estimate: Picture, that's all.

# Bright shining faces . . .

---

... but the same old friendly and intimate news coverage  
... the same fearless editorial principles  
... and the same constructive policies that have carved their niche in the industry ... and made them "*The Pride of the East Coast*"



**1918 — JAY EMANUEL PUBLICATIONS — 1933**

*Published by an Exhibitor for Exhibitors*

# IS IT REAL?"

(or is it wax?)



Real things to be real  
happy about:

Mar25'33 b.c.

**BEER**  
**REOPENED BANKS**  
**SPRING** (*is here.. see almanac*)  
and

# **HARRY LANGDON'S**

GREAT COMEBACK

"The Big Flash" and "Tired Feet" gave it a big start. The critics are still cheering over "The Hitch-Hiker." Now Harry goes to a museum, where the figures are wax but the fun is real, and gives you the best yet ...

# **"KNIGHT DUTY"**

For real laughs and real profits, play

**HARRY LANGDON**

in

# **MERMAID COMEDIES**



Educational Pictures

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The  
NEW  
YORK  
STATE

In this  
issue:

Exhibitors Still Ask Operator, Rental Adjustments

# EXHIBITOR



A Jay Emanuel Publication

Vol. 5—No. 15

NEW YORK, APRIL 10, 1933

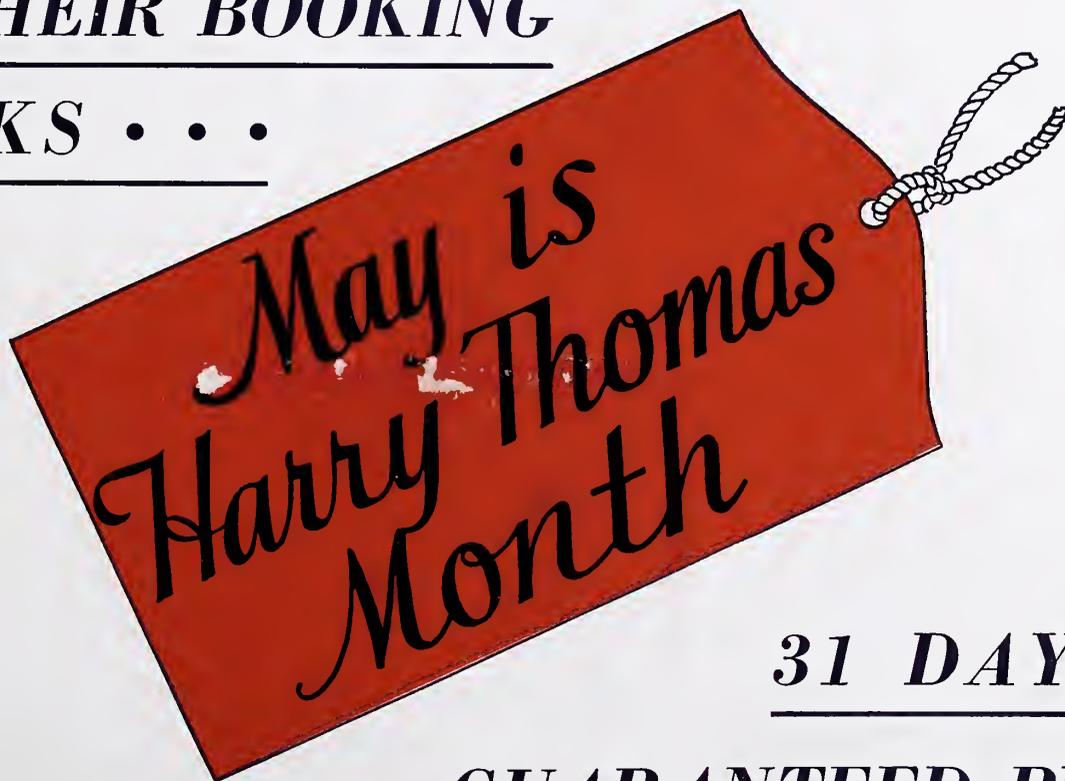
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SMART SHOWMEN

WILL TIE THIS TAG

TO THEIR BOOKING

BOOKS . . .



31 DAYS OF

GUARANTEED PROFIT

with FIRST DIVISION PICTURES!

Feb. 16, 1933

THE *Hollywood* REPORTER

Sydney Cohen Ba  
In Operating

# 'AUCTION IN SOULS' GOOD; 'LIFE OF JIMMY DOLAN' FAIR

## Nagel, Hyams and Schertzinger Tops

"AUCTION IN SOULS"  
KBS

Direction .....Victor L. Schertzinger  
Original by.....Eugene O'Neill  
Adaptation.....F. Hugh Herbert  
Screen Play.....Warren Duff  
Photography.....Arthur Edson  
Cast: Conrad Nagel, Leila Hyams,  
Tommy Conlon, Claire Windsor,  
Stanley Fields, Alexander Carr, Fred  
Kohler, Three Ambassadors.

Heres' a picture that can stand on  
its own feet as a good old-fashioned  
melodrama, ably done by a director  
who knows his business, and an intel-  
ligent cast.

It's a top-notch among indepen-  
dent pictures, and an excellent finale  
for the KBS combination, which has  
already rung up several worthwhile  
productions in the course of its brief  
career as a producing company.

As a story, it's one of those table  
d'hote affairs that sets everything  
imaginable before the customer in the  
way of situation and incident. That's

Beginning in the leisurely but color-  
ful atmosphere of a tent stock com-  
pany, the picture winds up in a wild  
but convincing burst of melodrama on  
the grounds of a circus during the  
night show, when an elephant goes  
berserk, sets the big top on fire, and  
there's hell to pay before everything  
ends happily.

On the way to the circus, the story  
takes to the air, with several se-  
quences in a modern broadcasting sta-  
tion.

From which it may be gathered that  
"Auction In Souls" is skirting the  
ragged edge of hokum melodrama  
of the time. That is doesn't go over  
the edge is due to Victor Schertzin-  
ger's direction. Time after time he  
takes the curse off a situation that  
would have sunk a less able director.

The circus sequence is played for  
all it is worth, as are the other pivotal  
situations in the picture.

Conrad Nagel and Leila Hyams are  
standouts in their roles. Tommy Con-  
lon as the boy is a vividly real young-  
ster. Stanley Fields delivers a rough-  
neck masterpiece as the head of the  
stage crew and Nagel's loyal friend.  
Claire Windsor clicks decisively as the  
fickle wife, but though her part is

The title is a dud. A microscopic  
analysis of the story would fail to  
show any more reason for calling it  
"Auction in Souls" than "The Star-  
Spangled Banner" or "How Hove You  
Been?"

Any live exhibitor can give this one  
both barrels and be sure of sending his  
customers home satisfied.

Polo Players Will  
Race At Caliente  
"THANK YOU"

Cast and Direction  
Good; Story Weak  
"THE LIFE OF JIMMY DOLAN"  
Warner Bros.

WE HAVE CHANGED  
THE TITLE TO -

# "The CONSTANT WOMAN"

from the play  
"RECKLESSNESS"

by EUGENE  
O'NEILL

featuring  
CONRAD NAGEL-LEILA HYAMS  
CLAIRE WINDSOR



RELEASED IN  
U.S.A. THROUGH  
FOX FILM CORP.



# The New York State EXHIBITOR

Issued on the Tenth and Twenty-fifth by

**Jay Emanuel Publications, Inc.**

219 North Broad Street, Philadelphia, Pa.

1600 Broadway, New York City

Washington, D. C.

JAY EMANUEL

*Publisher*

PAUL GREENHALGH  
*Advertising Manager*

HERBERT M. MILLER  
*Managing Editor*

Circulating in New York State and Northern New Jersey.

Subscription: \$2.00 for one year; \$3.00 for two years.

Publishers also of THE EXHIBITOR, of Philadelphia, and THE NATIONAL EXHIBITOR.

Official organ of the Motion Picture Theatre Owners of Buffalo Zone.

All editorial and business communications should be addressed to the Philadelphia office.

Vol. 5, No. 15

April 10, 1933

## They Who Get Slapped

THE first important test of exhibitor organization has passed. Groups of theatremen who have asked for blanket reductions have been refused with the ultimatum that individual exchange managers will take care of needy cases. The producers, frankly, state they will not give sweeping reductions. Individual requests will be handled.

It is not the purpose here to consider whether or not there is any collusion between producers even though it seems odd that all the distributors should think of cutting 50 per cent at the same time. That the producers are acting collectively in the matter of film adjustments is also no business for this column to consider. Even the speed with which all exchanges of a zone know what percentage business is done by exhibitors will not be discussed. What this department is primarily concerned with is the slap given exhibitor organizations.

The exhibitor, supposedly, is not expected to be concerned with the savings in distribution costs, in the economy of heavy cuts, etc. That, it appears, is the distributors' savings and not to be passed on.

It is interesting, too, to note that at the time when some exhibitors are staggering as a result of lack of organization strength, others are closing their doors because of the unions' stand in various cities. What better example can theatremen have of the value of organization than the above? The unions will settle their differences. That is beside the question. But why should exhibitors keep their houses open on one side and close on the other?

The argument has been advanced that if independent exhibitors close their doors because of the film situation (it is admitted that the circuit houses will keep open because their product deals are generally on percentage and the amount of money owed by chains to exchanges is not for the independent to ask about) the chain houses will grab the business. Why, then, couldn't the independent use the same argument to stay open when circuit houses threatened closings because of the unions? A sidelight, indeed, is the fact that one company's distribution department had to take many cuts because the circuit houses of another company couldn't pay its bill. (Imagine an exhibitor getting that much credit.)

Such a picture could only exist in this industry.

Veteran leaders, Charlie O'Reilly, Abram Myers, M. A. Lightman, M. E. Comerford all do their best—but their organizations, hampered by lack of funds and strength, do not command the necessary fear and respect.

Gone are the demands for a standard contract. Changed are the views of the exhibitors. The theatremen, today, do not ask Sidney Kent, for example, for a new kind of contract. Rather, if they would face the Fox leader, they would say:

"Give us adjustment on the poor grade of Fox pictures we have been getting. Give us relief on the pictures which have not been doing business. Play us percentage without a huge guarantee." What might apply to Mr. Kent applies to others.

The exhibitors will bear in memory the producers' slap in the face. When conditions pick up—when the industry begins to get on its feet again—when exhibitor treasuries are refilled—toss out regional differences. Form a real exhibitor organization.

## Cut Out The Waste

EXHIBITORS and exchange employees who have been feeling the depression and salary slashes should keep their eyes open for the next few months to come to see whether or not Hollywood did save any money during the crisis. The trade should be able to tell whether there is a waste of money in production or whether the purse strings are really tightened.

Star salaries don't show up in production values. Huge sets do. Whether or not these are necessary can be decided when the pictures come through.

A lot of money was spent on "The White Sister." The show will no doubt show a nice profit for exhibitors and the producers. However, profit for the company would have been greater if a huge carnival scene, totally unnecessary, were omitted, or in fact, reduced one-half. This is the sort of thing Hollywood hates to let go. But if economy is the principle of production, carnival scenes and other costly sets which are unimportant parts of a picture, should be forgotten. The story is almost far more important than the clothes the star wears. Human interest is worth more than many beautiful added scenes.

## Cutting Doesn't Pay

IT remains for Sidney Weil, president, the Cincinnati Baseball Club Company, to deliver as convincing an argument against cutting prices as has been seen in many a day.

In a letter, he states:

"Lowering of prices should not be done. When a home team is winning, people come regardless of price, and when they are losing, lower prices will not bring them out. Regarding Ladies' Day in Cincinnati, when a team was winning, we had from 10,000 to 12,000 ladies out. When they began to lose—in spite of the fact that it cost them nothing—only 1,000 to 2,000 came out."

The same principle applies to movies or anything else. If a picture is good, patrons will pay, regardless of whether admission is high or low. When a feature is poor, nothing helps the box office.

Don't cut prices.



## Heard In

**CROSSTOWN**

Warners Monopolize  
the Bookings

IRVING LESSER is now managing director of the original Roxy. . . . He succeeded Harry Singer. . . . Howard Hughes' gangster epic, "Scarface," enjoyed a return engagement on Broadway after a year. . . . Proved so popular that it was held over for a second week. . . . Globe decided to show "Hell's Angels" starting April 10.

A THOUSAND EXHIBITORS are receiving etchings of Ronald Colman. . . . United Artists is sending them out as a tie-up with the star's latest, "The Masquerader." . . . Estelle Schrott is the new executive secretary of the Warner Club. . . . Bob Harvey is now handling exploitation and publicity for RKO theatres.

NAT SALAND threw a buffet lunch recently to celebrate the opening of his Mercury Film Laboratory. . . . "King Kong" has received the annually awarded film Certificate of Honor presented by the Women's Chamber of Commerce. . . . Majestic Pictures franchise-holders held their convention at the Warwick Hotel.

MAX GOLDSTEIN now has the Halsey, Brooklyn. . . . There will be plenty of exploitation in connection with the run of Monogram's "Oliver Twist" when it premieres at the Rivoli on April 12. . . . Tie-ups will include libraries, parent-teachers' associations, jig-saw puzzles, a Postal Telegraph tie-up and "Oliver Twist Day" at several large departments stores.

SAMUEL CHERNOW, previously with Public in Newburg, is managing the Edison for Lee Ochs. . . . Ochs is also planning a new 600-seat theatre, to be named the Midway, for Broadway at 100th Street. . . . Phil Tyrrell has been appointed head booker for Radio City theatres. . . . He has also been an independent agent, and, for the past half year, an RKO franchised agent. . . . Charles Rosenzweig and Lee Marcus have organized a distributing company. . . . Bob Wile is all enthused over "The March of Two Worlds," which B. F. Zeidman is going to make. . . . "Cavalcade" went into the Radio City Music Hall Holy and Easter week after its lengthy two-a-day run at the Gaiety.

WARNERS certainly seem to be cornering the Broadway first-run market. . . . Two weeks ago, besides the Strand, Warner's own house, two other de-luxers played the company's films, the Music Hall and the Rialto. . . . Paramount showed "The Mind Reader." . . . The original Roxy is now running a midnight show every Saturday night. . . . Milt Kusell's brother, Daniel, is the author of "The Party's Over," current stage play. . . . After a month's run, "42nd Street" finally gave way at the Strand to the new Richard Barthelmess vehicle, "Central Airport." . . . Kinematrade, Inc. is releasing a sound version of "Potemkin."

C. W. BUNN, general sales manager, Electrical Research Products, announces that a contract has been signed with the Randforce Amusement Corporation for wide range installations.

LOU SNITZER is handling "The Seventh Commandment." . . . Some film folk

**Monogram Meets**

W. Ray Johnston, president, Monogram, announces that the third annual convention of the company will be held at the Hotel Ambassador, Atlantic City, starting, April 24, and continuing through Tuesday, Wednesday and Thursday. Mike Simmons, director of publicity, will be in charge of arrangements.

were helped out when the Mercantile declared a dividend. . . . The Motion Picture Club beefsteak dinner and wrestling session was a success. . . . First Division scored when "West of Singapore" went into the old Roxy. . . . The local Paramount has slashed its top again, to 75. . . . Abe Vallett is managing the RKO Columbia, Far Rockaway. . . . J. Rochelle is handling the RKO Cedarhurst Central.

ROBERT GILLHAN is now head of the Paramount Ad and publicity council. . . . Arthur Mayer resigned to operate the Rialto. . . . Others in the council include John Flinn, James Clark, Bill Danziger, Rodney Bush, Al Wilkie. . . . The Department of Justice probe into the selling situation here, inaugurated by the Old Roxy management, is proceeding. . . . The legal agitation in connection with the Paramount bankruptcy, much involved, continues.

THAT WAS QUITE a benefit at the Hippodrome, April 2. . . . Show was staged for the New York Stage Relief Fund and the victims of the recent California earthquake. . . . Capitol also was the scene of a special midnight show for Roosevelt swimming pool fund. . . . Monogram's "The Phantom Broadcast" was very well received at a screening last week. . . . Company has another of its features slated for the original Roxy, "Jungle Bride." . . . Pickets parading in front of theatres employing Empire State operators have been called in by Local 306.

JAMES H. MacFARLAND, formerly of the Fox publicity department, is now in charge of publicity for the Rivoli Theatre. . . . He succeeds Bob Long, engaged in field exploitation for United Artists. . . . Motion Picture Club celebrated the return of beer with a "Beer Night and Entertainment." . . . The original Roxy is getting three Fox productions. . . . Recent RKO theatre shifts are as follows: Warren Bartlett is now managing Orpheum, Brooklyn, replacing Fred Cuneo. . . . Jack Leff is managing the East End. . . . Leff and Meyer are planning to reopen the Benfenson Theatre, for Easter. . . . Greeley Square Theatre, formerly Loew's, will open again shortly. . . . Wide-range sound systems are being installed in both the 7th Avenue Roxy and the Fox Brooklyn by Western Electric. . . . Carroll F. Pierce is in charge of publicity for Arthur Mayer at the Rialto.

"M" FRITZ LANG'S dramatic masterpiece, now playing the Mayfair, enjoyed such box-office success that the management has decided to continue its run indefinitely.

BORO HALL AND CUMBERLAND, Brooklyn, have closed. . . . A fire did a lot of damage to the Idle Hour Hamburg, N. I. . . . A. Peshkin, who had the Colonial Brooklyn, has the Newark De Luxe. . . . Mocat Amusement Corporation is operating the Subway, Brooklyn. . . . Hungarian Playhouses Inc., has the Tobis. . . . While Jacobs and Satz have the Pelham, Pelham. . . .

Mt. Prospect Theatre Corporation has the Newark house of that name. . . . Nick Pesce operates the Brooklyn Paragon. . . . Morris Marks and John Firavanti have the Dunden, N. J. theatre.

LOU SNITZER has appointed Charles Schwerin as sales manager of Northern Film Corporation, roadshowing "The Seventh Commandment" in New England, Delaware, Pennsylvania, Ohio, Maryland, District of Columbia, Virginia, West Virginia, Kentucky and Maryland. . . . Booking on "The Seventh Commandment" are being negotiated on a percentage basis only.

HERMAN WACKE, pioneer exhib, died last week. . . . Whatever it was, the idea of parading up and down in front of closed Broadway theatres drew a lot of attention. . . . Exhibs who could remember when the stock went on grieved when the Paramount stock was taken off the local exchange. . . . So did others. . . . Some exhibs pulled "Maedchen" dates when the anti-Hitler agitation grew hot. . . . Arthur Newman is with Beverly Hills.

FIFTEEN YEARS AGO. . . . Brooklyn Exhibitors' League held meeting. . . . John Manheimer presented William Brandt, president, 1916-17, with a gold octagonal shaped watch. . . . Every exhibitor in Brooklyn was asked to contribute \$25 to defray costs of fighting adverse legislation. . . . F. I. L. M. Club with I. E. Chadwick president, as toastmaster, held dinner. . . . Mutual Exchange opened. . . . Permission was granted to B. S. Moss, to build playhouse at Broadway and 181st Street. . . . Alhambra Theatre was under construction.

**Walsh Awarded \$83.33**

Frank V. Walsh, Park Theatre, Newburgh, secretary, New York Allied, was struck on the jaw and knocked down by a patron in a night throng whom he had requested to keep in line before the ticket window. Walsh landed on his head and was rendered unconscious. He sustained a concussion of the brain, and has been given an award of \$83.33 in Workers' Compensation Court.

**Little Wins Suit**

Thomas J. Little has won his suit to restore his membership in Local No. 637, I. A. T. S. E. Judge John T. Loughran so decided in an action brought by him against David Sherry, president of the local.

Little, a resident of Kingston, was represented by Arthur B. Ewig. Court held that proceedings against Little were instituted and conducted in bad faith.

**Beer Gardens Up**

At least one theatre won't have any trouble turning into a beer garden. Mardi Gras, Coney Island, built for that purpose, is expected to take advantage of the 3.2 change, but as yet no evidence of the two other beer movie palaces, now closed, opening up is apparent.

Lee Ochs and Cocalis and Springer were first rumored interested in beer gardens, with the former reported angling for the open air palaces erected and operated by Local 306 during the union tiff.

# Relief in Form of Operator and Rental Cuts Still Exhibitor Hope

## Big Coast Meeting

Following a meeting held at the offices of the Motion Picture Producers & Distributors of America, Inc., it was announced that the head of most of the leading companies and Will H. Hays would attend the forthcoming annual meeting on the coast, which takes place in Hollywood this week.

Among those who will make the trip to the Pacific Coast for this occasion are: M. H. Aylesworth, R. H. Cochrane, Harry Cohn, Will H. Hays, Sidney R. Kent, Nicholas M. Schenck, Harry M. Warner and Adolph Zukor.

## Heard In

### 44TH STREET

Buxbaum Travels —  
Randel Sighs.

By Daniel R. Klein

THEY'RE GETTING ALL READY for the Eddie Schnitzer Inauguration Drive up at Columbia. . . . Drive starts April 15 and lasts till May 31. . . . Another recent appointment up at Columbia is that of Irving Wormser to the post of short subject sales manager. . . . Names of the various salesmen at the exchange are now gracing the doors. . . . Louis Geller returned from the sunny clime of Florida. . . . Harry Roth's daughter, Rosabelle, was married March 26 to Edward Lachman. . . . Bride's father is the owner of Lyon's and Jersey Theatres, Morristown, N. J., and the Summitt, Strand and Lyon's, Madison, N. J.

APRIL will be a big month for the First Division exchange, with ten features slated for release. . . . Among them are seven Monogram productions, namely, "West of Singapore," "The Fighting Champ," "Oliver Twist," "Jungle Bride," "Diamond Trail," "Lucky Larrigan" and "Crashing Broadway." . . . Three others are "Forgotten," "The Intruder" and "Strange People." . . . Alfred Green is in New York and is getting ready to open a chain of theatres. . . . Leo Abrams, Universal exchange head, has booked "The Radio Murder Mystery," Universal short, into the Rivoli starting April 12. . . . "Oliver Twist," First Division release, begins its Broadway first-run at the house on that date. . . . Douglas Leishman has resigned from Universal. . . . Pat Garyn, who resigned last week from National Screen, recently was down with a bad attack of grippe. . . . Leon Herman, upstate representative for United Artists, is organizing a baseball team of up-state salesmen. . . . He has a number of open dates, and suggests that any similar aggregation in the industry get in touch with him to arrange some games.

HAROLD CARLOCK, formerly with Educational World-Wide, is now Brooklyn salesman for the Fox New York exchange. . . . Miss Dorothy Heyman is now secretary to M. Kleinerman, Exhibitors' Film Ex-

## Theatremen Heartened by Reports from Other Sectors—Local 306 Plans New System for Houses Here—No Collective Bargaining

"Give us relief"—is still the cry of local exhibitors as they seek reductions and adjustments from local unions and exchanges.

## Protest Proposed New Building Code

### Committee Thinks Theatre Construction Setback Likely

The proposed new city building code is being enveloped by a wave of protests. The code, subcommitted to the board of aldermen, has the Hays offices and a committee headed by T. W. Lamb, to indignant protest.

The committee's protest points out that the new code would cause a setback in the theatre construction.

One of the sections of the new code which prompted the protest calls for restricted marquee space. This section, it is claimed, "attempts radically to cut down the useful protection area as well as the possible limits of the advertising space of marquees."

The committee further explained that "new theatre construction, of the latest types would experience a severe setback" for the reason that the code calls for a "sort of an ideal 1,300-seat multiple balcony type of theatre," which, it is claimed is neither scientific nor logical.

A further objection was made to the wording of the proposed code.

The committee, in addition to Lamb, includes E. H. McFarland, Fox; H. Moskowitz, Loew's, Inc.; A. S. Dickinson, M. P. P. D. A.; John G. Schneberger, Paramount-Publix; Arthur J. Beline, RKO, and Herman R. Maier, Warner.

change. . . . Shorts are being sold together with features at the Columbia exchange now. . . . Other bits of news from this exchange have to do with the recent resignation of Jerry Herzog and Alec Weisman. . . . And with the continuation of Sol Trauner as assistant branch manager under Eddie Schnitzer. . . . Eddie Mullen, office manager, United Artists exchange, is back on the

(Continued on page 15)

## Fox Receivership Off

Petition for a temporary receivership for Fox was withdrawn last week by Benjamin Schellenberg, stockholder.

A conference led to the dismissal of the petition. Fox is declared to be in a better financial condition than in many moons.

Heartened by reports from other sections that adjustments are being given, local theatremen hope that exchanges here will fall in line. In some needy cases, it is generally accepted that adjustments on product are being given.

As far as the operators are concerned, the situation varies according to the sector.

Disagreement between theatre operators and union projectionists in Jersey City over a proposed slash in pay was still in deadlock April 4. In two independent houses, Majestic and Cameo, union projectionists were replaced by non-union men, April 3, and city police guarded the houses. At the Orpheum and Orient, and at Loew's, Stanley and State, chain house operated by Loew, Warner and Skouras respectively, deadlock continued. Operators at the inde houses were asked to take a 30 per cent cut; at the chain houses (de luxe), a 25 per cent cut for five months, which would cover the summer, when, the managers claim, revenue slumps.

Syracuse, late last week, looked to the resumption of direct negotiations between theatre unions and executives of four major circuits for any adjustment of wage refund differences which closed city's six first run theatres March 17. Unions felt meditation hint should come from home office officials. Mediation with the local chamber of commerce was out. Latter body took stand that unions could be asked to make concessions. Stagchands union charged circuits with discriminating against Syracuse, and charged there was a "nigger in the woodpile!"

In Buffalo, Mike Shea is still negotiating for a slash.

## Rochester Optimistic

Co-operative attitude in Rochester bids fair to bring about a compromise of theatres and unions in move for wage cuts for stagehands and operators. Both first-run houses and neighborhoods are working for the pay slice. Union men know the difficulties under which theatres are operating and they are inclined to compromise, although unwilling to take the full 25 per cent cut.

Manager Eddie Melniker, Loew's, is head of the committee negotiating for the theatres, Charles Cole is acting for stagchands and William Holmes for projectionists.

Local 306, through an official spokesman, has announced that all theatres in Greater New York are being reclassified as to the wages they must pay operators.

From the standpoint of its effect upon the motion picture exhibiting industry in Greater New York, the last development is paramount in significance. Upon it depends whatever "relief" the theatres will get from what they have described as ruinous rates forced upon them by their organized pro-

(Continued on next page)

## Heard In

**BUFFALO**

The Bowlers Have Quite a Time

By Mary Ann

FILM ROW extends sympathy to Lou Blumenfeld, Fox office manager. . . . His mother was killed in an auto accident. . . . Also to Bertha Seelbach, Universal book-keeper, whose father passed away. . . . Ben Smith, with Standard, covering Syracuse, has resigned. . . . Louis Isenberg, manager, New Ariel Theatre, Buffalo, is reported doing nicely after his tonsil operation. . . . Leo Murphy, salesman, RKO, won a jack-pot. . . . RKO screened "Christopher Strong" this week. . . . Safe, Empire, Syracuse, was blown. . . . \$400.00 taken. . . . Theatre changes, M. O. Korpolski has re-opened the Colonial, Niagara Falls. . . . Liberty, Lackawanna, is re-opened by A. Moses.

ONE OF THE HITS at the Buffalo is the baritone solo by Meyer Balsam. . . . Long Tack Sam, who appeared at Shea's Buffalo Theatre, is very much interested in the motion picture business. . . . Side line, is motion picture exhibiting in Shanghai, where he operates the Nanking. . . . Benny Darrow has been in town assisting the Shea publicity staff in exploiting "Gabriel." . . . Bill Brereton, Shea exploitation, is sporting a new sedan. . . . Shea theatres are planning a big spring season list of attractions to start the Easter days. . . . Joe Weinstein, booker, Shea offices, is blossoming out in the newest shades in everything in wearing apparel. . . . "King Kong" was held over at the Great Lakes. . . . Aided, of course, by the swell exploitation and publicity campaign put over by Charles B. Taylor and members of Shea publicity forces. . . . Robert Murphy, manager, Hippodrome, is now to be found each morning following the little white pill over the links. . . . George Mason, Century, seems to be taking on more weight. . . . Buffalo theatres are looking forward to better business. . . . All the Shea theatres helped the Catholic Charity Drive by running trailers. . . . Same will be done for the Joint Charities Drive. . . . Walter Morris, manager, Bellevue, Niagara Falls, put over a big campaign on "42nd Street."

MESSRS. APRILE & FISHER have closed the Forman, Warsaw. . . . Rose Martina has taken over the Family Theatre, Mt. Morris. . . . F. M. Harvey has taken over the Family Theatre, Attica, from M. Graff. . . . Broadway, Buffalo, is closed indefinitely, operated at time of closing by M. C. Krystaniak. . . . C. Meachum has resigned as manager, Ridge, Lackawanna. . . . Madelon Morad, daughter of owner, will manage. . . . Colonial, Depew, operated by Orville, Tate, closed. . . . Jim Cranides is now operating the Palace, Lockport, formerly operated by C. Dickinson, Jr.

RKO DISPUTE that Fox is the champion bowling group of film row. . . . RKO-ites have challenged Fox. . . . They want Fox to post a big side bet. . . . Read the story from Harry T. Dixon, RKO branch manager.

Dear Marion:—

I notice that the last issue of the NEW YORK STATE EXHIBITOR carries an article from the Fox office that they beat RKO bowling. For your information and to clarify the situation we were to bowl Fox for \$5.00 a game and when the time came to play there was an epidemic of the cramps. The boys just couldn't take it. So far as the players are concerned, Samson is not on the Fox team—neither is Dickman or Blumenfeld. We wish they were, because then the RKO team would have the Fox exchange one hour after we started to play.

**Skouras Changes Mind**

Staff of the Rockland Theatre, Nyack, under Manager Hugh Flanagan, were engaged in packing up equipment preparatory to moving to the Broadway when a message arrived from Skouras Brothers' headquarters saying the change would not be made. Belief is that Skouras interests got reduction in rental they asked for, or at least a substantial cut.

## Heard In

**HUDSON VALLEY**

Sameness Called Evil of the Business

By Ike

PEEKSKILL PARAMOUNT had a High School Night. . . . Park, Hudson, made trial of German film. . . . Strand, Newburgh, Harry Friedman, manager, has dropped to 10 cents matinee and 15 cents night for adults under coupon plan. . . . Peekskill Theatre awarded lamps through tie-up. . . . Academy, Publix, Newburgh, has added third day for vaude. . . . Organized unemployed in Kingston obtained through former Mayor Palmer Canfield the use of the Walter Reade Broadway house for a benefit. . . . None of Publix houses so far affected by receivership and bankruptcy.

HUDSON STAR has Community Buyers' Department, with several merchants participating. . . . Among their "ads" each week appear license numbers of four Columbia County automobiles picked at random in streets. . . . New owners of Hudson, formerly Playhouse, Cold Spring, are Philip and Marvin Eisenberg. . . . Historic village of Fishkill lacks a theatre, and Reformed Church, as community enterprise, has begun putting on pictures. . . . State, Poughkeepsie, put on fashion show in co-operation with local women's wear house. . . . Paragon, Beacon, staged Girl Scout benefit.

**Schine in Glens Falls**

Schine has taken over the Rialto, Glens Falls, from J. A. Fitzgerald, which brings two chains into the city, Publix also having the Paramount Theatre. Lively opposition is anticipated as there are four first-run houses, Rialto, Paramount, Empire and State.

We have already beaten Universal and we stand ready to play any team for any amount of money any Saturday afternoon. This is authentic. Now let some of these hard-working would-be bowlers get in touch with us and we will "take" them and give you the proper information after the game. I hope someone answers this letter.

Very truly yours,  
HARRY T. DIXON.

JACK BERKOWITZ booked "Oliver Twist" over the entire Schine Circuit, and with Al Hayman to play the latter's Lafayette Theatre.

FIFTEEN YEARS AGO. . . . Al Sherry became manager, Arcadia, Matt Whitham, manager, Allendale, organized a Parents' and Guardians' Club. . . . T. C. Montgomery, manager, Triangle, reported business good. . . . Shea Amusement Company took over Shea Theatre Company and Shea Hippodrome Company.

**CUTS**

(Continued from preceding page)

jection booth employees. The major motion picture circuits have asked for a 50 per cent wage reduction, but the fact of the matter is they do not expect to get it.

Local 306 officials are outspoken in their opposition to any such drastic salary cut.

What they are willing to do, and what, indeed, they are engaged at the moment in doing, is to classify all theatres on the basis of their earning power, cutting across circuits and independents regardless of any existing demarcation.

Manhattan Playhouses is the latest to go over to Local 306, with others expected to follow.

**Sidney Open**

In Sidney, village fathers passed the Sunday movie ordinance, allowing pictures between the hours of 2 and 5 and after 8 o'clock.

All ministers asked that the hour of the evening performance be shifted to 9. Manager T. A. Webb, Smalley, Sidney, postponed the opening of the Sunday schedule until April 23.

**"Cat" Shot**

Because "The Cat and the Fiddle" stage show was closing its tour in Albany, March 25, M-G-M, which has bought the picture rights for Ramon Novarro, sent a technical and camera crew of 28 men to Albany to photograph the stage production for later reference in Hollywood.

M-G-M rented the Capitol Theatre from W. W. Farley, owner and Schenectady exhibitor, for the morning and afternoon of Friday, March 24, and installed its camera, sound and light equipment. Shooting cost around \$9,000.

**Catskill Open**

Catskill people at the spring election voted Sunday movies by a majority of 821. A year ago they voted adversely by less than 100. Petition which did the trick was presented by George C. Abramson, Community Theatre. Total proceeds of first Sunday show is to go to charity.

**Garyn Resigns**

Pat Garyn, who resigned this week as general manager of National Screen service is one of the best-known film men in the industry.

He has no immediate plans. He intends vacationing in Florida for a month, but meantime has taken office space in the Canadian Pacific Building, Suite 533, 342 Madison Avenue. Upon his return from the south next month, an announcement of his plans may be expected.

**Plug Economy**

Economy in motion picture production and exhibition will be the keynote of the meeting of the Society of Motion Picture Engineers to be held at the Pennsylvania Hotel from April 24 to April 28, 1933, according to O. M. Glunt, chairman of the papers committee.



# YOUR THEATRE

A MONTHLY FEATURE  
OF  
JAY EMANUEL PUBLICATIONS, INC.

## USE THE AIR TO HELP YOUR THEATRE

**N**OW is the time to harness the power of radio to arouse greater interest in motion pictures. My weekly Philadelphia broadcast, over WIP, 10.30 Monday evenings, is dedicated to one purpose; that of helping the box office. Publicity is frowned upon and commercialism reduced to a minimum except to direct listeners-in to attend picture theatres more frequently than they do currently.

If producers, who have the facilities to provide the kind of programs which will bring more people into theatres, will not co-ordinate upon a centralized, infallible idea, theatre exhibitors should not be deterred. Wherever there is an exhibitor in a town with a small or large broadcasting station he should get someone to broadcast a short, very interesting air session, once each week. If you concur in our opinion we suggest you borrow our slogan which concludes each broadcast: "AFTER DINNER, LEAVE THE DISHES IN THE SINK AND TAKE YOUR FAMILY TO THE MOVIES AT LEAST TWICE A WEEK."

To guarantee a listening audience why not offer an 8x10 still to each one who will write for it, naming the star, the title of the film and the theatre in which it will be presented. Stills sell at ten cents in exchanges, but if you contact the publicity director of the picture company and explain your plan you will get them in small quantities at from four to six cents each. If you want a sample copy of one of our broadcasts we will mail one upon request. Let us begin converting the invaluable service of radio toward theatre box offices instead of gnashing our teeth at it. Maybe when the film producers discover the potentiality of radio, if properly used, they will begin to utilize it collectively for the good of the entire industry. If one company alone attempts the job it will be a dismal failure because of its selfishness to "plug" its product even when the product does not warrant it. In the meantime, Mr. Exhibitor, use radio, but use it judiciously and without paying for the time.

Make the slogan:

AFTER DINNER, LEAVE THE DISHES IN THE SINK AND TAKE YOUR FAMILY TO THE MOVIES AT LEAST TWICE A WEEK, the principle of your broadcast.

It is not difficult to figure out how much help to theatres an additional visit of patrons will mean.

To sum up: The radio can be made a real friend to the industry. Use of intelligently prepared material will result in an interesting broadcast and an asset to any house. Get on the air to help the theatre. It is possible.

SMART SHOWMEN WILL  
SAVE EACH ISSUE FOR  
FUTURE USE AND REFERENCE

ELI M. OROWITZ  
EDITOR

VOL. 1 NO. 2

April, 1933

# ORCHIDS AND SCALLIONS

## A REVIEW OF SALES AIDS

\* INDICATES an orchid, a bit of praise or some favorable mention on the sales aid considered.

\* To Bob Sisk and Barrett McCormick, of RKO-Radio, and their aides for the "King Kong" press book, which creates a new high standard. Reproduction of the 24-sheet, to serve as a cover, enables theatres to use it for lobby or foyer advance displays. . . . New size six-sheet reproduction is again something for nothing and more attractive than anything a painter will create. . . . Plenty of workable, usable exploitation material to be adapted locally for an attraction which will fill any theatre in any city in the country . . . but sell it. . . . Where you have plenty of lobby space or outdoor possibilities, you can choose one or more displays from the six listed on page four. . . . Pages 7 and 8, under the heading of Special Newspaper Feature Section, provide any theatre with sufficient material for a tie-up with each newspaper in a city without conflicting upon one another. . . . The 22x28-panorama window display, at 9 cents, is a revelation, and so are practically all of the other cut-outs listed on page nine of the press book. . . . Lithos, shown on the next two pages are darbs—incomparable attraction-getters. . . . Herald, swell. . . . DON'T miss the announcement of the "King Kong" ballyhoo record on page sixteen. . . . It's a knockout, and the fellow who handled it did a showmanship job. . . . In fact, it is so good that five out of the six major broadcasting stations in Philadelphia used it gratuitously in a tie-up for the Philadelphia premiere. . . . If there is not a broadcasting station near you . . . get a truck and send out that sound with appropriate banner announcements. . . . Subsequent runs in a territory might get together and buy radio time, with individual announcements to follow. . . . This ballyhoo record WILL send radio listeners to your theatre to see "King Kong." . . . If you never stopped to read a press book, take "King Kong" home about five Sundays before your opening date and get yourself an education. . . . Layout your campaign and do it. . . . Think of campaign you executed and then present an entirely new one for "King Kong." . . . Receipts and profits will warrant all your efforts.

\* To Charlie Einfeld's gang of Warnerites in manufacturing an inexpensive press-book on "The Keyhole," in which is served at least two individual and effective ideas for the theatre, specializing on lobby or foyers; outdoors; newspapers and radio. Most press-books are incomplete as far as the general run of theatres is concerned, because one major idea is included and, therefore, does not lend itself for majority adaption. If you are playing this Kay Francis vehicle, don't book it and just forget it. . . . Please don't put this one in cold. It deserves a real sales campaign from the box-office standpoint only.

\* To Bill Danziger and others in Paramount for the frozen-ice lobby display on "Terror Aboard." . . . The ice angle naturally conveys a thrilling slant which inspires a curiosity on the part of prospective patrons to see the picture. . . . The newspaper murderer solving stunt on page three is a natural, especially with radio listeners-

### APRIL ORCHIDS TO

**Bob Sisk, Radio**  
**Charlie Einfeld, Warners**  
**George Brown, Columbia**  
**Joe Weil, Universal**  
**Bill Danziger, Paramount**  
**Bill Ferguson, M-G-M**  
**Hal Horne, United Artists**  
**Mike Simmons, Monogram**

in being fed mystery thrillers nightly on the air. . . . They think they are expert pseudo-Sherlock Holmes—so let them try out their deduction powers and then come to your theatre to see how right or wrong they can be.

\* To Einfeld's crew for the eight-page press-book on Bobby Jones' new series of shorts, entitled "How To Break 90." . . . Not much interest in golf last Summer, comparatively due to depression, etc., but clubs are being oiled and irons sand-papered for the coming season. . . . Every golfer is a potential ticket buyer, but if you just throw it in as another short. . . . That is all it will be. . . . A money-making short in conjunction with a mediocre feature may mean business and profit.

\* To George Brown and his Columbians for the "Mussolini Speaks" press-book. . . . Mussolini is front-page copy and will appeal to non-Italians if properly and effectively retailed. . . . The trouble, we imagine, will be the temptation to sell the picture to Italians for forget the regular patronage. . . . If you do, there will be no profit. . . . Get front pages of your own daily newspapers and plaster them or combine them into an interesting lobby display. . . . Prospective patrons read the stories and the display reminder will practically cinch the sale. . . . Use a small ad in the Italian dailies in return for a reader, and cut five times the size of your paid ad. . . . The front-page cover merits its use after the figure of the subject has been cut out. . . . The pictorial tabloid, outlined on page ten of the press book, will get you money. . . . We don't usually care for tire covers, but on this picture, okeh, except paint out the six lines under the title and replace with name of theatre and opening date. . . . Tire covers must be caught at a fleeting glance. . . . Lowell Thomas' name not important enough on this . . . except English

interpretation feature. . . . The lithos—100 per cent box office.

\* To Joe Weil, Universal, for his usual contribution of exploitation angles and in particular on "Destination Unknown." . . . The half-tone combination cover of the press-book is worth a paste-up in your lobby display. . . . One dozen individual stunts.

\* There is a fairly good, inexpensive plan in "The Big Cage" press-book for a matinee builder-upper for kids, which you'll find on page two, column one, with membership card reproduction. . . . Take a good look at that page for the other circus ideas necessary to execute to sell profitably "The Big Cage."

\* To that Scotch exploiter-deluxe—Bill Ferguson, of M-G-M, for practically all of his exploitation slants, suggestions and ideas in M-G-M press-books. . . . A Scotchman, born and bred, he wracks his brain daily in an endeavor to conceive great campaigns at a Scotch cost. . . . His two pages in "The White Sister" press-book are particularly recommended to exhibitors everywhere. . . . His new classified ad twist will be imitated everywhere, soon. . . . Use it before your competitor grabs its. . . . The comparison contest is unique; the "White Sister" charity week; the incense burner tie-up and the black and white lobby effect . . . pippins.

\* To Hal Horne and the United Artists publicity crew for the neat, compact job on "Secrets" with every selling medium thoroughly covered. . . . Note page five, particularly. . . . Another to the Horne outfit for "Perfect Understanding" press-book and its dozen individual applicable exploitation ideas. . . . Be sure you don't forget the Victor record on which Gloria Swanson, herself sings "I Love You So Much I Hate You," from the picture. . . . A swell radio ballyhoo.

\* Another to Bill Danziger and his Paramounters on the four pages of exploitation on "A Lady's Profession" and in the press-book on that picture. . . . Instead of telling you to make newspaper tie-ups . . . you get layouts which reduces the element of opposition from a newspaper's business department on co-operation. . . . That is only one of the many genuine exploitation ideas prepared and detailed for your utilization. . . . With these aids it is an assured fact that you will do a good business on your opening day, at least, with the picture holding up for the rest of the engagement. . . . The press-book on "A Lady's Profession" looks like an ordinary press-sheet but it is chockful of profit-making plans . . . if you will only do them.

\* To Mike Simmons, of Monogram Pictures, first for his swell job in Albany for the world premiere of "Oliver Twist," and another orchid for his press-book. . . . No theoretical conceptions but right down-to-earth practical exploitation which eliminates local obstacles, etc. . . .

(Continued on page "F")

### APRIL SCALLIONS

**Because Opportunities to Tie  
Up Current Product to Better  
Advantage Were Missed.**

# The Private Letter to Mr. Bill Box-Office\*

*(In this second of a series of letters, WillB Okay takes up other parts of the theatre. He considers many divisions up to the theatre proper. Intelligent showmen will read the letter and act accordingly. The missive is addressed to every exhibitor everywhere.)*

**I**N my last letter I left you at the box office on that mythical visit to your own theatre. With an admission ticket in your hand, you stroll into your lobby. What is there in the wall frames that will attract one's attention? Does it attract you? Is there some new thought, some new idea or some unique combination of color effect to make it impressive enough for a person to halt even for a second? Or are the cards in your frames the same boloney, in the same way, that patrons saw five years ago?

Do sales lines mean anything to you for incorporation in lobby displays, or do you prefer to cut up that stuff to fill in your opening ad? Do you furnish your sign man with a piece of paper containing the feature picture and shorts and let it go at that? Does your sign man make the mistake of putting out four cards—all alike—on each attraction? Are the names spelled correctly? No patron will ever think of blaming the sign painter. Some will certainly have a negative opinion of you and probably the same of the organization you are working for, because of an unpardonable bit of negligence. You don't want patrons to think you can't spell because a "bull" is made on a lobby display card! I know of some chain theatres where the mistake stood until the next change because no one called the manager's attention to it. Yes, there are managers who walk in and walk out of their theatres a dozen times daily and have not acquired the habit of reading cards as they walk.

With that admission ticket in your hand you approach your doorman. Is he standing erect but at ease? Is he waiting for you or is he conversing with your assistant or one of the ushers? Is he smiling? Is there an expression of welcome on his face or does his countenance betray the fact that a patron is just another nuisance in his life? Does he pick his teeth after a meal and provide his own synchronized sound effects to the action of the toothpick? Don't laugh. It may be happening right in your own theatre, but you thought it too ridiculous to check or have someone do it for you.

Take a look at your doorman. Remember, he is the second public contact. If the cashier has created a favorable impression, the doorman might ruin the effect. Or if the cashier is not up to your standard of service, that doorman of yours may be able to offset some of the bad impression created in front. Is your doorman's appearance neat? Does he ever comb his hair or does he rely on his cap to hold down the wild hairs? Give his uniform the once-over. Are the trousers creased properly? Is every button resting in the buttonhole where it belongs, or has there been a mix-up in the buttons or buttonholes? Does his presence at the ticket-box fit in with the atmosphere of your theatre, or does it upset the entire scheme of harmony? Take a look at his shoes. Are they shined or do they look like he hasn't received salary for a month?

Does your doorman grab the ticket? Does he eagerly await and pleasantly expect your patrons? Can he smile consistently and continuously without any apparent effort? Is he supposed to tear the ticket and return one-half to the patron or do you insist that patrons drop the ticket into the chopper? Either way is agreeable to me except that no change should be made in the rule because it will confuse patrons. Suppose you, as a patron, asked him a question pertaining to your show. Does he know what it's all about? Has he been provided with the same information as your cashier? Both these members of your service staff should be quick, alert, intelligently serviceable and not pause with open-mouths at questions any patron may ask relative to the theatre, time of feature, etc. Is it necessary to write everything down for them? Do you take them into your office on your opening day, give them the information, then ask them questions which you think patrons will put to them to convince yourself that they have memorized the details on the show?

It is not a bad idea to even tell them the title of your subsequent attraction, together with featured players in the cast. The personnel of your service staff must be prepared to be helpful, informative and patient on all occasions.

All right, we are now in your foyer. How are you selling your coming attractions? Are you selling them, or just under-

lining titles and casts, with an 8 x 10 still, or have you injected some sales slant which you will follow in your newspaper advertising and exploitation campaign so that it will be uniformly effective? Ever notice the color of the cardboard stock your painter uses? Is it yellow fifty-two weeks a year? Don't seasonal or holiday sales appeals occur to you or to your sign man? A sign man we know bought up a large quantity of orange-color cards, so he decided to use it up. The fact that the St. Patrick's week show called for a green background never occurred to him or the manager. To make a long story short, there was plenty of hell in that town from Irishmen who regarded it as an affront. When they approached the manager on it he called in his sign man and the sap told them about being overstocked with orange cards. The Irish delegation shook their heads and slowly walked out with a great opinion of the theatre operator.

How about the lighting effects in your foyer? Some colors on cards stand out very effectively under dimmed lights, while others need bright spots. Did you ever check your foyer? How many attractions are you advertising in your foyer? The greatest menace in show business is that of confusing the public. I believe the appropriate thing to do is to advertise your next week's show so effectively, so completely, that a patron will be impressed with your subsequent attraction. Surely you stand a better chance to sell them with your foyer display than anything in the form of a newspaper ad on the amusement page, because your position is all around you on that page. But you have no opposition and no limitations in your own foyer! Take full advantage of this opportunity. It is important. More important than you'll ever know, if you haven't checked it yourself. Is there anything you can place in your foyer which moves or attracts, in addition to the frame cards? You're in a moving business, a fast business, where you sell from fifty-two to a hundred and four or more commodities each year. Each one is different and should be sold differently.

Remember, from the minute a person buys a ticket to come into your theatre and for the next two hours until they reach the outside again, that patron is under your roof and in your care. That visit to your theatre must be pleasant, attractive and unique. Give them something new, each week, to look for.

Have you assigned a man to clean up cigarette butts which miss cuspidors, pieces of paper, rubbish, etc., immediately, or would you rather that a marbled foyer, with silks and rugs, be littered up until the cleaners come in the next morning? People come to your theatre to be entertained and forget the humdrum of life and routine at home. Make them feel the way they expect to—by having everything clean, snappy, peppy, luxurious, etc. As you enter your foyer, take a look at your frames. Are they in line like soldiers, at the correct angles so that each one stands in a position as if talking to incoming patrons? Is the paint coming off and shouldn't they be retouched? If the frames are gilded they should always glitter.

How about the lobby floor holes for stand-out rope rails? Are they covered or does some attaché forget to cover every one of them? Anything might happen. A shoe heel might get caught and an accident occur. A cigar butt in there would cause a minute delay if the poles had to be put in quick. All of these things will be revealed if you get into the habit of observing everything and checking and double-checking. On the way inside, glance around, look at every item. On your opening day, you should be in earlier. Read the foyer and lobby display cards. Check and Double-Check. Maybe the frames should be re-arranged. Don't leave it to your assistant or an attaché. You are the major-domo in your theatre. You're the showman in charge. You are entitled to profits and praise if your operation is successful and your theatre a profit-maker. By the same token you deserve hell if anything is wrong.

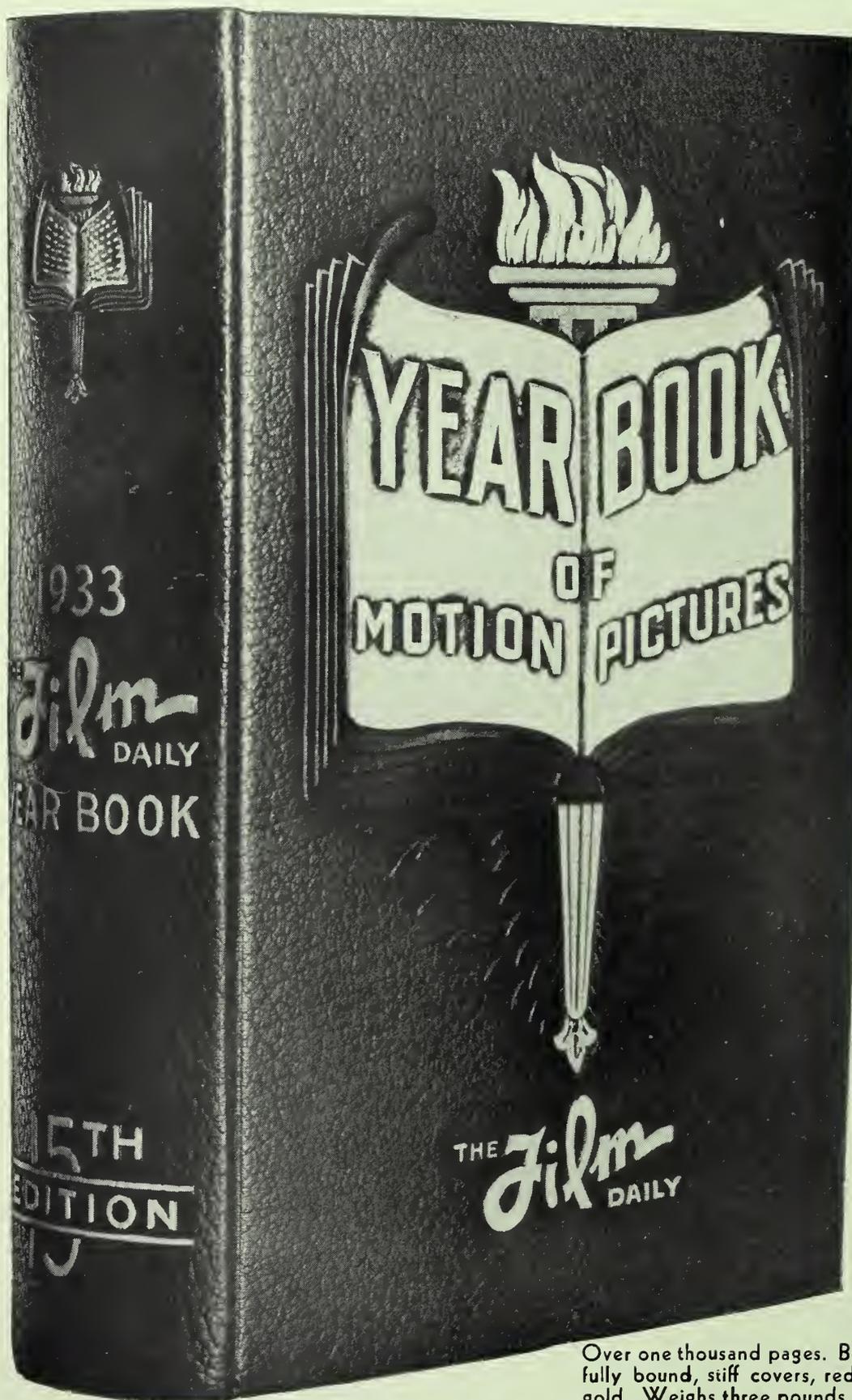
In my next letter we'll begin inside the theatre proper—the auditorium.

Your friend,

(signed) Everything WILLB OKAY.

\* Watch for the third in this series of letters in the May YOUR THEATRE. It will contain timely information of value to everyone. Save these letters as a permanent file.

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# How About Beer— And a Few More Timely Notes

How is President Roosevelt's New Deal going to affect the box office?

Will the repeal of the 18th Amendment and the return of legalized beer increase or decrease box-office possibilities?

TWO QUESTIONS for every theatre exhibitor to ponder over and supply his own answers. With the induction of Roosevelt as our country's chief executive and his immediate action to relieve current conditions, a wave of optimism and hope swept the country.

INDICATIONS are that a number of theatres were not touched by the wave because a certain proportional percentage of exhibitors hid in the cyclone cellar. This clique cannot visualize the possibility of an upturn in business. Exhibitors have suffered financial reverses. Is there a business man or worker who did not feel the pinch? Financial surveys show conclusively that thousands of commercial firms have already worked out a formidable but conservative campaign in an endeavor to sell more product and to recreate its markets.

HOW MANY EXHIBITORS are doing the same thing? How many theatre operators have washed that gloomy expression off their faces and resumed the use of a smile? How many exhibitors are beginning to use their brains which failed them during the crisis because their mental trends were panicky? (Not that we particularly blame theatre owners for getting into that frame of mind when weekly losses wipe out a reserve which took years to build up.) But the reserve can stand only so much, and when that sum is exhausted, what next?

IT IS OUR CONTENTION, therefore, that, right now, while optimism dominates, that everyone gets busy. We do not propose that a theatreman spend his head off. But, certainly, there is some medium which has served consistently for years which was lopped off when overhead cuts were made which might be resumed. What about theatre fronts? Put a little more pep into them; inject a little more enthusiasm, coupled with originality. Demonstrate enthusiasm. Don't rely merely upon conversation. In a small town, contact the chamber of commerce with this thought in mind. Be supplied with a daily list of how many more unemployed were put to work. Carry it on a slide. Tie-up with the newspapers on this angle. Submerge the strict commercial point in this endeavor. The wave of optimism and the return of beer are making people feel that the depression is nearing its end. It is the most important factor in

the economical life of this country and its people. Get in on this immediately.

FOR TWO HOURS, temporarily forget the losses sustained in the operation of your theatre or theatres; elimination of paper profits you were counting on your market holdings and begin devoting earnest thought, consideration and time to the immediate future. Summer is right around the corner. Maybe we will have daylight saving again this year. Let's figure that we will have this pest with us. What preparations have been made to counteract Summer heat and the seasonal business slump which accompanies it?

IF A LOT OF FEATURE PICTURES did not lure people into your theatre during the first three months of this year, what makes me think they will return this Spring or Summer? Going to picture theatres is a habit. They're out of that habit. Resurrect it or the prosperity parade will pass by. Sure you'll get some of it, but not enough, proportionately. Roll up the sleeves. Go to work—thinking and then—act.

**Get out of the cyclone cellar. Wash off the gloomy expression. The new deal comes only to those who go after it.**

A SCORE OF INDEPENDENTLY OPERATED theatres in Philadelphia and suburbs have aligned themselves for a six-week campaign which exceeds anything ever attempted by individually sponsored campaigns, twenty-two theatres participating in an irresistible box-office attractor which has nothing to do with the picture attractions these houses will present during the latter part of April and May. In June they will follow it up with another sure-fire campaign. The purpose of the alignment is to allocate the cost and simultaneously insure each one a service, not one of the theatres alone, could afford.

MENTION OF THIS is recorded merely for the purpose of demonstrating what real showmen are doing. They're not waiting any longer. They are going after business, because it will be obtainable for those business men who recognize conditions and visualize possibilities. It is not necessary to align the theatre with others, but, please cease worrying, fuming and waiting.

**Will beer hurt business or will it help? Will there be an era of beer gardens? Exhibitors will have to keep their ears to the ground to decide for themselves what beer will mean to them. It is a question that certainly will have a real effect on business.**

## ORCHIDS and SCALLIONS

(Continued from page "B")

Mike sewed up an H-O Hecker tie-up with all the trimmings and ready for you to grab off for your own town or locality. . . . He details the school, library, book, suit and other tie-ups so clearly that there should not be a single exhibitor presenting this picture without taking advantage of Mike's effective pre-release work.

† INDICATES a scallion, a bit of censure, or some unfavorable mention on the sales aid considered.

† To the boys responsible for exploitation pages in Fox press-book on "Pleasure Cruise" for not attempting to tie-up short steamship trips, nationally. . . . Surprised that Charlie McCarthy did not assign one man to work with the various steamship companies, headquartering in New York for specific territorial tie-ups and listing them in the press-book. . . . We don't mean European trips—any kind of a boat trip of twenty-four hours or more—can be a pleasure trip. . . . What chance does an exhibitor in Podunk have to contact with steamship organizations for an individual tie-up. . . . Suppose that ship officials are not interested in giving away complete trips, 100 per cent free? . . . What kind of a deal would these people be interested in? How much of a rebate in reciprocation for a screen announcement showing the boat on which the winner would take the cruise? . . . Its about time some of the home offices would quit kidding exhibitors by suggesting this and that in space devoted to the thought in a press-book and which is pure waste. . . . If you want exhibitors to pay some attention to press books give them something, but at least try to complete a tie-up, even half-way, for exhibitors. . . . Where is all this over-emphasized service? . . . Suppose a \$100 per week man was assigned to this one job for four weeks? . . . Aren't the picture and Fox customers worth this investment?

† To Paramount for making an elaborate commercialistic plug for a German transatlantic liner and failing to complete arrangements, at least, for a discount for exhibitors contemplating European trip prizes with "Luxury Liner."

## STOP PRESS

(As we go to press, word begins to filter in from the coast of giant campaigns on "Gold Diggers of 1933," from Warners; "A Bedtime Story," the new Chevalier; "Hell Below," from Metro, all showmen attractions. Other companies, too, are concentrating on specials.

There may be a shortage of product this summer, so extending playing time may be necessary. The independents, too, are turning out a better run of stuff. If theatres are to keep open during the summer, exhibitors will have to get out their thinking caps.)



# The Exhibitor and the Receivership

By Louis Nizer

(This article discusses several important principles of equity receivership for the benefit of the exhibitor who comes in contact with these practical questions.)

WHEN A CORPORATION goes into receivership the court takes over the administration of its affairs. The receiver is the hand of the court. He is not an agent of the corporation; he is the officer of the court to receive, collect, care for and dispose of the property which has come into the court's custody. The object of the receivership is to avoid the immediate, forced sale of the corporation's property to satisfy pressing creditors. Receivership makes possible slow and sane liquidation. Unlike bankruptcy, its remedy is applicable even though the corporation is solvent.

THE COURT PLACES its protective wings around the property and prevents interference from third parties, even though they are creditors. No action can be taken by or against the corporation without the sanction of the court. If anything is done in respect to the property it must be done by and through the receiver. No execution upon a judgment can be exercised by the sheriff. The immediate advantage therefore is that no creditor may seize the property of the corporation because of a judgment he may have—and claimants may not even reduce their claims to judgment until they have obtained permission of the court to sue. As one court expressed it, the appointment of a receiver has the same effect as the legislative declaration of a moratorium to prevent creditors' collection of debts during a specified period of time (*Scattergood vs. American Pipe & Construction Co.*, 247 Fed. 712). In these days of depression the wolf may be at the door, but by means of an equity receivership at least the sheriff can be kept away from the door. In this way peace of mind is given to the receiver to work out a salvation for the harassed corporation.

The object of a receivership being to protect the corporation's property, it is frequently necessary to continue the corporation's business. A going concern may salvage its losses, retain its good will, and prevent the destructive depreciation which results from a complete shutting down. So long as the doors of a business are open, its heart beats and there is a chance for recovery. Therefore, the receiver is given not only custody of the property, but frequently the authority to operate the business.

THE RECEIVER, being an officer of the court, has no more authority than that given to him by the order of the court. Where the court authorizes the receiver to carry on the business, it vests in him the management of administrative details. (*Chicago Deposit Vault Co., vs. McNulta*, 153 U. S. 554). But a receiver must have more than implied power to enter into any large commitments, and authority to act cannot be predicated on mere inference (*Haines vs. Buckeye Wheel Co.*, 224 Fed. 289). The general rule in American Courts is stated by the Supreme Court as follows:

"A receiver is not authorized without the previous direction of the court to incur any expenses on account of property in his hands beyond what is abso-

lutely essential to its preservation and use as contemplated by his appointment." (*Cowdrey et al. vs. Galveston, etc., Railroad Co.*, 93 U. S. 352.)

Any expense incurred by the receiver in operating the business is an administrative expense and is paid out of the assets in his hands before any distribution is made to creditors. In other words, administrative expenses are virtually a first lien upon the assets. Otherwise no one would deal with a receiver. For who would care to deliver merchandise and then become a mere creditor with a right to share ultimately in the distribution of assets? Business men forewarned, do not thus put their heads in a noose. Therefore, the rule of priority of administrative expense is essential to the operation of the business by a receiver.

When two receivers are appointed, all decisions which commit the estate to any obligation must have the concurrence of both to be valid. But more important is the concurrence of the court. Thus, although the receiver may borrow money, enter into contracts, engage employees and perform all other acts necessary in the operation of a business, he must apply to the court constantly for instructions. The theory is that it is the court and not the receiver which is conducting the business. This submission to the court also affords creditors or stockholders an opportunity to state their objections to any policy adopted by the receiver. In this manner an impartial court may decide from conflicting contentions what is in the interest of the corporation itself.

A RECEIVER is not obligated to perform the contracts of the corporation. He may elect to do so, or he may refuse. Indeed, it is his duty to disaffirm the corporation's contracts if they are disadvantageous, for his sole purpose is to preserve the assets and not permit them to be drained by unwise commitments. The receiver is the representative of the court and not the legal successor of the corporation, and therefore the contractual sins of the corporation are not visited upon him. The other party to the contract cannot compel the receiver to perform for the corporation. The theory of receivership is to prevent inequality in the payment of obligations. If there are mortgages against the corporation's property, the receiver takes it subject to such liens. No creditor can obtain priority by requiring the receiver to perform the corporation's con-

tracts. If he decides to adopt the contract the other party is bound to it. The option to disaffirm the contract is solely with the receiver and not with the other contracting party. Thus, while the receiver may disaffirm the corporation's contracts with executives or actors, such employees or actors cannot escape from their contracts with the corporation because of the receivership. The reason for this rule is to enable the receiver to preserve the assets of the corporation. The law permits the receiver to take the good and reject the bad.

IF THE RECEIVER adopts the contract, he is held to its burdens as well as its benefits. He must pay the contract price and not "reasonable value." A receiver may enter into an arrangement whereby he reserves to himself the right to adopt or reject at any time during the receivership. In this manner his performance under the contract need not constitute adoption and he has the right at a subsequent date to disaffirm (*Detroit & T. S. L. R. Co. vs. Detroit T. & S. R. Co.*, 290 Fed. 549).

IF THE RECEIVER disaffirms a contract, he has not abrogated it. He has simply refused to adopt and perform it himself as receiver. The corporation, nevertheless, is still bound on this contract, and its breach is not forgiven, but any claim or judgment is merely a charge against the estate. When distribution of assets is made the creditors receive their proportionate shares. A lease is merely a special kind of contract and, therefore, like other contracts, the receiver may disaffirm it.

The receiver may not be able to determine immediately whether adoption is a wise policy. The law, therefore, permits him a reasonable time in which to make up his mind whether to adopt the lease or disaffirm it and surrender the property to the landlord (*Sunflower Oil Co. vs. Wilson*, 142 U. S. 313). During the period that the receiver is in possession he must pay the rental provided for in the lease as an administrative expense (*Mathews vs. Butte Machinery Co.*, 286 Fed. 801). As we have seen, this means that the landlord is paid immediately and in cash and is not left with a mere claim against the assets of the corporation. If the receiver disaffirms the lease it has been broken by the corporation and not by the receiver. Therefore, the landlord has a claim for rental and damages against the corporation.

THE PRACTICAL EFFECT of this rule is very important. The receiver, operating the business, is relieved of the very contracts and leases which made a profitable enterprise by the corporation impossible. True, a claim against the assets in his hands arises in favor of the landlord, but this claim cannot be effectively asserted. It must patiently await ultimate disposition, perhaps one or two years later. In the meanwhile there is the temptation to adjust the rentals in order to receive present income rather than acquire claims to be proportionately satisfied in the future. By means of receivership the relationship between landlord and tenant undergoes an ironic change. The pressure is now upon the landlord instead of upon the tenant. The

**Louis Nizer is secretary of the New York Film Board of Trade and a prominent attorney. He has written this article to give exhibitors some insight into the legal workings of a receivership and how it might affect them.**

pleas of the tenant that it cannot exist with inflated rentals and deflated income no longer are likely to fall on deaf ears. For the power of the receiver to disaffirm the lease gives persuasion to the plea which the corporation never had. Thus, it may be unnecessary in many instances to ultimately disaffirm the lease. The landlord may find it to his interest to substantially adjust the rental rather than rely upon a mere claim against the assets of the estate.

THE RECEIVER operating a business must, of course, enter into various contracts. He may even lease the corporation's property, but should be careful not to make such a long lease as would prevent or prejudice a sale of the property if the court so orders. A clause should be inserted reserving the court the power to cancel whenever it is deemed expedient to do so (*Farmers Loan & Trust Co. vs. Eaton*, 114 Fed. 14). The receiver may, of course, contract for photoplays or other merchandise necessary to continue the operation of the business. Such contracts must be within his authority and the parties dealing with the receiver must look to the extent of his authority (*Erie Malleable Co. vs. Standard Parts Co.*, 299 Fed. 82).

The question arises concerning the extent of the receiver's liability upon contracts signed by him as receiver. The English courts make the receiver individually responsible upon his contract, but indemnify him out of the assets. The American courts, however, have created protection for the receiver in this respect by permitting him to sign "as receiver." In this capacity judgment rendered against him is merely judgment against the assets in his hands and not against the individual, and his personal property is not subject to any judgment.

ULTIMATELY the receiver must sell the corporation's property in order to liquidate the assets and distribute the moneys to the creditors. However, forced sale at the end of the receivership is as unwise as at the beginning, for great sacrifice is certain to be suffered. Consequently, the device of re-



LOUIS NIZER

organization is resorted to. A new corporation is organized which buys the assets of the corporation in receivership. The sale in this instance is not a "forced" one. It is as friendly as the receivership which was obtained at the request of a friendly creditor and with the consent of the board of directors. Various committees are organized to protect the interests of certain groups. There are the bondholders' committee, preferred stockholders' committee, secured creditors' committee, etc. There are many plans of reorganization, but usually the purchasing committee of the reorganization committee buys the property of the corporation and turns it over to a new corporation. The new corporation issues to the reorganization committee its stock and cash if any is involved. This consideration is distributed to the various creditors, stockholders, and bondholders of the old corporation.

The justification for such a friendly sale

is that it may be impossible to sell a vast enterprise for cash. Since the sale is for all practical purposes fictitious, the court, in the interest of the creditors, controls the price. It determines the minimum price which must be paid by the new corporation. This is called the upset price.

THEORETICALLY the equity receivership results in an unhurried liquidation so that creditors may be paid 100 per cent. of their debts. Practically the equity receivership saves the corporation which has insufficient liquid assets from the morass of bankruptcy and forced sale. Furthermore, it provides the corporation weapons with which to successfully adjust its burdensome contracts. Finally, by reorganization it enables the corporation to continue its enterprise, satisfying creditors by partial cash payments or stock representation in the new corporation.

**Theatremen everywhere are wondering how current film company receiverships affect them. Louis Nizer's article, one of the first of its kind, illustrates what relation the exhibitor has to a receivership. It is a privilege to present such a pioneer work.**

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### Contempt Order If—

Supreme Court Justice John F. Carew ordered Sam Kaplan, former president of Local 306, punished for contempt of court if he did not within ten days return all property of the union withheld following the appointment of receivers late last year.

Further, Judge Carew commanded Ornstein & Silverman, attorneys, to turn over to Harry Sherman, new president of the local, all papers in their possession relating to litigation involving the union, and an accounting of all legal work they have done, are doing or are about to do for Local 306 under instruction of the Kaplan regime.

### 44TH STREET

(Continued from page 5)

job. . . . Emil Rosenbaum wants to contradict the idea that New Era releases only foreign productions. . . . Rosenbaum had one of his short subjects in at the original Roxy. . . . Otto Lederer, First Division, is back at his desk after a tonsil operation. . . . Before breakfast each Sunday morning, Dave Burkan, United Artists salesman, goes for a canter on the bridal paths of Prospect Park. . . . Both U. A. bookers break into print this week. . . . Charles Doric was away last week-end, visiting relatives in Pittsburgh. . . . And Herb Rickek, his assistant, took his first swim of the season last Sunday at Coney Island.

BOB WOLFF was the winner of RKO's sales drive. . . . Wolff was given a party by Jules Levy and Ned Depinet last week in honor of his work in the drive. . . . Jack Bellman is getting the Broadway houses for the first-runs of his Hollywood releases. . . . "Sucker Money" is now current at the Globe, and "High Gear" is slated for the old Roxy soon. . . . And after that it goes into the Fox Brooklyn. . . . Fay Greenberg, Capital, lost her mother recently. . . . Al Harstn, is in the hospital. . . . He runs the Kameo. . . . And Frank Valey, Verona Theatre, is in an asylum. . . . Leo Abrams, manager, Universal exchange, has a new rave now. . . . It's Universal's "Kiss Before the Mirror." . . . N. Akxton has arrived from Poland, bringing with him several new films for Capital. . . . Burton George is busy cutting Mischeaux's picture, "The Mystery of Kenwood." . . . The following are the winners of prizes in the United Artists Employees' Social Club recent contest: Herb Rickek for diction and Sylvia Baxter for penmanship. . . . Ethel McCue for posture and Dave Burkan for calisthenics. Meyer Leiberman for world events and Emma B. Trywusch for spelling. . . . Miss Baxter and Miss Trywusch, incidentally, had to pay for a luncheon for Helen Monohan and Bertha Jacobson recently as a result of losing a ping-pong doubles match to them. . . . Miss Jacobson bought a studio couch to go with that lamp she won at a recent charity bazaar. . . . Alice Nolan, U. A. filmroom, reports excellent progress with her piano lessons. . . . And Lillian Rottman, also in the filmroom, lays claim to excellent progress on her zither. . . . Some more United Artists filmroom news has to do with Beatrice Lehrer's visit with friends in Hudson. . . . Mary Bolnick, that walking enthusiast, wants to get a permit to walk through the Holland Tunnel.

SID LEVINE is back at work again after being laid up with a heavy cold. . . .

### Universal's Shorts Attract Attention



Nick Kenny, Louis Sobel, Texas Guinan, Sherlock Holmes in U shorts and a bit from "A Kiss Before the Mirror" are pictured.

### Port Jervis Suit

Aurora Amusement Corporation, New York, seeks injunction against Joseph Menges and daughter Barbara, Nathaniel Fishman and Minisink Amusement Corporation to regain Palace, Port Jervis, operated from November 11. Had lease with rent free proviso until first of June, conditional on daily operation. Had to close three days in February for projection room change, and were locked out for violation of lease. Claim defendants wanted to clear way for newly formed Minisink company. Defendants reply the Auroras defaulted. Case before Justice Graham Witschief, in Supreme Court.

### Sound in Dannemora

Talking pictures have made their debut at Clinton Prison, Dannemora. R. C. A. machine, gift of friends of the Chaplain of the prison, has made possible the return of movies to the northern institution.

Harry Newman had occasion to use his heavy hip boots during the heavy rains recently. . . . Myrtle McKenna, custodian of the switchboard up U. A., says she's getting tired of the radio.

HENRY RANDEL, the Paramount sage, misses his old pal, Earle Sweigert, now over in Philly. . . . Harry Buxbaum is Miamiward, with the Mrs. and Junior. . . . The Foxite deserves a vacation.

### Hutcheon Will Up

A petition has been filed in surrogate's court, Montgomery County, in behalf of Ethel Hutcheon, wife of John A. Hutcheon, former manager of Amsterdam theatres, asking that the determination as to the validity, construction of effect of the disposition of the property contained in the last will and testament of her mother, Jennie M. Hutchins, be had, brought on with the final accounting in this estate.

By the terms of the will, Mrs. Hutchins bequeathed to her daughter the greater share of her estate only on the condition that she live separate and apart from her husband, John A. Hutcheon. Mrs. Hutcheon contests that this condition imposed in the will is illegal, immoral and against public safety.

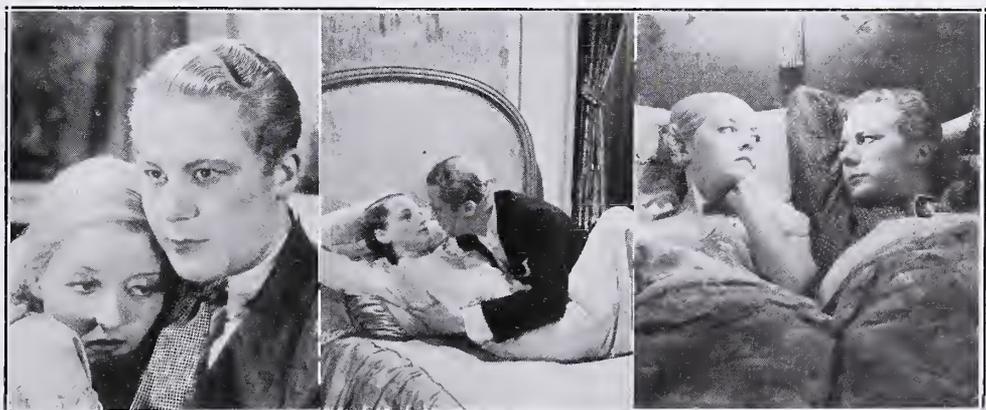
### More Rochester Cuts

Further price cuts by all major houses except one makes the Rochester situation more uncertain and makes slashes by neighborhoods virtually necessary. RKO Palace, Century and Regent all departed from the one-price policy and opened balconies for 15 and 25 cent scales. Palace also dropped its top rate from 40 to 35 cents.

### Meanest Man

An unidentified thief recently jimmied the lock and removed the contents of the welfare contribution box in the lobby of the Pontiac, Saranac Lake. Manager Tony Anderson discovered it.

### "Ex-Lady" Is Labelled Hot



And Bette Davis and Gene Raymond are the duo in the Warner sexation.

## Heard In

**A L B A N Y**

Manager Fitzgerald and Mayor Change

By Bill

UP HUDSON FALLS they are calling J. A. Fitzgerald, manager, Strand Theatre, "His Honor." . . . He has just been elected Mayor. . . . Up in Watertown salesmen never go to the Liberty Theatre to look for Charlie Sessonsky. . . . Charlie likes a settee in the Woodruff house. . . . He formerly operated the Liberty and now has taken it over again. . . . Walter Woolsey has become buyer for film for Masonic Hall, Madelon, operated by the local Masonic lodge. . . . Ted Prober, M-G-M booker, has resigned. . . . Boy Kay has been transferred to the home office. . . . He will be succeeded by Ed Urschel, Detroit M-G-M office.

JAMES R. GRAINGER was the guest of Chris Buckley. . . . Bettye Lee Taylor, organist at RKO Proctor's Schenectady Theatre, was awarded \$20,000 damages from the New York Central Railroad in Supreme Court, for injuries sustained. . . . Harry Black, manager, RKO Proctor's Troy Theatre, is master of ceremonies at backstage broadcasts over WHAZ.

ALTHOUGH SALESMEN found Albany weather springlike when they came back from trips late in March, they reported plenty of snow and icy roads in the Adirondacks. . . . Benny Darrow, M-G-M exploitation man, made an over-night visit to Albany to plant stuff on "Rasputin."

J. C. CARPENTER, who has operated the Park, Cobleskill, has relinquished it to Exhibitor Wieting, who will operate it with John Gardner, Watervliet, doing his booking. . . . Carpenter will open the Sharon, Sharon Springs. . . . Amos Currie will soon reopen the State Theatre, Carthage. . . . Mrs. Clara Richardson reopens the Strand, Schroon Lake. . . . Tom Grady, MGM auditor, has returned to the home office. . . . Jack Goldberg, MGM salesman, reports things looking optimistic in the Albany territory. . . . Harry Black, who was let out at RKO Palace, Albany, as manager in a retrenchment policy, and was then made manager of RKO Proctor's Troy theatre, has now been relieved of that post. . . . RKO Palace Theatre, Albany, has cut its prices from 55 to 40 cents top at night (except Saturdays and Sundays) and to 25 cents at matinees, accompanying this with a graduated scale of cuts for various hours of the day.

## Heard In

**B I N G H A M T O N**

New Traffic Law a Break and Help

By Chap

CAPTAIN DANIEL FOX, Troop C, New York State Police allowed film to be shown at the Symphony, showing training of troopers. . . . Troop C men were seen in all of the trick riding and training stunts. . . . Possibility of locating a municipal parking area in the downtown district as a means of relieving congested traffic in theatre districts were advanced. . . . Theatres will benefit to some degree should the new municipal parking idea be adopted.

## About Censorship

Press publicity of the organization back of the Moffett bill to end New York State censorship is rapped in Hudson Valley. Extracts of deleted titles and dialogue were issued in mimeographed form. Both exhibitors and editors say these "samples," far from condemning censorship, actually made a case for it.

## Heard In

**R O C H E S T E R**

Rapping Hit Against Hit Policy

By Eeatch

RALPH WILLIAMS, "Jounral" critic, pans managers for what he terms short-sighted policy in bring hit films to play against each other. . . . Eddie Melniker, manager, Loew's Rochester, has rigged up a gym under the stage where he practices. . . . Truman Brizee, former Capitol manager, laid up by illness. . . . Leo, MGM lion, paid visit to Loew's Rochester.

PATRONS WONDERED if it were a Victorian attitude or space that caused Madison Theatre to change film title on sign from "Naked Truth" to "Nude Truth." . . . John J. O'Neill, former house manager, Eastman, is now in charge of the Regent, replacing Harold Raives. . . . Manager Harry Royster is running the Century alone.

## Heard In

**P A S S A I C**

Hecht Signs and Brother Marries

By Eye-Ess

FRANK G. KING, former Capitol and Montauk manager broadcasts regularly over Station WODA. . . . Max Hecht and bride, former Ethel Cohen, Hollywood, Cal. have returned from their honeymoon. . . . Motion pictures of the famed Passion Play were shown at the First Reformed Church recently.

GARRET VOORMAN, Montauk (Warner Bros.) was host to 150 carriers, "The Herald-News," at the recent showing of "King Kong." . . . Through arrangement with Jere Healy, circulation manager, he invited ten carriers to see "Rasputin." . . . Harry Doneger, manager, Harry Hecht's Palace, has started suit for \$12,000 against Joseph and Mary Hamlet, for injuries sustained by his daughter, Babette, in a fall.

SAFE-CRACKERS "can-opened" a safe in the Rialto Theatre, Lexington Avenue, recently. . . . Recreation Hall, one of the city's first movie houses, will soon become a sign painting establishment. . . . Jig-saw puzzles were given the kiddies at the Strand. . . . Ritz, Garfield (Blumenthal-Edelson) is giving dishes. . . . Strand, Clifton, gives dinnerware. . . . Palace, Passaic, also has chain gifts. . . . Harry Hecht was one of the signers of a petition protesting anti-Jewish acts. . . . Dozens of local merchants tied up with the Montauk in a fashion pageant recently.

## Heard In

**E L M I R A**

Strand Closes and Schweppe Sues

By Jay

STRAND (WB) has closed. . . . Closing will not affect Keeney and Regent, other WB houses. . . . Colonial hereafter will operate on a three days schedule. . . . Hotel Baron Steuben, Corning, is giving free tickets to Fox Theatre to dinner guests. . . . Horseheads is welcoming road picture shows.

HENRY SCHWEPPE has brought a \$50,000 contract action against the Newtown Amusement Corporation, operators, Capitol and Colonial Theatres. . . . He claims he was hired to operate the Colonial and that the contract stipulated that his contract could be terminated only by himself. . . . The corporation discharged him before the contract expired and owed him \$50,000, he claims. . . . Harry Watts, city manager for Warner Brothers, takes an optimistic view of the future.

INDEPENDENT EXHIBITORS blame decreased attendance, where this has taken place, to the inferior quality of pictures. . . . They particularly criticize the flood of racket exposures. . . . In connection with this criticism there is the old-time complaint of hard bargaining for rental of pictures which it is known will draw. . . . Dates have been held off and insistence made that pictures contracted for be played beforehand, regardless of effect on patronage.

## Heard In

**U T I C A**

Leighton Celebrates His Birthday

By Harry

BERT LEIGHTON, resident manager for Warner in Utica, had a birthday party the other night. . . . Event brought together his executive and working staffs in the three Warner theatres now operating, representatives of the press, managers, Utica neighborhood houses. . . . Among congratulatory messages was one from Hon. Charles S. Donnelly, Mayor, Utica. . . . Bert's friends in Newark, N. J., did not forget. . . . Catholic Women's Club of Utica sent him a handsome and tasty birthday cake. . . . As to the years that Bert has spent, he's still growing young.

MIDNIGHT SHOWS have returned to the Stanley, Utica. . . . Bert Leighton, manager, was convinced it could be done and packed houses greeted premiere of "42nd Street" and "King Kong." . . . Leighton's efforts met a second success with "King Kong." . . . He literally plastered the town with four-sheets, heralds, billboard and newspaper advertising.

GLOVERSVILLE has come back to Sunday movies after a lapse of several years and a popular vote of the people.

## Vortkamp Appoints Fegan

Vortkamp & Co. has just appointed A. A. Fegan, 47 Spring St., Albany, as branch manager for New York State, excluding metropolitan area.

This makes twenty-four branch managers covering the sale of their theatre supplies.

# BETTER MANAGEMENT

A Review of How Showmen are Selling Their Pictures

## "State Trooper"

Engagement of "State Trooper" at the Mayfair Theatre, was backed by an unusual exploitation campaign, designed primarily to attract transient trade. Thirty mounted motorcycle riders, in state trooper garb, daily paraded the important streets in New York.

More important, however, was the display set up in the theatre lobby and in an adjoining empty store. Exhibit consisted of "State Trooper" paraphernalia, such as riot guns, smoke bombs, machine guns, etc., provided by the New York State Police; asbestos suits used in fighting oil fires and a special display of oil-fire fighting apparatus borrowed from the American La France & Foamite Corp.

## For "Gabriel"

In exploiting "Gabriel Over the White House," Buffalo Theatre, Buffalo, laid down a publicity barrage that sold the picture to the public well in advance. Picture had a local angle through Franchot Tone.

Twenty-four sheets were placed everywhere. There was a tie-up with a bakery company through which 10,000 heralds were inserted in a new beer mug filled with cookies. Letters went sent to every school principal in Buffalo and suburbs. Mr. and Mrs. Frank J. Tone, Niagara Falls, were invited to a special screening to see the debut of their son, Franchot, in the talkies.

Playhouse, Hudson, lured youngsters to special matinee with offer of free jig-saw puzzles.

## "42nd Street" Again

Manager William H. Cadoret, Capitol, Rochester, showed how quickly word of a hit film gets around in this town. "42nd Street" opened with no special ballyhoo except heavier newspaper advertising.

## Middletown Radio

Radio studio was set up on stage of the Paramount, Middletown, on recent Saturday night for official opening of Orange County's new station, WGNY of Chester, operated by Peter Goelet.

## "Oliver" Honored

Blue Ribbon for March, awarded by the American Parent-Teachers' Association for the best film of the month from the standpoint of parents and teachers, has been given to Monogram's "Oliver Twist."

## Roosevelt Short Clicks

When a short short is the hit of the show, that's NEWS!

In hundreds of theatres throughout the country, a "Faith in Roosevelt" tribute to the President, produced by National Screen Service, is meeting with a remarkable reception.

It would be difficult to find a better barometer of public good-will and confidence in the outcome of the fight to bring back better times, than the spontaneous demonstration of approval than greets this patriotic screen gesture at every performance, wherever it is shown.

## Heard In

# PATERSON

"42nd Street" Proves a Big Hit

By Jim

"FORTY-SECOND STREET" scored such a hit at the Fabian it was held over a week at the Garden. . . . There has been marked activity in showings of films outside of the regular theatres. . . . Mrs. Gertrude Grossi, wife of Philip Grossi, musician, Regent, was found dead. . . . Colonial Theatre, Pompton Lakes, is now giving away tea sets. . . . Students of the George Washington Junior High School had a benefit.

## Plenty on "Samarang"

Exploitation for "Samarang" (Out of the Deep), B. F. Zeidman's production of life and love in the tropics is being handled on a scale commensurate with a road show.

Fu Fu dust, powder of passion of the tropics, will be given out at each engagement. A striking lobby display has been arranged with an underwater effect never before seen. Jules Schwab & Co., of New York, will make Samarang necklaces and will market them throughout the country.

## Heard In

# ELIZABETH

Midgley-Turko Marriage Held

EDWARD BIRINGER, former conductor Ritz orchestra, will lead unemployed musicians in benefit. . . . Manager Murphy, Ritz, usually devours two steaks at one sitting. . . . Stagehands fear drastic pay slash. . . . Strand, Royal and Gaiety houses moving at profit with second runs. . . . Ten-cent matinee for children proved popularity. . . . Fire burned films in Carteret Theatre. . . . "Brook" new name of Bound Brook house. . . . Paramount, Plainfield, displayed "Adults Only" sign for "Seventh Commandment."

DeMOLAY BOYS' BAND, local troupe, was billed at Rialto, Westfield. . . . Harold Midgley, assistant manager, Ritz, and Miss Teddy Turko trekked it to the altar with John Bechtle and Mrs. John J. Molson, Ritz employes, looking on. . . . Union Theatre, Union, continues "Barrel of Fun," "Amateur Nite." . . . Free candy to all kiddies at Saturday matinees at Roslyn, Roselle. . . . Pay cuts anticipated by members of the union. . . . Reade Theatres, Plainfield, report business stimulus, attributing it to aftermath of bank holiday.

HENRY BARRON, Ritz saxophonist, threw birthday party for two-year-old son. . . . Clarence Doolittle, who operates picture booth at Liberty, Plainfield, figures he has made 1,000 commutation trips. . . . Pistol Inspector George T. Carroll would like to hear from members of the Primrose and West minstrel contingent of years ago. . . . George was one of 'em.

## Food for Admission

More than 250 pounds of canned goods were turned over to needy families through the welfare committee of the Saranac Lake American Legion Auxiliary recently.

The foodstuffs were collected as box receipts at a food matinee at the Pontiac.

## Diversification Is a Radio Principle



"Man Hunt," "Christopher Strong" and "Scarlet River" are three of different kinds.

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IDEAL CONVENTION FACILITIES  
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# LOOKING AHEAD AT THE PRODUCT

A Service Designed to Give the Exhibitor Each Picture's Analysis Before Playing

By Our Hollywood Correspondent

## "The Barbarian"—MGM

Ramon Novarro, Myrna Loy, Reginald Denny, Louise Closser Hale, C. Aubrey Smith, Edward Arnold, Blanche Frederici, Hedda Hopper.

Sheik yarn and apparently the sort of thing the box office can well stand after the recent series of over-sexed stories. Novarro has not been so strong on the draw lately, but "The Barbarian" is a trifle better than the stories he has been given.

Estimate: Romantic.

## "Baby Face"—Warners

Barbara Stanwyck, George Brent, Donald Cook, Margaret Lindsay, James Murray, Harry Gribbon.

Tale of a lass with plenty of sex attraction and a decision to get somewhere through lots of men, "Baby Face" is the best from Stanwyck in a while of a stretch. Warners' latest contribution should do much to bring back Barbara into her former high spot. The story, racy, for men and women, has a good title as well.

Estimate: Improvement.

## "Terror Aboard"—Para

Charles Ruggles, Neil Hamilton, John Halliday, Verree Teasdale, Shirley Grey, Paul Hurst, Stanley Fields, Leila Bennett.

Farcical blood and thunder drama, with lots of murders and laughs topped by only Charlie Ruggles' name. Chances are the show will provide entertainment after entrance, but if it will draw before entrance is a problem. Lack of star strength is a decided handicap. Otherwise, the show should suffice. It tops all for honor.

Estimate: Program.

## "Girl Missing"—Warners

Ben Lyon, Mary Brian, Allan Jenkins, Glenda Farrell, Guy Kibbee.

Adequate programmer about a couple of gold diggers and able to get satisfactory attention wherever playing. Warners have contributed a non-star, but interesting bit cast with the result nothing to worry about.

Estimate: Fair.

## "The Dude Bandit"—FD

Hoot Gibson, Gloria Shea, Skeeter Bill Robbins, Neal Hart.

This time our Hoot exposes the murderer, and there you have it. A western of the usual Gibson standard, it will generally satisfy devotees of the open space stories.

Estimate: More horse opera.

## "The Shadow Laughs"—Invincible

Hal Skelly, Rose Hobart, Harry T. Morcy.

Mystery yarn with the inevitable reporter solving the puzzle, and aided by a title that will hit home with radio fans. Hal Skelly improves over his other talkie performances.

Estimate: Thriller.

## "Made on Broadway"—MGM

Robert Montgomery, Madge Evans, Sally Eilers, Eugene Pallette, Ivan Lebedeff, C. Henry Gordon.

Handicapped by a title that has been outmoded in this racy talkie era, this MGMer struggles along to little effect. A politician supervises the rise of an ex-waitress, gets into difficulties including a murder trial, with the wife ever ready to forgive all. But if the audience does, it will be more difficult.

Estimate: Not so much.

## "The Workingman"—WB

George Arliss, Bette Davis, Hardie Albright, Theodor Newton, J. Farrell MacDonald, Edward Van Sloan.

Treat for Arliss fans and likely to attract a few who haven't been. As a piece of entertainment, it is suitable for all types of audiences, but Arliss followers will be intrigued more than others.

Estimate: For Arlissonians and others.

## "Cross Fires"—RKO

Tom Keene, Betty Furness, Edgar Kennedy, Edward Phillips, S. Lafe McKee.

Western with more comedy than thrills, but probably to be excused because of its general satisfactory nature. Tom Keene should mean something by this time.

Estimate: Outdoor opera.

## "Love in Morocco"—GB

Rex Ingram and foreign cast.

Most authentic bit concerns itself with the scenery. Acting, which considered adequate, is overcome by color of the piece. Rex Ingram turns actor and the result is still in doubt. However, with the sheik element still strong among the gals, the show might be exploited.

Estimate: Sell the romance.

## "Picture Snatcher"—Warners

James Cagney, Patricia Ellis, Alice White, Ralph Colby, Ralf Harold.

Better than "Hard to Handle," and right up Cagney's alley. As a "picture snatcher," he breezes right through a fast-moving yarn, aided by a speedy script. The usual Warner touch is apparent in the sort of thing that studio turns out so well.

Estimate: Way up.

## "Fra Diavolo"—Metro

Laurel and Hardy, Dennis King, Thelma Todd, James Finlayson, Henry Armetta.

A comedy version of a well-known comic opera classic that is destined to do business. The Laurel-Hardy drag is established, and with the story, King's voice and a rollicking comedy to boot, "Fra Diavolo" with the benefit of a better title, should get somewhere. A bit different from the usual run of pictures, it will draw plenty of attention.

Estimate: Deserves success.

## "Central Airport"—WB

Richard Barthelmess, Sally Eilers, Tom Brown, Glenda Farrell, James Murray, Grant Mitchell, Charles Sellon.

Hoke air story, with a dash of action as a change for Barthelmess and apt to approach some of his "Last Flight" business. Story doesn't bring much new, but the younger brother marrying the girl with the dubious rep angle is surrounded by good stunt flying and some speedy direction. When the returns are in, the Barthelmess opus will pass that of his last.

Estimate: Exploitation apparent.

## "Looking Forward"—MGM

Lionel Barrymore, Lewis Stone, Phillips Holmes, Benita Hume, Douglas Walton, Colin Clive, Alec B. Francis, Halliwell Hobbes.

A story of how the depression affects two families, the piece has human interest, the Barrymore name, some good feature performances and Clarence Brown's direction. The title will mean much. All in all, surveying the scene, it is apparent that the show is headed for fair business. It has little about it that signifies wow box office.

Estimate: Adequate.

## "Mussolini Speaks"—Col.

Topical picture, with running talk by Lowell Thomas.

"Mussolini Speaks" is a story of the front page, of the dictator of Italy. The head of Fascism is front page news, his followers in this country should throng to see the show. Those who aren't Italian can be persuaded to come, however, by specific copy. All in all, however, the show will appeal mostly to Italians.

Estimate: Timely.

## "Elmer the Great"—WB

Joe E. Brown, Patricia Ellis, Claire Dodd, Sterling Holloway, Preston Foster, Frank McHugh.

With the Joe Brown shows, it is a question of how much the gross will vary. Box office insurance is always apparent. In this version of the Ring Lardner yarn, Brown is at his best and will panic audiences. Together with his ownership of a third interest in the Kansas City club, this should be a seasonal exploitation natural.

Estimate: Wow.

## "Trick for Trick"—Fox

Ralph Morgan, Victor Jory, Sally Blane, Luis Alberni, Tom Dugan, Edward Van Sloan.

As far as name or feature strength is concerned, this one can't claim any distinction. On the basis of story, however, "Trick" is an exploitation opportunity and an interesting comedy. Too bad that the cast couldn't have had a star name in it. As it is, most people will have to be argued with to go to see it in this shopping era.

Estimate: No names.

# Bright shining faces . . .

---

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... and the same constructive policies that have carved their niche in the industry ... and made them "*The Pride of the East Coast*"



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(or is it wax?)



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**REOPENED BANKS**  
**SPRING** (*is here.. see almanac*)  
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"The Big Flash" and "Tired Feet" gave it a big start. The critics are still cheering over "The Hitch-Hiker." Now Harry goes to a museum, where the figures are wax but the fun is real, and gives you the best yet ...

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**HARRY LANGDON**

in

# **MERMAID COMEDIES**

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Vol. 5—No. 16

NEW YORK, APRIL 25, 1933

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With Dickey Moore, Barbara Kent, Irving Pichel,  
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Directed by **PHIL ROSEN**

With Ralph Forbes, Vivienne Osborne, Gail  
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# 1948

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Lifting the curtain that veils the  
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A startling revelation of the real  
drama behind the sound drama  
of the air waves.

**RALPH  
FORBES**

**IN**

*"The* **PHANTOM**  
**BROADCAST** *"*

VIVIENNE OSBORNE, GAIL PATRICK (Courtesy Paramount Pictures), PAUL PAGE,  
GUINN WILLIAMS, ROCKLIFFE FELLOWES, ARNOLD GRAY, HARLAND TUCKER

Produced by W. T. LACKEY. From the screen play by TRISTAM TUPPER.

Apr25'33 pg. 2

Directed by PHIL ROSEN. Supervised by TREM CARR.

**A MONOGRAM SPECIAL**

*A Great Star  
Rises to a Great  
Opportunity*

No finer role has been given any actress to play! No actress could have played it finer!

All MARY PICKFORD has meant to the fans...and box offices...of America, is summarized in this, the most brilliant triumph of a brilliant career!



*Mary*

in

PICKFORD  
SECRETS



Mary

# PICKFORD

in



*"You'll Have a Grand  
and Glorious Time"*

Thus sang Irene Thirer in the  
*N. Y. Daily News* where she  
proudly awarded it **THREE AND  
A HALF STARS!**

☆

*"Mary at Her Best"*

So said Regina Crewe in the  
*N. Y. American*, adding "There's  
scarce a woman in the land  
who won't enjoy it! The story  
reaches into the heart!"

☆

*"Should Storm  
the Box Offices to  
See It!"*

So predicted Billy Wilkerson  
in *The Hollywood Reporter* who  
adds "No actress could have  
surpassed her and few could  
have equalled her! There  
should be a huge audience  
for a picture like this!"

☆

**SECRETS**

*with* **LESLIE  
HOWARD**

# What the Critics Maintained, the Box Office Now Sustains!

The charm of "Smilin' Through"! The sweep of "Cimarron"! The epic greatness of "The Covered Wagon"! The glory of *all* of these, woven into one mighty story! What Box Office in . . .

## "SECRETS"

DIRECTED BY  
FRANK BORZAGE

*who gave you:*

"Seventh Heaven" "Bad Girl"  
"A Farewell to Arms"

☆

ADAPTED BY  
FRANCES MARION

*who wrote such brilliant hits as:*

"The Secret Six" "The Champ"  
"Emma"

☆

FEATURING  
LESLIE HOWARD

*who appeared in:*

"Smilin' Through"  
"Animal Kingdom"

☆

PROUDLY, WE SAY, "IT'S A

# UNITED ARTISTS PICTURE

Apr 25 '33 pg. 6



# THE FIGHTING PRESIDENT

*The Timeliest Picture  
of all time!*



A  
UNIVERSAL  
SPECIAL

We frankly admit we are

# HOARDING PICTURES

for your protection!

APR. 8—BETTE DAVIS  
in "EX-LADY"\*

APR. 8—"UNTAMED AFRICA"\*

APR. 15—BARTHELMESS  
in "CENTRAL AIRPORT"†

APR. 22—JOE E. BROWN  
in "ELMER THE GREAT"†

APR. 29—JAMES CAGNEY  
in "PICTURE SNATCHER"\*

MAY 6—RUTH CHATTERTON  
in "LILLY TURNER"†

## THIS VAULT

### AT 321 WEST 44<sup>TH</sup> STREET GUARDS THE FUTURE OF YOUR THEATRE!

#### FAMOUS QUOTATIONS

*"Just a few lines of appreciation for the best pictures of the year — produced by Warner Bros." — Mrs. I. Brotman, Avaloe Thea., Chicago, Ill.*

**MAY 13—GEORGE ARLISS**  
in "THE WORKING MAN"\*

**MAY 20—ED. G. ROBINSON**  
in "THE LITTLE GIANT"†

**MAY 27—DOUG. FAIRBANKS, Jr.**  
in "THE LIFE OF JIMMY DOLAN"\*

**BARBARA STANWYCK**  
in "BABY FACE"\*

**LORETTA YOUNG**  
in "SHE HAD TO SAY YES"†

**RICHARD BARTHELMESS**  
in "THE BREADLINE"†

"What

# WARNER BROS.

have accomplished  
is an inspiration for  
the industry."

—Jay Emanuel in "The Exhibitor"

It contains enough completed pictures — and *big* enough pictures — to keep you operating at a profit for weeks to come!... With more consecutive big star names than even Warner Bros. have given you all season!... Ready now for immediate week-after-week release!

*I'll be seeing you  
in "Gold Diggers  
of 1933"*



# MAJESTIC

*offers* **THE PICTURE OF THE YEAR**



**A HIT AT THE  
RKO ROXY**

*Booked by Leading Circuits  
and Independents Everywhere*

630 NINTH AVENUE  
NEW YORK CITY

**TERROR**  
*in every eye!*

**PANIC**  
*in every heart!*

Before the eyes of  
thousands she was  
murdered!

But How—  
By Whom—  
And Why—

?

PROSPER  
WITH

*Columbia*



PICTURES

# The CIRCUS QUEEN Murder

with **ADOLPHE MENJOU**

*As the Famous Detective Thatcher Colt*

**Greta Nissen—Donald Cook**

*From the Novel and Liberty Magazine Serial*

*by Anthony Abbot*

*Screen Play by Jo Swerling*

**Directed by Roy William Neill**



**Coming... THE COLUMBIA MASTER PICTURE** *BELOW the SEA*



*Compliments*  
*and Best Wishes to our Official Organ*  
*from the*  
**MOTION PICTURE THEATRE OWNERS**  
**STATE of NEW YORK -- BUFFALO ZONE**



# MAJESTIC HAS MAJOR PLANS

Paving Its Way to Class "A" Theatres Everywhere

## 5 Introductory Majestics

THE VAMPIRE BAT  
THE UNWRITTEN LAW  
THE CRUSADER  
THE PHANTOM EXPRESS  
HEARTS OF HUMANITY

*They Are Familiar to You*

UP

TO

NOW

AND—

FROM

## 3 EQUITABLES

CHEATING BLONDES  
GIGOLETTES OF PARIS  
WHAT PRICE DEGENCY

*Built for Exploitation*

NOW

ON:

6 OUTDOOR  
JACK  
HOXIE  
WHIRLWIND WESTERNS

Majestic's Supply of Special Attractions for the Finest Houses

STARTS  
WITH

**"THE WORLD GONE MAD"**

(A HIT AT RADIO CITY'S ROXY)

*Released by*

**FILMCRAFT EXCHANGES, Inc.**

505 Pearl Street, Buffalo

1046 Broadway, Albany

610 Film Exchange Building, Detroit, Mich.

D.W. Griffith's  
presents

ONE OF THE TEN REAL MONEY MAKERS OF THE YEAR!

WHAT MORE  
COULD ONE  
WANT?

# UPTOWN NEW YORK



WITH  
**JACK OAKIE**  
 SHIRLEY GREY - LEON WAYCOFF  
 ALEXANDER CARR - RAYMOND HATTON  
 HENRY ARMETTA



# The New York State EXHIBITOR

Issued on the Tenth and Twenty-fifth by

**Jay Emanuel Publications, Inc.**

219 North Broad Street, Philadelphia, Pa.

1600 Broadway, New York City

Washington, D. C.

JAY EMANUEL

*Publisher*

PAUL GREENHALGH  
*Advertising Manager*

HERBERT M. MILLER  
*Managing Editor*

Circulating in New York State and Northern New Jersey.

Subscription: \$2.00 for one year; \$3.00 for two years.

Publishers also of THE EXHIBITOR, of Philadelphia, and THE NATIONAL EXHIBITOR.

Official organ of the Motion Picture Theatre Owners of Buffalo Zone.  
All editorial and business communications should be addressed to the Philadelphia office.

Vol. 5, No. 16

April 25, 1933

## Thank You, Gentlemen, Thank You

ON the occasion of its fifteenth anniversary, Jay Emanuel Publications, Inc. wishes all exhibitors, exchangemen, home offices, distributors, producers and allied members of the motion picture industry everything that is good and prosperous, with the hope that the year 1933 will see a real beginning of the prosperity which is a vital part of not only this industry but the country as a whole.

Fifteen years represents nearly the lifetime of this business. Much happened before, but the most important developments have been crowded into the period in which this publication has performed, the post-war period, the era in which some empires were made and in which some empires fell. On the pages of this medium have been recorded the victories and defeats and happiness and sadness of this business. Its columns have included the trials and tribulations of exhibitors and exchanges, leaders and unimportant folk. In short, this publication has been a bookkeeper, a recorder of events.

After fifteen years, the time has come to balance the books, in order that from this day on there will be a new deal, a clean reckoning.

What, then, does the ledger show now?

On one side:

An industry that refused to heed the warning that a mad rush for power would result only in disaster; a business that plunged madly on until it discovered that no special Providence would exclude the motion picture world from paying the penalty of its mistakes; a division of enterprise that tried to operate on the thesis that it could be stronger than its weakest link.

On the other side:

A growing feeling that out of the depression will rise a new industry, based on principles of good-will, of economy, of fair dealing, of understanding; a tendency to operate on the basis of protecting everyone, to advance only on merit, not to the detriment of some members of the business.

The books, at first sight, will not balance. A glance would tend to show that some who have fallen will not rise, their mistakes are too heavy, but they can lift

themselves up if they adopt a new basis of dealing, that of fair play.

Too well has the industry learned that a chain is never stronger than its weakest link. The motion picture business tried to forget this. Much to its sorrow, it found out differently.

A house that is top heavy cannot stand. An industry that refuses to cut out waste must totter. Now, not too late, it is to be hoped, this business will try to get down to a common sense basis.

The motion picture industry will survive. There can be no question about it. If the present leaders cannot take care of the situation, new ones must be trained to take their places. Instead of luck and good fortune, sounder business principles must prevail.

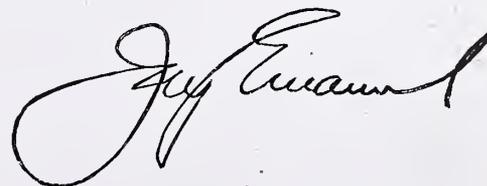
Consider then the books balanced. The New Deal begins.

What are the recommendations for this coming era, this period of renewed hope, of Looking Forward?

Here, in the opinion of this publication, are the guiding stones:

### *The Ten Commandments!*

1. A plea for fair play, consideration from the mighty for the lowly.
2. A fair system of protection
3. A basis of buying and selling whereby the exhibitor can get product at a price that will let him live.
4. An understanding by everyone that this business must take care of the small, for in them there rests a vast part of the strength of this industry.
5. Intelligent economy, which must include a sensible Hollywood.
6. A return to showmanship on the basis on which this business was built, namely that if the screen cannot hold up the prestige of the house, nothing will.
7. Abolition of industry evils, such as bicycling, unfair advertising, price wars, monopoly of product, exchange of prices, etc.
8. A realization by all companies that in *their confidence* rests the confidence and success of the industry.
9. A return of a fair system of arbitration, home rule for the industry.
10. Intelligent production, insuring product that will make censorship unnecessary; in short, an insurance of features that will allow this industry to hold its head high, as a business of which this world may be proud.



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 Heard In
 

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## CROSSTOWN

Chelle Janis Holds  
a Record

A YOUNG WOMAN, still in her twenties, is managing the Ziegfeld for Loew's. . . . She is Chelle Janis, and she has had plenty of experience with Loew's and other circuits. . . . "42nd Street" has broken all existing records in the history of the nineteen-year-old Strand Theatre. . . . "Cavalcade" also enjoyed a record-smashing engagement in Radio City. . . . Jules Levy, who just completed his first year of service as general sales manager for RKO, was presented with a parchment testimonial by members of the home office and branch office sales personnel.

KINEMATRADE, distributors of foreign films, announce that they are handling distribution on "Kuhle Wampe," or "Whither Germany," the anti-Hitler unemployment film. . . . It will have its local first-run at the Cameo.

NEMO, CLOSTER, N. J., Ford's, Ford's, N. J., and St. George, Linden, N. J., all closed. . . . Loew's Ziegfeld lighted up April 21. . . . A fake fire alarm in the Terrace, Yonkers, caused trouble. . . . Happened Easter Sunday. . . . While bombing in a New Brunswick, N. J., house is being officially investigated.

RUMORS HAVE LEE OCHS acquiring the State, Elizabeth, N. J., and the Roselle Park, Roslyn. . . . In addition to a reported acquisition of the 306 open-air theatres and a new one being erected. . . . Busy man. . . . Straight picture fare now at the Strand, Bayonne, N. J. . . . Vaude out. . . . Harstn and Silverman haven't the Kameo, Bronx. . . . Louisiana Amusement Company has. . . . Samuel Berliner heads the 1825 Broadway Amusement Corporation which operates the Circle.

MIDTOWN THEATRES CORPORATION is the official title of the operators of the Rialto. . . . Estapco, Inc., the Pear Brothers, have the Brooklyn Eden. . . . Abe Peshkin heads the New Art Amusement Corporation which has the Newark De Luxe. . . . Haring and Blumenthal are back of the company building the Gem, Far Rockaway. . . . 600 seater opens in June. . . . Satz and Jacobs, S and J Theatre Corporation, have the Pelham, Pelham. . . . Frank Gersten, Fraxam Amusement Corporation, has taken the Englewood, Englewood, N. J. . . . McHugh and Green operate the Washington, Washington, N. J.

ABOUT FOUR HUNDRED MERCHANTS were tied in on manufacturers' advertising and displays in exploiting the run of Monogram's "Oliver Twist" at the Rivoli. . . . RKO Palace goes back to vaudeville, plus pictures, April 29. . . . Change of policy in another RKO house, the new Roxy, Radio City, may take place in several weeks. This would mean the introduction of Paramount product. . . . Music Hall also started something new. . . . All seats on the first mezzanine are now reserved from Mondays to Fridays for both the matinee and evening performances. . . . N. V. A. Drive will start on April 29 and continue for a week. All circuit theatres will participate in it. . . . Lou Smith, formerly publicity man for the

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### First Run Set-Up Changes

The Broadway and 6th Avenue picture changes.

First runs include the Capitol, Paramount, Rialto, Strand, Music Hall, Mayfair, Roxy, Rivoli.

Subsequent runs include RKO Roxy (with stage shows), Palace, State, (both with vaude), George M. Cohan, Globe.

Two-a-days include Astor, Gaiety, (when lit), Hollywood (closed).

Closed include Winter Garden, Warner.

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Criterion and the Rialto, is now back with Paramount in the publicity department.

CLARENCE SCHOTTENFELS, known throughout the trade as "Schotty," has joined "Inside Facts. . . . Lqu Guimond handled the exploitation on "Secrets" for United Artists in Philadelphia. . . . Abe Vallet was replaced by Harold F. Day as manager of the Columbia, Far Rockaway. . . . Vallet succeeded George Rosen as treasurer and assistant manager, Greenpoint, Brooklyn.

GLOBE is going in for revivals in a big way. . . . Charles de Grancourt has been appointed a director of the Playhouse Operating Company. . . . De Grancourt is chief of the editorial department of National Screen. . . . Another new inmate of the RKO Building in Radio City will be Majestic Pictures. . . . A new policy goes into effect at the Brooklyn Paramount next week. . . . House will show only films. . . . M-G-M will have two road-show productions running simultaneously on Broadway and both on the same block, beginning this week. . . . "Hell Below" opens the 25th at the Astor, with "Reunion in Vienna" going into the Gaiety on a two-a-day \$2 top policy three nights later.

HARRY GOLDBERG, Newark Warner, has been shifted to Philly by Mort Blumentstock. . . . Jules Curley moves over. . . . C. W. Koerner is division manager for RKO in Albany, Rochester, Syracuse, Schenectady and Troy. . . . Lou Goldberg, H. R. Emde and Charlie MacDonald will take care of the metropolitan houses. . . . J. M. Brennan continues in the Jersey and Washington divisions. . . . Al Bondy has the 60 Tiffany and 5 Quadruple features that are being distributed on a state right basis. . . . Shorts are also included.

KBS is being liquidated. . . . New corporation, composed of Kelly, Bischoff and Saal will produce for Radio. . . . M. A. Lightman is in the city. . . . A meeting of the M. P. T. O. A. directors may be held. . . . Ross Federal checking changes find Walter Greene as local branch manager. . . . Harry Schiffron, recently with MGM, is in charge at Albany. . . . R. G. Williams, recently there, goes to Boston. . . . Para will have 125 shorts next season.

LOUIS NIZER was scheduled to be the toastmaster at the Monogram convention in Atlantic City. . . . It was his first appearance in that role in many months. . . . For a while he had a monopoly.

FIRE IN the Warner's Strand caused a halt in the performance. . . . Just for that day, however. . . . Neither fire nor water

seems to be able to halt "42nd Street" from breaking all records. . . . Al Sherman, the AMPAer, is rounding up big lists for the weekly confabs. . . . Al is putting on a little weight.

MAJESTIC, "The World Gone Mad," originally titled "The Public Be Damned," opened at the Radio City April 14. . . . Film, featuring Pat O'Brien, Evelyn Brent, Neil Hamilton, Mary Brian and Louis Calhern, is the first independently made picture to be shown at the new theatre.

FIFTEEN YEARS AGO. . . . Plans of Exhibitors' Booking Syndicate of Greater New York and those of Producers and Exhibitors Affiliated were reported almost identical. . . . Exhibitors' Leagues of Buffalo, Utica and tri-cities were reported contemplating joining forces with syndicate. . . . Officers of syndicate were Sydney S. Cohen, president, president New York State Exhibitors' League; Charles L. O'Reilly, first vice-president; John J. Whitman, president, Bronx League, secretary; Rudolph Sanders, president, Brooklyn League, treasurer. . . . William Brandt, Brooklyn exhibitor, wrote to twelve distributing organizations asking if Liberty Bonds of new issue would be accepted in place of cash deposits from exhibitors. . . . William Brandt was making a hard fight for passage of Sunday Motion Picture option bill.

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 Heard In
 

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## HUDSON COUNTY

Local 384 Files a  
Suit

LOCAL 384, Intl. Alliance of Theatrical Stage Employees and Moving Picture Operators of the U. S. and Canada, has filed an injunction proceeding before Vice Chancellor Fielder in Jersey City. . . . Suit is against the Good Luck Amusement Corp., operator, Majestic. . . . Allegation is made that the corporation, through its secretary-manager, Morris Ginsberg, locked out five members of the local, April 8. . . . This was in the course of the current dispute in Hudson County between theatre operators and projectionists over the demand of the theatre operators that the men take a wage cut, which they have refused. . . . Cameo, Majestic, Orient and Lyceum, all neighborhood houses, are employing non-union operators under police protection. . . . "Key" chain houses are still employing union men.

TED MEYN, Loew organist, revived old-fashioned songs for New Beer's Eve week. . . . Jim Furman doesn't like beer, by the way. . . . Arthur Mackie has returned from a week in the South.

GEORGE VOIGHT, who recently appeared in a stage tab, is a former assistant manager of the State. . . . Mickey Kippel was injured by an auto at Journal Square. . . . District Manager Larry Beatus, Loew's, visited George Dumond.

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### Up-State Chain Files

Schine Theatre Chain with a claim of \$92,208, and Nate Kornblite, Binghamton, holding a note for \$20,000 are listed among the creditors of the State Enterprises Incorporated, Gloversville, which filed a voluntary petition in bankruptcy at Utica.

# Exhibs Seek Effect of Coast Talks on Product and Rentals

## Para Trustees Named

Charles D. Hilles, Louis J. Horowitz and Eugene W. Leake are the new Paramount trustees.

An order allowing them to continue the business for 30 days before liquidation has been signed.

Meanwhile, a court decision upholds the receivership.

## Heard In

### 44TH STREET

Harry Didn't Go to Miami

By Daniel R. Klein

HARRY BUXBAUM didn't go to Miami after all. . . . He's far too busy to take time out for a vacation now. . . . Miriam Engelberg, secretary to Moe Streimer at United Artists, was very ill recently. . . . Don E. Skillman, Jr., is now a member of the Fox ad sales department. . . . He was previously a checker for Ross Federal Service. . . . J. Schmaltzbach, who has been a traveling auditor for Fox, is back at the company's local exchange. . . . Louis Weinzier, Progressive Poster, was recently married to Miss Sylvia Mendelsohn. . . . They spent their honeymoon in the South.

A WARNER BROTHERS baseball team has been formed by Jim Harris, ad sales department. . . . He is planning an exchange league patterned after the home office league. . . . Miss Marie Dursee is now with Exhibitors Screen. . . . A little local excitement took place last week which gave the Film Centerites something to talk about for a while. . . . Film Delicatessen, between 43rd and 44th Street on Ninth Avenue, which caters to many of the exchange people, was held up last Wednesday morn'g right before lunch time. . . . Herb Richek, assistant to Charlie Dortic in the booking department at United Artists, has obtained a position in the evenings with a brewery to improve his home brew. . . . Willie Schutzer, Fox salesman, is still very sick at his home. . . . Miss Pearl Wish is secretary now to Eddie Schnitzer, Columbia branch manager, and Nat Cohen, district manager. . . . She had previously been in charge of the claim department. . . . Sam Lefkowitz recently rounded out his first year as office manager of the Warner Exchange.

MEYER LIEBERMAN, salesman, United Artists, received payment the other day of a long-standing debt. . . . The money was paid in pennies, no less, twenty-five hundred of them. . . . Edward Meinhardt, Rockland Film Delivery, is the newly-elected recording secretary of the George Zipf Association of New Jersey. . . . A great many New Jersey exhibitors belong to the organization. . . . Sam Lake, assistant Brooklyn booker, Paramount Exchange, has returned to his job after an appendicitis operation. . . . Fox Exchange force has been augmented by two girls. . . . Additions are only temporary, however. . . . Ben Levine, United Artists accessory department, lays claim to the discovery of a way to eliminate luggage carrying when

## Theatremen Interested in Hollywood Squabbles Only As Tiffs Affect Them — Think Economies Should Be Passed On

Regardless of the turmoil caused by the visit of the leading executives of the major companies to the coast and announcement of what their conferences have led to, exhibitors throughout the territory are interested only in how those meetings affect the quality and price of the pictures when they are delivered to them.

Hollywood's actors and agents can tiff and become indignant, central booking offices may be started, executives may resign, negative costs may be slashed, patents may be exchanged, ideas may be pooled—all well and good—but will this mean a better product at less cost? That's what the trade wants to find out.

Times before there have been evidences of savings and cutting in waste, but the exhibitor has yet to feel the benefits. This time, regardless of all the conferences, the exhibitor can only hope that the savings, if there are any, can be passed on.

the guests. . . . Lou Johnson was master of ceremonies, and showed a movie he had made of all the club members. . . . Songs and dances were provided by the Misses Johnson and Aaron. . . . Buffet supper also was part. . . . Billy Scully didn't consume his usual quota of hot dogs, much to everyone's surprise. . . . H. L. Ripps is president. . . . A grand time was had by all.

PHIL MEYER has opened the General Pictures Exchange on the seventh floor of the Film Center building. . . . Manny Meyer will be one of his henchmen. . . . Ben Roman has gone to Albany to represent Exhibitors' Trailer Service. . . . Joe Schoen, Woodcliff Theatre, Woodcliff, N. J., won the bridge tournament of the Flatbush Club last week. . . . Max Cohen, sales manager, Universal, has now taken up ping-pong. . . . His only competitor is Sonny Liggett, U. salesman. . . . Marcy Marx has taken over Irving exchange. . . . A. Fanchi, Elite Circuit, is opening the Brighton Theatre, Brighton Beach, L. I. . . . Miss Rosenberg is Dave Levy's new secretary up at Metro.

## After the Conferences

Briefly, here is what has happened following the conferences held on the coast by the film leaders:

A process patents pool.

Co-operation in interchange of players.

Story pools and interchanging of studio properties.

Announcement that no blanket cutting will take place any more.

Organization of an Artists' Service Bureau. Agents have already signed an agreement saying they won't deal with it. Bureau would regulate prices and talent, it is assumed.

Resignation of Conrad Nagel as president of the Academy. Reorganization of the Academy scheduled to follow. Darryl Zanuck resigned.

## Honored



Jules Levy

Is now the recipient of a big honor from RKO and Radio in that April 1-May 12 is the time in which the Jules Levy Sales Drive in the distribution ranks will hold forth.

going away for a week-end. . . . Martin Gottlieb and Charley Welsh recently perfected their perforated frameline leader, after a year and a half's work on it, and have purchased the patent. . . . Syndicate Exchange is releasing "Alimony Madness". . . . Alice Nolan has been requested to forego those piano lessons. . . . And Lillian Rottman had to rent a room away from her relatives in order to be able to continue her efforts on the zither. . . . When they're not busy wooing that particular member of the arts, both girls can be found in the film room up at United Artists.

M-G-M Pep Club, composed of the employees of the local Metro exchange, threw quite a party. . . . Besides the members of the club, there were quite a few Metro home office people on hand. . . . Among them were H. F. Rogers, Ed Aaron, Frank Rowenbach, J. S. McLeod and Bill Jones. . . . Dance music was supplied. . . . Several vaudeville acts were presented. . . . One of the guests of honor was Jimmie Durante, who obliged with several numbers, and, running true to form, broke up a few hats. . . . George Trilling, George M. Cohan Theatre, supplied a magician for the delectation of

### Zanuck with U-A

Darryl Zanuck, who resigned as production manager, of Warners, has joined with Joe Schenck in a production arrangement.

Release will be through United Artists.

### Heard In

## ROCHESTER

Theatres Finally Make Union Peace

By Eeatch

ROCHESTER THEATRES finally reached agreement on wage reductions without casualties on either side. . . . Unions held off for nearly three weeks, declaring 10 per cent cut taken in September sufficient concession. . . . In an all-night session, stagehands and projectionists agreed on 15 per cent cut May 1 to August 1. . . . Theatre officials agreed to let the previous 10 per cent count on the 25 per cent cut asked for. . . . Loew's Rochester theatre finally fell in line and opened its balcony at 25 cents evenings. . . . Downstairs is still 40 cents along with Regent and Century. . . . Palace and Capitol are 35 cents top with 25 for balcony. . . . Temple is showing a new film and a second-run for 25 cents top.

NEGOTIATIONS are on for the return by Publix of the Regent and Century theatres, Rochester, to the University of Rochester. . . . None of them has proved a paying venture. . . . Question arises as to whether the University would operate the Regent and Century, thus going into the picture business. . . . Belief is that the houses would be closed or sold as President Rush Rhees no like films.

### Grafiades in Lockport

Peter Grafiades, Jamestown, is to take over management of the Palace Theatre, Lockport, after checking conditions there for some time. Grafiades, who has just returned from a several months' tour of the United States, has had a wide experience with theatre operation.

### "The Three Musketeers"

Nat Levine deserves a bow and Herman Gluckman's Gold Medal exchange has one of the best serials ever unveiled in "The Three Musketeers."

If all the episodes are as gripping, as exciting and as good as the first, recently previewed, "The Three Musketeers" will top everything for applause and exhibitor satisfaction.

Nat Levine has the reputation of turning out the best serials in the business. In "The Three Musketeers" he has reached a new peak. The show has twelve episodes, a swell trailer, Jack Mulhall, Francis X. Bushman, Jr., John Wayne, Raymond Hatton, Ruth Hall and a good supporting cast, with a Foreign Legion background to boot.

All houses will benefit.

J. E.

### What A Man



Al Friedlander

First Division exploitation wizard, whose work on the Pacific Coast has been responsible for record breaking business. At the Fox Theatre, San Francisco, all existing records went to smash when Al opened up "Goonna-Goonna." A total of 35,000 people paying \$6,450 to see the show during the opening two days. What a man.

### Stevens Active

Director George Stevens has selected an excellent supporting cast for Joseph Cawthorn's comedy, "A Divorce Courtship," filmed at the RKO-Radio Pictures studio. Harry Gribbon, Mae Busch, June Brewster, Carol Tevis and Jerry Mandy have already been signed for featured roles.

### Appleton, Anderson Back

John Appleton, former manager, Temple, Rochester, and Martin Anderson, ditto of the Century, are back in town as a result of the recent turnbacks to original owners. Anderson is looking for a house.

### Dewey Michaels Bankrupt

Dewey Michaels, Buffalo, filed a voluntary petition in bankruptcy. Aaron & Dautch, Walbridge Building, are attorneys. Dewey is well known in Buffalo theatrical circles due to his connections with five theatres in Buffalo controlled by the Michaels brothers.

### Gross Revenues Affected

Gross revenues of theatres are affected by the one per cent sales tax signed by the governor.

It becomes effective May 1.

### Goetz Travels

Charles S. Goetz left for an extended trip through the Mid-West to spend some time with Exhibitors Screen Service offices in Albany, Buffalo, Cleveland and Pittsburgh.

### Local Jersey Option

Local option looms in Jersey as the result of the signing of a referendum bill by Governor Moore. It looks as if Sunday movies will be okayed in several spots now closed.

### Heard In

## JAMESTOWN

Stone Manager and Walters Out

By Bedell

HORACE P. STONE, Olean, is new manager, Warner Brothers' Winter Garden Theatre, Jamestown. . . . Former manager Fred Walters tendered his resignation. . . . Irwin S. Kay, manager, Warner Brothers' Palace, Jamestown, has become a member of the Kiwanis. . . . Warner Brothers' Winter Garden and Palace have secured the hour from 12 o'clock noon to 1 P. M. for broadcasts over the local radio station, programs originating on the stage of the Winter Garden. . . . Warner Brothers' Winter Garden is giving out tickets at each performance bearing numbers. . . . Each day four numbers are posted in a local store, the holders of these numbers being entitled to a soda fountain special at the store.

### No Contempt for Kaplan

No contempt of court for Sam Kaplan. All books and records are now in the hands of Local 306, formerly headed by him.

Harry Sherman is ruling the operators union at \$20,000 a year, with one year terms for officers.

Rumors of more groups leaving Empire and going to 306 are current.

### Futile Newburgh

Efforts for a Sunday movie referendum in Newburgh, only Hudson River town not opening, have been futile. Council, under pressure from church element does nothing.

### Conventions

Monogram met at Atlantic City this week.

Paramount follows within the week at the same spot. District chiefs only.

Fox holds its session third week in May at the shore resort.

## ST. CHARLES

AN ENTIRE BLOCK ON THE BOARDWALK  
ATLANTIC CITY

A Smart Hotel in America's Smartest Resort

ATLANTIC CITY—Healthful—Restful—Affording complete relaxation so welcome after intensive work—Where the St. Charles offers the maximum in hotel comfort and service—Spacious Sun Deck occupying one entire block overlooking Boardwalk and Sea—Ocean view Lounge.

IDEAL CONVENTION FACILITIES

RATES GREATLY REDUCED

# From A

*Life subscribers, industry leaders, staunch friends—with their help this publication faces the future with confidence*

M. H. Aylesworth  
Ben Amsterdam  
Meyer Adleman  
John Bachman  
David Barrist  
Allen Benn  
Louis Berger  
Jack Berkowitz  
Joseph Bernhard  
Al Blofson  
C. W. Bunn  
James P. Clark  
John W. Clark  
M. E. Comerford  
Joseph Conway  
Harry Dembow  
Ned Depinet  
Ely J. Epstein  
Luke Farrell  
Felix Feist  
Robert Folliard  
Earle M. Forte  
John R. Freuler  
Pat Garyn  
William Goldman  
Charles H. Goodwin  
Al Gottesman  
Frank P. Gravatt  
Sam Gross  
Pete Harrison  
Will H. Hays  
M. H. Hoffman  
William G. Humphries  
Edward Jeffries

W. Ray Johnston  
Sidney R. Kent  
Louis Korson  
Louis Krouse  
Carl Laemmle  
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Jules Levy  
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M. A. Lightman  
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Edgar Moss  
M. P. T. O. of Eastern Penna.  
Louis Nizer  
Charles O'Reilly  
David Palfreyman  
Iz Rappaport  
Herman Robbins  
William Rodgers  
Milton Rogasner  
Charles S. Rogers  
H. A. Ross  
Abe Sablosky  
Rudy Sanders  
H. J. Schad  
George Schaefer  
Col. E. A. Schiller  
William Scully  
William Shirley  
Harry H. Thomas  
Walter Vincent  
Frank Walker  
Adolph Zukor

to Z

37  
Dead  
by 1944

THE OUT-  
STANDING

15 •

- All Quiet on the Western Front (T)  
 The Birth of a Nation (S)  
 Ben Hur (S)  
 The Covered Wagon (S)  
 King of Kings (S)  
 The Big Parade (S)  
 The Kid (S)  
 Variety (S)  
 The Sea Hawk (S)  
 Over the Hill (S)  
 Tol'able David (S)  
 The Four Horsemen of the Apocalypse (S)  
 Smiling Through (T)  
 Cavalcade (T)  
 The Hunchback of Notre Dame (S)

(S) SILENT  
 (T) TALKIE

● Apparently the sound era  
 has yet to contribute many  
 real epics.

● Hundreds of exhibitors, exchangemen, home office executives, publicity men, critics and other film men contributed their selections of the best 15 pictures. From these the above consensus has been selected. Apparently, the talkies will have stern competition from the silent pictures when the *outstanding* lists of the future are prepared. Certainly, the 15 represented above include the great achievements of this business.



# *Western Electric*

*continues to be  
the recognized  
leader in sound*

*Western*  *Electric*  
**SOUND SYSTEM**

Northern Electric in Canada  
Distributed by

*Electrical Research Products Inc.*  
250 West 57th Street, New York

● A lot of 3-sheet executives will be doormen; pictures will have more action and sound than dialogue; circuits will start buying up theatres again; stock in these circuits will be easy to sell; we will have more distribution offices for pictures; 16 mm. theatres will equal the 35 mm.; all small towns will go 16 mm. due to cheap cost of operation.—R. M. Savini, KBS Pictures, New York.

● Hollywood will still be Hollywood; Amos 'n' Andy will still be good; the Democratic party will still be in power.—C. C. Pettijohn, M. P. P. D. A., New York.

● Theatres will own their equipment and not lease it; screens will be of large size; pictures will have depth illusion; sand buckets will not be in booths; shows will be sent by wire from one central exchange; world series, congressional sessions, etc., will be shown on screens at time of occurrence, advertising will be done from home-office via radio; Radio City will be ancient history; four screen theatres built on four sides of stage will stretch seating capacity to 40,000; everything will be shown in natural colors; theatres in towns of less than 5000 will disappear; Paramount stock will go up.—Larry Woodin, Arcadia Theatre, Wellsboro, Pa.

● The industry will have eliminated the high pressure misrepresentation from both the exhibitor and distributor; movie presentations will be a type to which children will be sent without legal red tape.—Lewis Isenberg, New Ariel Theatre, Buffalo, N. Y.

● Television will be the new entertainment, and theatres will subscribe for service from Rockefeller City or any other center selling service; Hollywood will be a memory and film cans will rattle on the dump.—H. H. Silver, Overlea, Maryland.

● Television will take its place and do more harm to pictures than anything; Radio City should show the advancement of the industry.—Clyde Walters, New York City.

● Why worry?—Ralph Sobelson, Strand Theatre, Bangor, Pa.

**What will the future bring? From more than a thousand letters, this representative list has been selected. Included in this summary are opinions of exhibitors, a prominent legal authority, a publisher, a motion picture critic, a motion picture editor as well as others to provide a cross-section.**

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## 1948 WILL FIND—

**Television**

**A New Spirit**

**16 mm. Competition**

**Fewer Theatres**

**No More Block Booking**

**A Higher Standard**

—SAY THESE FILM FOLK

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● Pictures will be more artistic; stars, stories and art will predominate at all times; there will be no innovation of any kind in theatres with the exception of minor improvements; no new cathedrals of motion pictures will be built; management will be decentralized for a time, and then again, monopoly.—Marcus Benn, Belmont Theatre, Philadelphia.

● The picture business will be on a higher plane than now; admission prices must be reasonable because it's the poor man's amusement; the producers must get away from sex films and bad titles.—Sidney B. Lust, Washington, D. C.

● The Allied exhibitors will be getting together with the T. O. C. C. to fight television; the independent exhibitor will be independent.—Al Friedlander, First Division.

● There will be fewer theatres devoted to motion pictures; these theatres will have better product; television will be a factor; there will be a renaissance in theatrical productions; motion pictures will be more plastic.—Al Sherman, "The Morning Telegraph," New York City.

● Television will be developed to such an extent that screen entertainment will be broadcast in homes; talkies will have reached a higher standard of perfection.—Ruth Schwerin, New York City.

● The censors will be non-existent; no more block booking; television will be important; no exclusives; federal government will be actively interested in the industry; distribution will be centralized.—S. B. Tucker, Byrd Theatre, Richmond, Va.

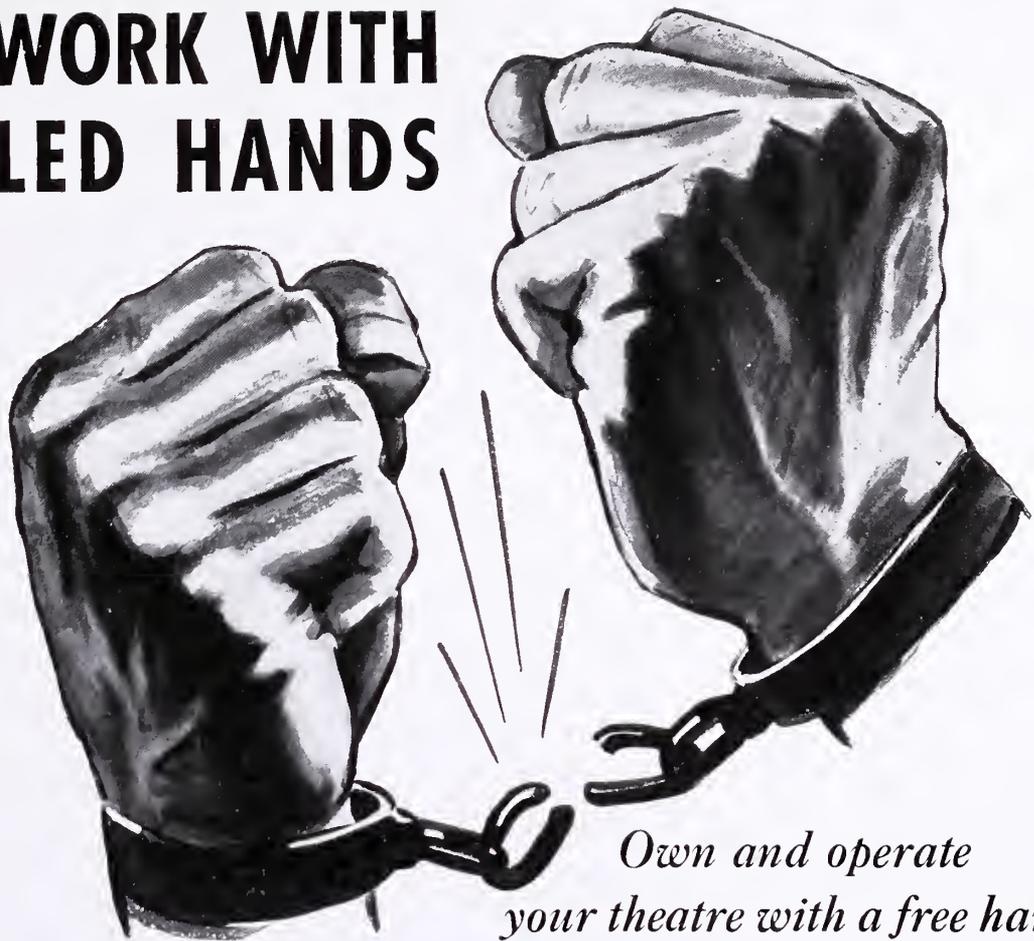
● Television will have crowded most of the motion picture houses out of existence.—John H. Taylor, Solomons, Prince Frederick, La Plata, Md.

● Pictures will be so good that we laugh at the ones we produce today as "funny."—Eric M. Knight, "Public Ledger," Philadelphia.

● The picture business will be just in the pitiable condition the stage is now, unless young blood with new, healthful ideas is attracted to the industry, and unless the producers cease thinking that dirt and filth is entertainment. Sex has its place in drama, but dirt has not. Dragging vulgarity into the pictures is driving a large portion of picture-goers away from the theatres.—P. S. Harrison, New York City.

# THE NEXT 15 YEARS

# DON'T WORK WITH SHACKLED HANDS



*Own and operate  
your theatre with a free hand*

## Break loose and go places with RCA Victor Photophone

What's your choice? Will you try to pack them in with sound as out of date as a nickel thriller—and fail? And from time to time lay out good American money on an old horse—trick it out with gadgets and call it modern?

Or—will you join the big parade to RCA Victor Photophone High Fidelity? Will you take the cue from exhibitors from Broadway to Main Street and equip your house with the finest, the most accurate sound reproduction ever achieved?

Use the new RCA Victor idea—own your own equipment outright—add to your capital assets and your inventory—-increase your borrowing power.

With the RCA Victor outright sale policy your money does a job that sticks.

Where can you match the RCA Victor Photophone set-up? Brand new equipment . . . best performance in the world. Outright sale, no strings. *And easy to buy*, with initial payment, terms and

trade-in taken care of as you like.

Will you mark time, and take it . . . on the chin? Or will you break loose and march forward with RCA Victor Photophone and take it . . . in the pocket? Get full details from RCA Victor Photophone today by mailing convenient coupon. There's nothing to lose—everything to gain.

RCA VICTOR COMPANY, INC.,  
Photophone Division,  
Camden, N. J., U. S. A.

Please send us the complete story of  
RCA Victor Photophone High Fidelity  
Sound Equipment.

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Attention of.....  
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City..... State.....



PHOTOPHONE DIVISION  
**RCA Victor Company, Inc.**

(A Radio Corporation of America Subsidiary)  
CAMDEN, N. J.

# AUDITORIUM

TUESDAY, Sept. 29

Benefit of P. O. S. of A.

## The Barrier of Ignorance

Kalem Feature. A Two Part Romance of the Mountains.

George H. Melloni, Marin Sais, Jane Wolfe, William H. West and Paul Hunt are among the Kalem stars who appear in this superb story of the hills.

Essays Special Feature in Two Reels

## When the Lightning Struck

An unusual production, showing the manner in which an insanely jealous young man planned to blow up his rival and the girl, but is caught himself. The general motive of the piece is one of revenge, but the plot is so ingenious that it holds the interest. The suspense is good, leading up to the main situation, and the suggestion of an approaching storm was wonderfully well staged. The feature of having the lightning move the clock ahead was based on an actual occurrence.

BEN WILSON IN

## Mystery of the Amsterdam Diamonds

EDISON FEATURE

Cleek's seventh case takes him aboard ship in pursuit of diamond smugglers. He works in disguise, completely fooling not only the man he is watching but the customs officials as well. Cleek does some extremely clever work and nabbs the criminals after they have successfully outwitted the customs inspectors.

All Seats, . . . 10 Cents  
PICTURES START AT 7:45

### WHAT A BILL!

THE Veteran Reviewer turned off the radio, opened up another bottle, tossed down another foam-topped glass and surveyed the mass of pictures and documents before him. The Veteran Reviewer had had no idea when the call was sent out, that so many film men would respond to the call for reminiscences of the picture business.

But there the pile was, and there was nothing else to do but wade through it to bring back, for the readers of this article, some memories of the good old days when there used to be a sense of humor in this business and bicycling was not just an outdoor sport.

From Elliott J. Goldman, then manager of the Bluebird Theatre, Philadelphia, came a ripe collection of "remember when's." Witness such high lights as a "one cent movie," wherein all children were admitted to a theatre free, providing that the one-cent war tax was paid, and even an announcement of the opening of the theatre in 1915 with Robert Warwick in "The Man of the Hour," first run; a copy of the Paramount Pointer, of the Famous Players Exchange, Philadelphia, dated December 27, 1915, featuring Geraldine Farrar in "Temptation;" and plenty of other notes; a copy of Paramount News including ads for Victor Moore in "Rough and Ready Reggie," reviews of The Cost of Hatred," with Theodore Roberts; "The Tides of Barnegat," with Blanche Sweet; announcement of Marguerite Clark in "Snow White," and other items of interest. Certainly, Goldman, for one, saved with a purpose. Fifty years from now, his collection will have an even greater interest.

Up from the south, S. B. Tucker sent a different kind of a collection, including a photo of Miriam Cooper, in "Birth of a Nation;" Valeska Suratt, the Fox star; Theda Bara in "Under the Yoke;" Mary Miles Minter; Barbara La Marr in "Heart

# They Were the Days

## OR BACK INTO THE FILES WITH THE VETERAN REVIEWER

of a Siren;" Theodore Roberts and Violet Heming in "Everywoman;" H. B. Warner, in "The Man Who Turned White," from Exhibitors Mutual; Earl Williams in "Masters of Men;" Marjorie Rambeau in "Motherhood;" Madge Evans and Montague Love in 1918, when she was a kid star; Ethel Clayton and Irving Cummings in "The 13th Commandment;" Billie Burke in "Sadie Love;" a picture of the old Dixie, Richmond, the first theatre in the town, opened in 1907 by Walter Coulter; and some 11x14's including Gloria Swanson and Mack Swain in "The Pullman Bride;" Ealine Hamerstein in "The Country Cousin;" Fatty Arbuckle, Buster Keaton and Alice Lake in "Good Night Nurse;" Annette Kellerman in "Queen of the Sea," produced by William Fox in 1918; and the Herbert Brenon production, "The Eternal Sin," including Richard Barthelmess, Florence Reed and others.

The Veteran Reviewer opened up another bottle, and turned toward some other groups with evident relish. Gone were the sexy talkies, the noisy sound pictures, the radio—the Veteran Reviewer was back fifteen years and more ago, in the infant era, when the industry was young and happy in the fact that the mistakes it was making would some day be history.

Sidney Lust, another prominent showman of the south, was responsible for the next group opened. Nineteen years before Lust and Warner were in the state right, exchange business in Washington. Fifteen years ago, when "The House Without Children" was playing at the Poli, Washington, a baby tie-up was manufactured, as was evidenced by a photo.

Lust contributed another photographic gem when an esemble group of the closing of the Union Square Theatre, New York City, revealed Sidney Lust in a crowd that included Will Rogers, Hugh Herbert and Arthur Klein. When "20,000 Leagues Under the Sea" played at the Leader, Washington, D. C., 13 years ago, the house went bally strong. Joe Gaite, now with the Shuberts, owned the show. And the final bet in the Lust collection includes a showing of "Purity," with Audrey Muson at the Casino, Washington, just 18 years ago.

The Veteran Reviewer turned from the south and travelled, via his group of collections, to Reading, Pa., where Anita King, "The Paramount Girl," visited Carr and Schad at the Old Princess Theatre, the "Home of Paramount." Anita made the drive from coast to coast, with exhibitors hosts on the way.

From Reading the trail turned down to New York where W. Ray Johnston, fifteen

years ago not president of Monogram, was a leading man at Thanhouser Pictures. With monocle and all, he took part in a Mutual "four reel" special, "the Picture of Dorian Gray."

Up from New York to Pennsylvania turned the trail to the Susquehanna Theatre, Philadelphia. Exactly fifteen years ago, week of March 25, the house was showing such hits as Julian Eltinge in "The Widow's Might;" George Beban in "Jules of the Strong Heart;" Emily Stevens in "A Sleeping Memory;" Francis X. Bushman and Beverly Bayne in "Red, White and Blue Blood;" Nell Shipman in "Cavanaugh of the Forest Rangers;" Pauline Frederick in "Madame Jealousy;" with the big coming attraction, William Farnum in "Les Miserables."

From Philly to Lewiston travelled the Veteran Reviewer. Here at the Pastime, Ike Berney, a veteran, turned thoughts toward the days when the two-reelers drew crowds and phonograph music was the only sound known.

From Lewiston to Wellsboro, where the sage of the Arcadia, Larry Woodin, resurrected from his files some ancient heralds which blasted forth such messages as "5 Reels, 5 cents," the bill including "Satin and Gingham," Lubin; "A Marriage of

REEL	NO.	DESCRIPTION	DATE	PRICE
1	1	Monday August 20th 1913		
1	2	The Open Secret		
1	3	The Letter		
1	4	William Burget		
1	5	Joe Steele		
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Contract—Ancient Vintage

**REMEMBER WHEN—**

**Carl Laemmle and R. H. Cochrane broke ground for the first Universal Studio?**

**Leah Baird, Ormi Hawley and Arthur Johnson were the big stars?**

**Bicycling wasn't just an outdoor sport?**

**W. Ray Johnston was an actor?**

**IF YOU DON'T—refresh your memory with The Veteran Reviewer.**

Convenience," Vitagraph; "His Spring Overcoat," a comedy drama; "An Indian Idyl," Pathe Western Drama, and such selling phrases as:

**THE MAJESTY OF THE LAW**

*A powerful dramatic subject. A story with a high moral and a sympathetic appeal.*

**NEVER AGAIN**

*A delightful little comedy of love's young dream.*

**MAY AND DECEMBER**

*A springtime comedy, showing June proposing to and acception by October. A calendar Mixup.*

**A CENTRAL AMERICAN ROMANCE**

*An exciting drama, produced with the assistance of the officers and sailors of the U. S. Battleship South Carolina.*

**THE PERILS OF PAULINE**

*Pauline is a modern miracle. She stretches human ingenuity and daring far beyond the ordinary snapping point. She is a wonder.*

**FEATURE EXTRAORDINARY****LOST MEMORY**

*Great Northern Drama in Two Reels, 45 Scenes. A \$25,000.00 Production.*

Even then the double bills were around. Including, in this case, pictures of the Series of 1910, Athletics vs. Cubs, and "A Honeymoon for Three."

The Woodin collection is a rare one, and the Woodin family is a real part of the motion picture business.

The Veteran Reviewer opened up another bottle and hopped to Buffalo, N. Y., where Lewis Isenberg has the New Ariel. Isenberg's contribution consisted of an aging photo of the Edison Theatre then probably a palace, now just a memory.

Down the state to New York City went the Veteran Reviewer and into the home office files he travelled. There was a real collection of the days that used to be with plenty of faces that have gone forever. Some of the names still smack of industry greatness.

At Universal, the collection included a wealth of memories. President Carl

Laemmle conferring with Mme. Schuman-Heink; a picture of the first IMP banquet, held in 1910; a historical photograph of Carl Laemmle, Jr., and sister Rosebelle, now Mrs. Stanley Bergerman; a scene from "Foolish Wives," the Von Stroheim epic, in 1922; a shot of Carl Laemmle and R. H. Cochrane breaking ground for the Universal studio at Fort Lee; a shot of Lois Weber and Mary McLaren in "Idle Wives," 1916; a picture of Commander Stuart Blackton and family in their first auto; a shot of Carl Laemmle and Irving Thalberg when the latter was the former's protegee; an unadorned photo of the first Universal studio in 1909, at Dyckman Street, New York City; amongst many others, truly a record of a company that has become a real part of the history of this business.

Metro opened its files for a real set of old time stills, including Barbara La Marr in "The Shooting Dan McGrew," in 1924; Buster Keaton in "Satan, Jr.," in 1919; Bert Lytell in "Alias Jimmy Valentine," Rudolph Valentino and Alice Terry in "The Conquering Power," in 1921; Harry Myers in "The Kiss of Hate," in 1916; Jack Mulhall in "Turn to the Right," in 1922, and Bert Lytell in "Blackie's Redemption," in 1919. Just a real flash of some of the real hits of that organization, with some names that have already been forgotten.

A visit to the Warner office revealed two histories, one including the old pioneer days and the others from the birth of sound and the Vitaphone. The industry remembers the part the Warners have played in the present era, and the old days, which included such episodes as the Cascade Theatre, New Castle, Pa., where Major Albert Warner, vice-president of Warners, operated the house in 1905; and a shot of Jack and Sam Warner taken in Denver, in 1911. Sam Warner has passed on after contributing to the growth of the Vitaphone and sound, but the part he and his brothers played will never be forgotten.

The Veteran Reviewer opened another bottle, quaffed the good 3.2 output, and prepared to hop from New York City via his collection route, back to Philadelphia, where an era in state right operation was to be unveiled.

Here, thanks to Ben Harris, there was plenty of data, a real record and a comprehensive survey of the days that have gone before. This, the Veteran Reviewer, was to be the last stop. The bottles were gone and it was growing late.

An old booking book, a rare item, with a description of every reel made and distributed by General Film, for its producers,

**Big Double Bill****NEW DREAMLAND  
THANKSGIVING**

AFTERNOON AND EVENING

**World's Champion Baseball,**

SERIES OF 1910

PHILADELPHIA ATHLETICS,  
AMERICAN LEAGUE,VS.  
**CHICAGO CUBS,**  
NATIONAL LEAGUE.

The scenes presented show the Athletic field and the most important plays in the two games at Philadelphia, pictured concisely, clearly and easy to understand. Also the views of the West Side park and the most exciting portions of the three games played in Chicago.

The film closes with interesting views of the great crowd which attended the final game—over 27,000, it is claimed.

**A Honeymoon For Three**

A humorous picture, albeit the humor is a trifle broad and, perhaps, one might say suggestive; yet nothing is said in the sub-titles or shown on the screen to which any one could take exceptions. It is a picture that will make people laugh, but the prudes better remove themselves hence while it is running.

**ADMISSION, 10 Cents**MATINEE AT 2:30, EVENING  
PERFORMANCE AT 7:15**EVEN THEN!**

was first to be unveiled. No stars, no names, just titles and footage. The audience would get the necessary number of feet, that was assured. Then a collection of photos came to view, including such names as Maurice Costello, Flora Finch, Fred Mace, Edith Story, Edward Dillon, Julia Swayne Gordon, Lottie Briscoe, Alice Joyce, William West, Joseph Graybill, Crane Wilbur, Edna Mayo, Thanhouseer Twins, Chester Conklin, Claire Whitney, Carlyle Blackwell, Dustin Farnum, Billie Burke, Leah Baird, Mary Fuller, John Bunny, Rosemary Theby, Ormi Hawley, Arthur Johnson and others, a pictorial record of another age.

A list of "high class" Philadelphia theatres in 1910; old contracts, other data, were available, too great a group to be recorded here. What did top off the collection, though, was the set of stills, including a reproduction of the front of the New York Theatre, advertising Robert Warwick in "The Dollar Mark;" an autographed photo of Arthur Johnson; another of J. Warren Kerrigan; a threatening photo of Henry B. Walthall and Blanche Sweet in "The Avenging Conscience," and star stills of Henry King, Kitty Gordon, Constance Talmadge, Clara Kimball Young, Johnny Hines and Doris Kenyon when she was a World Pictures star.

The Veteran Reviewer wrapped up his folders, put them away and rested back in his easy chair. The evening was late. He had two choices. He could either open another bottle (provided he wanted to go out to the nearest drug store and buy one) or he could listen to the radio. But the Veteran Reviewer was tired. He had travelled a lifetime in an evening. He turned off the light, turned off the radio and turned in for the night.

# THE THREE MUSKETEERS

In Modern Version



By **ALEXANDER DUMAS**

**1.** A smashing drama, replete with action, mystery and romance.

Depicting the exploits of three daring members of the most colorful military organization in the world—the French Legion. Mascot's conception of the modern escapades of the most famous adventurers in all fiction—"The Three Musketeers." Interpreted by a typically fine Mascot cast of outstanding box-office favorites.

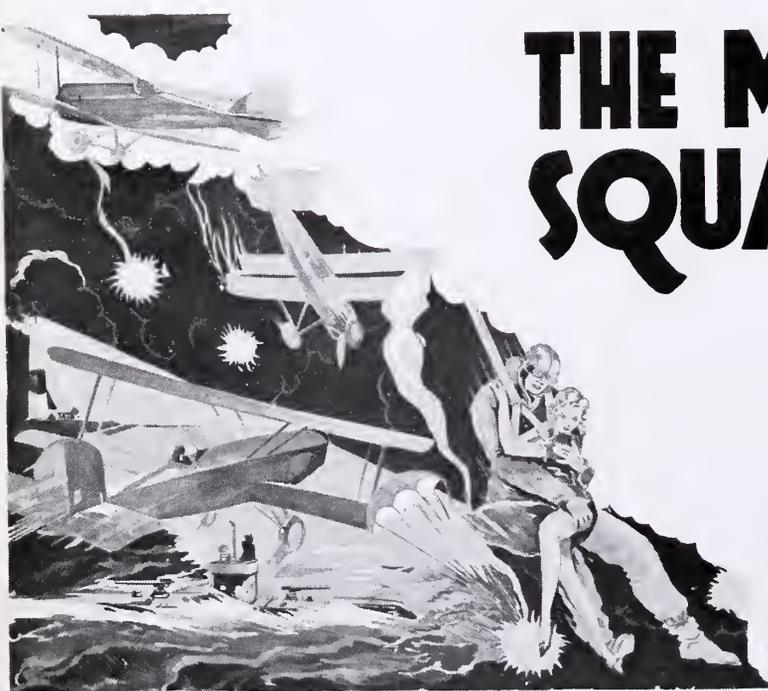
# THE MYSTERY SQUADRON

By

**WYNDHAM GITTENS**

and

**VERA VON STEIN**



**3.** A thrill drama of reckless action in the air, on land and on sea.

Never before such dashing speed, such breath-taking stunts. Never before such suspense. A super-serial that will be different from any other ever made.

Featuring a cast of box-office stars, outstanding names that you have come to expect in all the Mascot Master Serials.

A modern story of the melodramatic news that flashes across the front pages of the press of the world.

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Annou

**MASCOT**

for 193

Each of these e...  
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established Nat...  
Pictures Corpora...  
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Shadow," "The...  
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Brent, Conway T...  
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We confidently expect that the ne...  
the finest we have ever offered—s...  
weeks of record business—serials...  
and juveniles—serials that are ty...  
Mascot standard. We're proud to...  
such unexcelled patronage builde...

You

Distributed in Buffalo and Albany by  
**STANDARD FILM EXCHANGE**  
505 Pearl St.                      1046 Broadway  
BUFFALO                              ALBANY

LEVINE

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TWELVE PART

SERIALS

— 1934

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Lugosi, George rle, H. B. Walt- orth, Tully Mar- Sr., and Frankie layers in recent tials, are typical stars that will of this sea- uctions.

Mascot Master Serials will be serials that will guarantee twelve at will appeal equally to adults al, in every way, of the supreme distribute to our exhibitor friends

Local Distributor

Distributed in the Metropolitan Area by CAPITAL FILM EXCHANGE HERMAN GLUCKMAN, Pres. Film Center Bldg., 630 Ninth Ave., N. Y. C. Telephone, PENnsylvania 6-9350-1-2-8

# FIGHTING WITH KIT CARSON

By COLBERT CLARK



2. An historical drama, depicting the life and times of one of the greatest of all Americans—Kit Carson. A colorful romance of early America. Produced on the same spectacular and lavish scale as "The Last of the Mohicans," Mascot's great historical serial of last season. Immortalizing Kit Carson, the hero of all Young America—perhaps the most picturesque of our fighting pioneers. With two outstanding feature stars and a stellar supporting cast.

# THE LAUGHING DEVIL



By WYNDHAM GITTENS

4. A mystery drama that will thrill and chill you. Twelve episodes of amazing surprises and startling climaxes. The first serial of Rin-Tin-Tin, Jr., the great Mascot star, whose first feature ran for more than four weeks on Broadway. With one of the finest casts of box-office stars ever assembled for any talking picture.

# HAVE SOME COURAGE, GENTLEMEN!

THESE BRIEF MESSAGES FROM  
INDUSTRY LEADERS INDICATE  
THAT THERE IS A SILVER  
LINING SOMEWHERE

By MAJOR ALBERT WARNER,  
*Vice-President, Warner Bros.*

THE FUTURE OF THE EXHIBITOR is bound up in good pictures properly sold by the exhibitor to his public. Perhaps at no time during the past two years, has this belief received a more acid test than when we released "42nd Street."

Nothing but good pictures can bring back prosperity to the theatre. But, it is up to the exhibitor to get the most out of those good pictures. The time has come when every exhibitor, if he hasn't already done so, should take stock of himself. Has he pared his expenses without impairing his efficiency? Is he alert to the new methods of showmanship, or is he still doing business along the lines he employed twenty years—ten years—five years—two years ago? Is he co-operating with the producers who are really trying to help him get the best results from the pictures? Is he content to drift with the tide, or has he rolled up his sleeves and without regard for the clock, is fighting for the business?

To summarize, the exhibitor's hope lies in good product, backed up by his own efforts. The results will be in direct ratio to the work, intelligence and showmanship he employs. Warner Bros., themselves exhibitors, are keenly alive to the importance of good pictures and we are devoting ourselves to that end. The quality of our product already released and those to come bears testimony to that.

By HARRY H. THOMAS,  
*President, First Division Exchanges, Inc.*

DEPRESSION YEARS saw the inception of First Division Exchanges and are giving us our greatest success and growth.

In spite of the depression, First Division looks forward to the future with greatest optimism. Ultimately, every individual and every organization will similarly be on a sound basis. When that time comes, prosperity for everyone in the industry will have arrived.

I have every confidence in the future, if for no other reason than the fact that our own success was built during these lean years, on the foundation of hard work, straight thinking and complete absence of extravagance of any kind. An indication of our confidence in the future, may be seen in the program we have set up for our coming year's product. We have a list of pictures in the making which unquestionably represents greater audience appeal than any we have ever had. The investment they represent is sound and reasonable. Exhibitors will make money with those pictures and so

will we. When the motion picture industry is finally purged to the utmost of unreasonably extravagant and unsound policies, the pendulum of prosperity will inevitably swing upward again.

By NAT LEVINE,  
*President, Mascot Pictures Corporation*

SMASHING, driving, constructive action that has been the keynote of President Roosevelt's reconstruction program has already been reflected in the general upturn of the country's business; and we of the motion picture industry, providing the entertainment for the country's masses, have, too, felt the first effects of "the new deal." The depression of the past four years has caused untold grief and suffering, but I am confident that it has taught us a real lesson; that, in the future, we shall be wise enough to avoid those tempting pitfalls that have swallowed us up in the past; and that this past depression shall, in fact, have been the depression to end all depressions.

It is with this optimistic note that Mascot Pictures Corporation is planning its program for the future. We have not and we will not curtail production. We have not and will not cut any salaries. In fact, we have recently increased our production staff; and our proposed program of serials and feature productions for the 1933-1934 season will be the most costly we have ever undertaken.

On the right! A vivid and arresting array of old-time scenes and episodes:

Top: Denver, In 1911-12. The man on the left, with cap, is Jack Warner, now head of all Warner production. At his right stands Sam Warner, who died a few years ago, after he had spent his energies perfecting the Vitaphone. Centre: The Edisonia, Buffalo, N. Y., a palace of splendor, as one can easily see and a cinema citadel of its day. Right: Carr and Schad meet Anita King, "The Paramount Girl" at the old Princess Theatre, Reading, Pa. Carr and Shad signed the first Paramount contract ever made, three months before the first release.

Below: Left: Carl Laemmle, president of Universal, and R. H. Cochrane breaking ground for the Universal studios at Fort Lee, N. J., a couple of decades ago. The plow is not atmosphere. It was a vital part of the digging process. Centre: Here they are, father's pride and joy. Rosabelle Laemmle, now Mrs. Stanley Bergerman, and Carl Laemmle, Jr., making hey hey in an infant manner. Right: The vast Universal studios at Dyckman Street, New York, in 1909. Otis Turner and Wallace Reid worked there, and the sun was the most temperamental star.

Below, Left: Poli's, Washington, fifteen years ago. "The House without Children," and a baby show to boot. They had 'em even in those days. Centre: Who said he can't act? W. Ray Johnston, disguised with a monocle, in "The Picture of Dorian Gray," a special from Mutual. The president of Monogram took it quite seriously. Right: There she is men, the Mae West of her day, Theda Bara, and the first scorcher to grace the screens in sexations. This one was "Under the Yoke," the battle for love of a woman with no regrets.

Below: Left: Rudolph Valentino and Alice Terry getting very pash in an early Metro release. Witness them antics. Centre: Jules Mastbaum, one of the veteran figures in picturedom, and Jules Levy, now sales manager for RKO Radio, pictured in Philadelphia at a Universal Prosperity Party. Right: Ahoy there censors. Annette Kellerman brought the screen one of its first super-super-specials in "Daughter of the Gods." Ha cha!

By E. W. HAMMONS,  
*President, Educational Pictures, Inc.*

LOOKING BACK over the past fifteen years in the film industry, we have a panoramic view which shows such constant change and development—a picture so full of vivid color and sudden juttings—out into new developments, that predicting the future of the motion picture industry for any length of time ahead becomes a very formidable task. In an industry which because of its very nature cannot be static, the future will undoubtedly present a vista as full of change as the past. Revolutionary steps in the past will probably be repeated in the future. The entire system of today may be absolutely obsolete a decade from now.

But only one thing remains changeless, and that is, the importance of showmanship in the entertainment field. In fact, I believe it will always be true, as it is now, and has always been, that the degree of prosperity in the motion picture business will be in direct proportion to the kind of showmanship employed. The motion picture business is unique in that certain fundamental rules in big industry do not apply to it. Mass production has been successful in other businesses, but it would be fatal to ours; the chain system has been feasible in other fields, but not practicable in our own; bargain merchandising has proven profitable in some lines, while in ours it has, in many cases, been a catastrophe.

We have learned all this, paying a big price for the experience. But the mis-



takes of the past are not likely to be made in the future. Naturally, the use of short features on every program has always been a major concern of mine, and I sincerely believe that the damage done by the double feature has made a great many theatre-owners short feature-conscious as they should always have been.

It is on this premise that Educational is planning a very important program for next season, both from the standpoints of volume and drawing power. We will attempt to offer product that will have a definite value at the box office, and shall hope that exhibitors will give short features "a new deal" in exploiting pictures that have potential box-office value without regard to their length in footage. For showmanship in building programs and selling them will have a greater bearing on the success of the motion picture theatre than probably any other one factor.

BY JULES LEVY

Sales Manager, RKO Radio Pictures, Inc.

AN ATTEMPT to look fifteen years into the future of our fast moving business is indeed a big order. So much has happened in only the last six months. More of unusual interest will transpire in the next six months. With the innumerable changes that have occurred in the trade paper field, it is a great pleasure to extend my best personal wishes to my good friend Jay Emanuel and heartiest congratulations to the Jay Emanuel Publications upon their Anniversary. That their publications have been able to weather all storms and are growing stronger is indeed a tribute to their usefulness.

Out of the chaos in our business will, in the not too distant future, come a healthier, more sound and better than ever industry. I don't look for anything substantial to develop until the Fall. My optimism is essentially influenced by the return to active duty of many of the pioneers who had a big hand in the successful development of our business.

By JACK COHN

President, Columbia Pictures Corporation

IT IS A PRIVILEGE to extend to you Columbia's congratulations. You have been of great service to the industry in the past and I know that you can be counted upon to be one of the leaders in the new phase which the motion picture industry is now entering. Since the birth of THE EXHIBITOR the motion picture industry has grown to be the third largest of our national enterprises. This accomplishment has not been achieved without struggle. We still have our problems and difficulties, but they are not so great or so numerous that they cannot be solved if we unite in seeking their solution. We shall emerge from the economic lethargy a more united and sounder enterprise; the depression is bringing about improvements and increased efficiency in production and distribution which will result in permanent advantages.

Columbia is confident that the motion picture industry will continue to be the nation's amusement. Now is no time for vacillation. The theatregoer looks to us for entertainment and we must not abuse his confidence. We must continue to improve the quality of our product; we must unite and do our utmost to maintain the high standard of American motion pictures.

What they had to offer in the good old days of the General Film Company. Witness the smashes, the hits, the exploitation naturals, the swell titles of years before! And imagine billing a program by number.

Well, at any rate, the folks who didn't like the films didn't have to wait long for a new one to crop up.

And over 1000 feet— heavens, that just wasn't possible!

There are problems to be met and solved, and with co-operation they can and will be. It is reassuring to know that the industry can count upon THE EXHIBITOR for aid and encouragement.

By NED E. DEPINET

Vice-President, RKO Radio Pictures, Inc.

IN THIS BUSINESS fifteen years is a long way to look back. While it is simpler to look back fifteen years than to gaze into the decade and a half to come and prophesy, nevertheless I feel that this industry's ability to grow old while staying young is its greatest asset. To be able to gain the experience of age and still retain the vitality of youth to profit by it, is a prerogative granted to but few men . . . or industries.

Just now our industry is having a lot of new experiences . . . some have not been so pleasant . . . but they are the kind that while putting grey on the outside of the head also cram a good deal of grey matter inside. In the fifteen years that have passed we emerged through a series of evolutions from a business dependent entirely upon initiative and imagination into a thoroughly mechanized industry of entertainment. It tried to accomplish efficiency with triplicating forms and only succeeded in tying the hands of initiative with red tape.

For the last two years this industry

GENERAL FILM CO.

[Incorporated]

BRANCH

No. Reel	NAME OF SUBJECT	Date Used	Ft. No.	Make	Description
14928	In Fate's Cycle	/	1000	Bio.	Drama
14929	Regeneration Part 1	/	1000	Kalem	Drama
14930	Regeneration, Part 2	/	1000		Drama
14931	Hearts Are Trumps	/	1000	Patheplay	Drama
14932	On The Minute, Part 1	/	1000	Selig	Drama
	On The Minute, Part 2	/	500		Drama
14933	Doc Yak Temperance Lecture	/	500		Comedy
	Miser Murray's Wedding	/			
14934	Present	/	1000	Vita.	Drama
14935	Martha's Rebellion	/	1000	Ed.	Comedy
14936	Winky Willy's Maxims	/	500	Melies	Comedy
	A Drastic Remedy	/	500		Comedy
14937	Hearst-Selig News Pictorial No. 21	/	1000	Selig	News
14938	An Alaskan Interlude	/	1000	Ed.	Drama
14939	In Real Life	/	1000	Essa.	Com. Dr.
14940	The Toreador's Romance, Part 1	/	1000	Kleine (Cinec)	Drama
14941	The Toreador's Romance, Part 2	/	1000		Drama
	Wood Carving and Turning at St. Claude (France)	/	515	Patheplay	Industry
	The Jerboa	/	512		Educatin
14943	Marian, The Holy Terror	/	500	Selig	Comedy
	Doc Yak The Marksman	/	500		Comedy
14944	The Acid Test Part 1	/	1020	Vita.	Drama
14945	The Acid Test Part 2	/	990		Drama
14946	The Wallflower	/	1000	Lubin	Comedy
14947	Andy Plays Cupid (Sixth of the Andy Series)	/	1000	Ed.	Comedy
14948	A Man's Soul, Part 1	/	1000	Kalem	Drama
14949	A Man's Soul Part 2	/	1000		Drama
14950	Three Little Powders	/	1000	Essa.	Comedy
14951	Pathe's Weekly No. 36-1914	/	1000	Patheplay	News
14952	Buddy's First Call	/	1000	Vita.	Comedy
14953	A Pair of Stockings	/	1000	Selig	Drama

In communicating about reels always refer to our number.

has been discarding its gadgets and gears. Imagination is replacing the machine in production, showmanship is rising, a lusty and experienced youth, from the debris of clock-work that made the theatre as impersonal as a slot machine. Authors, directors, producers are again wracking their brains for stories and ideas, theatre men are on the job selling their merchandise, while advertising and publicity men are again creating glamor and emotion . . . the life-blood of show business. We're digging for dollars now . . . but picture business is young in years and ripe in experience . . . so it is with an abiding faith in the courage and ability of the man-power of our industry that I confidently look forward to reading in the Jay Emanuel Publications, during the next fifteen years, the record of our industry's progress so splendidly recorded in the past.

By FELIX FEIST

Sales Manager, Metro-Goldwyn-Mayer

IT IS GRATIFYING as we near the end of our national deflating and debunking activities to find the motion picture trade press more strongly entrenched than ever and assuming aggressive leadership in the new campaign for business upbuilding. I am sure that no branch of the publishing

**THE ANSWER TO EVERY  
SHOWMAN'S PRAYER!..**

**"Give me a picture I can  
advertise and  
then  
BANK ON!"**



# "**KING KONG**"

**IS A NATION WIDE CLEANUP!**

Apr25'33 pg. 31

**RKO RADIO PICTURE**  
DAVID O. SELZNICK, Executive Producer

**COOPER - SCHOEDSACK  
P R O D U C T I O N**

**WITH FAY WRAY . . ROBERT  
ARMSTRONG . . BRUCE CABOT**

FROM AN IDEA CONCEIVED BY MERIAN C. COOPER AND EDGAR WALLACE

industry has suffered fewer casualties during the depression period than has the representative portion of it whose interests are identified with those of the exhibitor. Your own successful fifteen years probably have furnished nothing more trying than the experiences of the last few months. But that statement would have equal force if your organization's business career had covered ten times as many years.

That you are looking forward to the future with optimism and confidence is characteristic of your judgment and further evidence of those qualities of leadership which will be most valuable in the days to come. We shall need the inspiration of such leadership, no less in the motion picture business than in the furtherance of other commercial and industrial enterprises. Yet, in fact, there is nothing about existing conditions to occasion further serious alarm.

We have had our thrilling flight into the prosperity stratosphere and our breathtaking fall. But now our feet are on solid ground and our clear duty is to keep them there. Of course, we were bruised and stunned by our experience. But at no time have we been denied use of either brains or initiative. And whatever may have happened to other business, we find that people still go in the old, familiar numbers to see the better motion pictures.

For the exhibitor, the problem of the future is largely individual. The question isn't how soon the public will come to us but how energetically we will go after the public. It's a matter principally of offering the values which will interest the people and then stimulating this interest to the point of patronage. Not even great pictures and outstanding stars can carry the whole burden. They need intelligent, ener-

getic exploitation, and never has there been a time in our industry's history when this has been a greater box-office asset.

To the hustler belongs this year's business.

By AL LICHTMAN

*Sales manager, United Artists Pictures*

WHAT WITH OUR trying experience of the past three years, it is perhaps natural that pessimism creep into the minds of some of us in the motion picture business. But, if one stops to think of it, it isn't very difficult to find that there is a vast opportunity for optimism as well. Anybody can fall back on pessimism. That's one of the handiest defenses of the human race. But it is those who are able to look ahead to brighter things who are destined to bring order out of chaos, and I am convinced that no business in the country has so many such optimists as that of the motion picture.

In the first place, the motion picture industry is one of the greatest in the world, and, when you get right down to it, it has come through the storm of depression in better condition than most big business. We are perhaps all agreed that the worst is over, and that we are now on the up-grade. I have believed for the past several months that the air has cleared and that a return to infinitely better times is in sight. That up-turn has set in, as Government economists point out, and the motion picture industry is in for its full share of it.

But I have also held we must be patient and not expect an instant return to boom times. Naturally, after three years of stultified channels of trade, one cannot expect a boom market immediately. But I confidently expect a gradual and constant upswing, a sane and sound return to better things. And when that upswing finally brings us normal business, I am certain we will be able to look back upon "The Great Depression" and find that it bore many an earmark of a God-send rather than what it now appears to us. It has taught us many things; it has showed us many of our mistakes. And, as a result, it has brought us A New Deal, one which renders the motion picture industry a sounder and a healthier business.

By C. W. BUNN

*General sales manager, Electrical Research Products*

IT IS MY VERY FIRM CONVICTION that general predictions in regard to what is going to happen during the next fifteen years, are dangerous things to make. Prophets have been blessed with little honor in recent years. But I am willing to venture the prediction that regardless of what surface changes may occur the general principles of buying and selling will stand unaltered. In the next fifteen years, as in the years gone by, the reward will go to the organization that esteems service to its customer as its prime purpose, regardless of whether that service is expressed in a fair and comprehensive reporting of news, sound quality or the marketing and manufacture of any other article for which there is a public demand.

The financial problems of the past years have whetted the critical appreciation of the buying public. The "show me" instinct has supplanted the ready willingness to yield to any line of glib sales approach. The buyer of today before he makes any commitments is demanding absolute proof that he is going to get one hundred cents' value for his dollar. And with that aspect

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# Put your EAR to the GROUND!



## Hollywood Papers Preview 6 M-G-M Hits! Listen!

### TODAY WE LIVE

(Joan Crawford-Gary Cooper)

"Characters and thrills make this a real picture. Thrill sequences that carry as much kick as anything ever screened. Excellent production."

—HOLLYWOOD HERALD

"It should sell about all the tickets there are to be sold in your zone. You can't miss this one. Give it everything you have."

—HOLLYWOOD REPORTER

### LOOKING FORWARD

(Lionel Barrymore in Clarence Brown's production)

"Human stuff, fine finish."

—HOLLYWOOD HERALD

"Human story and well told. A far cry from the rowdy comedies and sex-dramas that are banging at your box-office. Lionel Barrymore gives a grand performance. Clarence Brown's direction is flawless."

—HOLLYWOOD REPORTER

### THE BARBARIAN

(Ramon Novarro)

"Fine comedy and romance."

—HOLLYWOOD HERALD

"Picture-goers are literally starved for this type of picture. The femmes will eat it up. Not since 'The Pagan' has Novarro had such opportunity."

—HOLLYWOOD REPORTER

### HELL BELOW (Robert Montgomery, Jimmy Durante, Madge Evans, Walter Huston)

"Big war thrills, laughs and love give this smash! Marvelous combination of sea spectacle, rough neck sailor comedy and tense compelling romance."

—HOLLYWOOD HERALD

"M-G-M has a humdinger in this rip-roaring, high-powered melodrama of the briny. Should take its place as a box-office winner along with 'Hell Divers.'"

—HOLLYWOOD REPORTER

### THE DEVIL'S BROTHER

(Stan Laurel-Oliver Hardy and Dennis King)

"Laurel-Hardy comedy kept the preview audience in hearty laughter. Dennis King's singing also pleased them. Lots of comedy and excitement."

—HOLLYWOOD HERALD

"Hal Roach and M-G-M should have an attraction in this production of big-time earning capacity. Ought to outdraw the last Laurel-Hardy feature in every theatre."

—HOLLYWOOD REPORTER

### REUNION IN VIENNA

(John Barrymore-Diana Wynyard)

"Lavishly beautiful production should take a top spot with the biggest hits of the season. Looks like a tremendous hit. So much glamor, romance and charm that any audience should climb into the cheering section. Any audience will go for it in a big way."

—HOLLYWOOD REPORTER

of the financial condition of the last three years, at least, we have no quarrel. Our chief hope is that with the return of some degree of prosperity, which we confidently anticipate, buyers will be just as critical of what they are spending their money for as they have been for the last thirty-six months. If they are, it means that only the best quality of sound will be heard in talking picture theatres and new patrons will be added because of this sound quality. And that is a goal toward which we have consistently striven not only because of our own interests but from a sense of service to the entire talking picture industry.

By W. RAY JOHNSTON

*President, Monogram Pictures Corp.*

I CONGRATULATE your publication. This is no mere remark of formula suitable for the occasion. I make my salute with conscience aforethought, with the full realization of the constructive part the Jay Emanuel Publications are playing in our business and in the knowledge that this role can not be valued in mere dollars and cents. More power to all of you and may you continue to carry on with the independent spirit and fearlessness which has made so many of us your admirers.

By E. O. HEYL

*Manager, RCA Victor Photophone Division*

WE ARE GRATIFIED over the steadily increasing trend of decentralization of theatres, that brings back to the expert, locally interested, home management, the business of purveying entertainment to his own townspeople. We believe this is wholesome and salutary and will contribute much to a revivification of the industry.

As with you, *time has been a friend of ours*, in this field. The new deal in local management automatically frees local theatres from many burdens of unsatisfactory contractual relations and gives the new management a new chance to exercise his own judgment as to what pictures, what equipment is available, best suited to foster and insure happy success.

In this interesting situation is great promise and bright outlook for the industry and for us. In fact, our actual orders exceeding (even in March) those of a year ago, indicate steady improvement in prospect, even through the relatively quiet summer months, and an unprecedented business in the latter part of the year. So the future to us looks bright indeed in the theatre sound equipment installation field.

By ADOLPH ZUKOR

*President, Paramount Public*

WHEN THE FINAL CHAPTER of the history of the motion picture industry is written, I believe we will find 1932-33 to have been one of the epochal years. Many vital changes have been made and more will be made during this period.

Today the industry is concentrating every effort to one purpose, namely, to improve the quality of motion picture entertainment. I believe it will succeed and I know that the public the world over will continue to pay at the box office for this entertainment. Believing as I do, I am confident that our future is a bright one.

## Heads Convention Group



George Schaefer

Sales manager of Paramount Pictures Distributing Corporation, who will head the group of district managers meeting in convention in Atlantic City late this month. Schaefer, since his ascendancy to the post formerly held by Sidney Kent, has continued to make an enviable reputation for himself. He knows as many exhibitors in all parts of the country by their first name as any executive in the business, keeps in close contact with box-office trends, and is doing everything in his power to maintain the good-will established by Paramount in its many years of operation. Under his guidance, the sales department's morale has maintained a high level. He bears the respect of exhibitor organizations everywhere.

By L. J. SCHLAIFER

*General Sales Manager, Universal Pictures Corporation*

THERE SEEMS TO BE a new feeling of confidence in the air and I am certain that the show business will react to the new viewpoint of the large majority of people as it always has. Action at Washington has given America a new hope and this will be the seed that will germinate into a new period of better business for everyone. People are as anxious as ever to go to shows. Motion pictures are still the chief entertainment for the masses and will so remain indefinitely with box-office business gauged and determined by the quality of entertainment and the public's ability to purchase.

That ability is returning and I can see our business swinging into a new stride to keep pace with the generally awakened pulse of industry.

By GEORGE SCHAEFER

*Vice-President, Paramount Pictures Distributing Corp.*

NO ONE CAN FORECAST the future in these uncertain times, but we know that the public always buys good merchandise when it is offered at a fair price.

The industry, of necessity, as all other industries, is going through a readjustment period and we are planning our next season's production schedule with only one thought in mind, that is, to offer to the public a quality of product that will satisfy and bring the necessary returns at the box office.

Paramount, as always, assures the exhibitors of a general supply of good pictures, and I am confident that the motion picture industry will continue with the same fortitude that it has maintained during the past few years.

By CARL LAEMMLE

*President, Universal Pictures Corporation*

NEVER LOSE FAITH in the moving picture business. Over the short span of its life the movies have proven more staple than steel, more saleable than silver and more entertaining than any of its amusement rivals. What we need more than anything else today is confidence in ourselves and in the efficacy of good human, well-made entertaining product.

By J. BERKOWITZ

*President, Standard Film Exchanges*

The life of an average independent exchangeman in this country is, no doubt, one of interesting adventures. It is a life of restlessness, worry, and hardship; a life full of problems, and calculations (rather miscalculations); a life of shattered hopes, broken promises and sad disappointments; a life of humiliation, ridicule, and dependability; a life of unpleasant surprises; a life where sorrows outweigh the joys and hopes often receive knockouts; a life in which time runs by like a cyclone, leaving ugly marks. Picture the tragedy of such a life in itself. In addition, picture fifteen years of it and you have an unsung hero of the independent film business. To my mind, the survival of such a type, after a fifteen-year struggle, with a good name to his credit, represents the strongest test of courage, clear thinking, clean cut character, and natural desire for industriousness and accomplishment—not the easy kind which is the general make-up of such men.

So I say, in all sincerity, wherever one finds a fifteen-year-old independent exchangeman, fair and honest in his dealings with producers and exhibitors alike, one will generally find a personality and character that is deserving of special attention, warm sympathy, and honest support, not only from the exhibitor but also from producers and the more fortunate brother independents of the better territories. The trade press, too, should remember him occasionally.

By HERMAN GLUCKMAN

*President, Capital Film Exchange*

I LOOK FORWARD to the future with confidence reborn from the knowledge that exhibitors have the courage to face anything, even a depression, with a belief that better times are coming.

The Independent Market is unafraid. The motion picture industry has gone through many unfortunate periods. This time, as always, it will arise.

I pledge all my resources to help this business get out of its present doldrums. Certainly, with co-operation from all, this should be easy.

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 Heard In
 

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**B U F F A L O**

 My, My But She Doesn't  
Miss Anything

 By Mary Ann
 

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THAT WAS welcome news that the pay cuts have been rescinded. . . . 5c cigars are seen more frequently on what was formerly known as poverty row. . . . All the employees in the exchanges joined in a protest to their Congressmen to defeat the Sirovich resolution. . . . Congressmen Andrews, Mead, Beiter and Whitney were contacted. . . . RKO Buffalo boys lead the nation the first week of the Jules Levy Testimonial Drive. . . . Mrs. Emil Giffonelli, daughter, Mike Shea, is blessed evening. . . . Also, Ralph Maw, Metro-Goldwyn-Mayer sales force, is getting a little nervous these days. . . . Maw No. 2 is expected. . . . Tom Grady, M-G-M auditor, has been at the local exchange.

JOHN CURRAN, Columbia exploiter, was here to assist George MacKenna, manager, Lafayette, on the opening of "Mussolini Speaks." . . . Fulton reverts back to Mike Bloom. . . . Mrs. Fanning is doing the booking and buying. . . . "Buffalo Evening News" and "Buffalo Courier" are co-operating with the local Fox exchange in making May a real Fox festival. . . . "Buffalo Times" are running a list and description of the Fox box-office hits released during May. . . . Apparently RKO are the champ bowlers. . . . To date no replies have been received to the open letters Harry Dixon ran. . . . Frank J. McCarthy, extremely popular eastern sales manager, Universal, made a brief stay at his Buffalo office. . . . the line formed on the right! . . . Upon his return, Frank addressed a "package" to Dave Miller. . . . Your correspondent insists it was an error and really belonged Across the Hall.

WM. J. TUBBERT has been made manager of RKO Keith's and Strand, Syracuse. . . . Bill is a very busy man. . . . He succeeds Leonard Sang who has resigned as manager, Strand. . . . All of the downtown first-run houses in Syracuse opened. . . . Due to the close-down of all first-run theatres in Syracuse for the past four weeks, all the neighborhood theatres, particularly the Regent and Riviera, played to capacity business. . . . Lyric, Endicott, operated by Ben Dittrich, is running vaudeville two days a week and the Strand, operated by Comerford, is running the same policy. . . . The Enjoy, Johnson City, formerly the Goodwill (Comerford), is running vaudeville Saturday. . . . The Schine houses, operated by Skouras for the past year, is going to remain under their operation.

TED GERBER, owner, Palace, Corning, who last year leased the theatre to Skouras, reopened under his own management. . . . Another Columbia drive started. . . . Joe Miller, local manager and the boys are on their toes ready to go. . . . Columbia has reinstated their original salaries. . . . It has caused great rejoicing. . . . Columbia has had a very successful sales drive on "Mussolini Speaks." . . . Picture opens at the Lafayette RKO Temple, Rochester, and the Empire, Syracuse.

THEATRE BUSINESS throughout upper New York State is showing a decided increase, particularly in the key centers since the bank holiday. . . . "42nd Street" has done a record-breaking business. . . .

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 Glens Falls Price War
 

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Schine has gone into Glens Falls, taking over the Rialto and starting at once a price war. Rialto cuts its prices to 15 and 25 cents, while the three other houses get 35 and 40 cents and the second-run house 25 cents.

Ardis Smith, motion picture critic, "Buffalo Times," is now reviewing motion pictures through Radio Station WKBW. . . . Seven Easter-week bookings is the record established by Sid Samson, Fox manager, for "Cavalcade." . . . Charles Hayman reopened the Strand and Cataract Theatres, Niagara Falls. . . . Charlie has been covering the town with an institutional campaign, calling attention to the new deal in motion pictures for citizens of Niagara Falls. . . . Charlie returns after three years' absence from the Falls. . . . Franchot Tone (our own Niagara Falls boy) all but steals "Today We Live." It is a coincidence that this Niagara Falls boy is in "Gabriel." . . . This simplifies matters for his parents, who live at the Falls, and his many friends desirous of seeing him on the screen. . . . Hayman has re-decorated, re-seated, re-carpeted both houses at a cost of \$50,000. . . . A stork shower for Mr. and Mrs. Gerry Yogerst was given by the employees of Universal in their local office. . . . Gerry is the popular poster clerk, Universal, and all the employees of that exchange showered the new baby with the usual necessities. . . . Lunch was enjoyed by the happy gathering. . . . Both pink and blue gifts were offered as "Gerry, Jr." is not booked until! . . . Fox May festival is now under way. . . . Salesmen Dickman and Rowell, Manager Samson, predict an outstanding month for Fox.

DAVID BINES has been coming to Buffalo for the week-ends to aid in staging the special revue at the Buffalo. . . . Easter week started off most encouragingly in the Buffalo theatres. . . . Ted Hersey, chief, service department, Shea Theatres, is now a farmer out North Collins way. . . . When he arises at 4 A. M. each day, he spends the mornings getting ready for the big crops

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 Important Licensing Bills
 

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New York legislature, without opposition, passed a bill April 8, amending Section 1089 of the State Education Law.

Under the provisions of the statute before amendment, it was unlawful to lease or sell, any motion picture unless at the time of the sale or the making of a lease there was in full force and effect a valid license to exhibit.

Amendment passed by the New York Legislature, provides that the section shall not be construed to prohibit the making of an executory contract for the sale or leasing of a film or films—provided the film shall have been licensed at the time of delivery, but allows the making of an executory contract for the sale or leasing of films for advance exhibition.

this summer. . . . Then he hies himself to the Buffalo.

CHARLIE BARON, exploitationist par excellence, is in our midst, stepping on things for "Secrets." . . . In connection with the showing of this picture, Mark Larkin was in town last week and with the aid of the Shea publicity department, planted a swell contest in the "News." . . . Easter brought its usual quota of encouraging signs. . . . New suits were sprung on the rialto by Bill Brereton and Eddie Meade. . . . Joe Weinstein, booker de luxe in these parts, went to church this week, which all goes to prove that down underneath that gruff exterior is a real human being. . . . Bennie Darrow is kept on the jump these days, making all the keys on the big M-G-M pictures. . . . In connection with the exploitation of "Central Airport," plans have been

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 Current Releases  
Available for  
Immediate Booking
 

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**"The Face on the  
Bar-Room Floor"**

 Greater Than  
"Ten Nights in a Bar-Room"

**"NANDI"**

Sensational Animal Picture

**RICHARD TALMADGE in  
"SPEED MADNESS"**
**REX, KING OF DOG STARS, in  
"THE WAR DOG"**
**SARI MARITZA in  
"WATER GYPSIES"**
**"AMOR IN MONTAGNA"**

All-Talking Italian Feature

**"Little Red Riding Hood"**

Special Kiddie Feature

**10 ACTION WESTERNS**
**4 CHARLIE CHAPLINS  
12 KARTUNE TIPS  
26 CARTOONS  
26 NOVELTIES**
**F C Pictures Corp.  
265 Franklin St., Buffalo**

**Majestic Selling Plan**

In accordance with the plan presented by Phil Goldstone at the recent Majestic Pictures Corporation convention, the company has again increased its production budget and has changed its sales policy. Beginning with "The World Gone Mad," the first of five special productions that Majestic will release before the end of this season, each attraction will be sold separately. Majestic will not obligate itself nor any exhibitor to a block-booking contract.

This should increase good-will. Meanwhile Majestic progresses.

made for plane flights over the city with pilots distributing dodgers from the clouds.

FIRST DIVISION is certainly a bee-hive of activity with all hands busily engaged in trying to make the month of May an outstanding tribute to their esteemed President, Harry Thomas. . . . All one hears upon entering the exchange, is play dates—play dates. . . . Shea Theatres have already set in three pictures, and fifteen in the subsequent run theatres. . . . Charlie Hayman, Lafayette, has already booked two. . . . Minna Gold, First Division booker, returned from New York, having spent the holidays there. . . . She stopped to arrange with Wilbur Grant, Warner Bros.' booker, to give First Division preference on the play date situation during the month of May. . . . Bob Bertschy, and Elmer Lux are out on the road contacting the accounts far away from the office.

BERNICE BANASZAK, manager, Masque, is sporting a new car. . . . United Artist has revived "Whoopee." . . . Jack Kaplan, local manager, says many first runs in the western part of the state have booked it. . . . Charlie Martina is taking over the Rialto, Albion, Robson, May 1. . . . Park, Akron, operated by B. F. Long. . . . Park, Hammondsport, operated by G. W. Mathews, has closed. . . . Film Row has missed Herb Silverberg's smiling countenance, but we found out he has just returned from New York after spending a week down state. . . . Who was it, that pulled a dialect 'phone call on so many of our poor unsuspecting film and showmen in Syracuse, Thursday, and what film man's wife laughed so hard, but unwisely as to have to change her—? . . . Exhibitors look out for a party representing himself as being connected with the School Board, and giving name of B. Schedd. . . . He has no connection with the School Board and appears to

**Cuts Back**

Practically all of the exchanges will be working under the regular salary arrangement by the time May rolls around.

Columbia led the parade to normalcy with RKO and UA following. Paramount and Metro then came back, and by the time this appears, all distribution units will be back to the scales in force before the 8-week slashes.

be working theatres. . . . J. H. Foster, exploiter for Monogram, was ahead of "Oliver Twist," playing Lafayette this week. . . . All school principles were on hand opening night. . . . There was a lot of hand-shaking going on in film row this past week, as everybody in Film Row extends best wishes for success to Basil Brady and Jack Lyons on the opening of their new exchange.

FIFTEEN YEARS AGO. . . . Several restaurants asked permits to show pictures during busy hours in lieu of cabaret music for which permits were revoked. . . . Fred Flarity, manager, General Film Exchange, was unable to give out details of new place. . . . N. I. Filkins was appointed manager of United Picture Theatres of America, Inc., for Buffalo territory. . . . E. L. Hymans, Victoria manager, was married, March 26, to Miss Grace Redans, assistant to G. A. Hickey, manager, Goldwyn.

MARCH 17 LAST a stench bomb was thrown in the Mayfair. . . . There was a general rush for the exits, and attendants of the theatre identified Wm E. Burns as the perpetrator of the deed. . . . Burns was arrested. . . . Tried before Judge Robert J. Summers, he was found guilty and given a ten-day sentence. . . . Local 233, Moving Picture Operators, Buffalo, gave a card party and dance in the Buffalo Catering Company's auditorium, April 17. . . . This was attended by about 600 persons, and an enjoyable time was had by all. . . . Proceeds of the affair will be used for the benefit of the unemployed and other operators in need of relief.

**RCA Scores**

High Fidelity sound equipment has been installed in the projection room of Producers Laboratories, Inc., by RCA Victor.

**A NEW DEAL!!!**

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**BUFFALO FILM EXCHANGE**

(Basil) **BRADY—LYONS (Jack)**

505 PEARL STREET—Telephone, Washington 5616

**BUFFALO**

*Now Distributing For* **AMITY PICTURES CORP., LTD.**  
**QUADRUPLE PICTURES, INC., LTD.**

**40** **FEATURE PRODUCTIONS**  
Including **LENA RIVERS - HOTEL CONTINENTAL**  
**STRANGERS OF THE EVENING - X MARKS THE SPOT**

**8 — KEN MAYNARDS AND**

**10 — BOB STEELE WESTERNS**

**PAUL HURST AND CHIMP COMEDIES**

<b>N E W</b>	<b>THE LOST ZEPPELIN</b>	CONWAY TEARLE VIRGINIA VALLI RICARDO CORTEZ	<b>R E A D Y</b>
	<b>A PARALLEL OF THE AKRON DISASTER</b>		
<b>P R I N T S</b>	<b>The MEDICINE MAN—JACK BENNY</b>		<b>N O W</b>
	<b>RADIO'S SENSATIONAL STAR</b>		
	<b>HOT CURVES — BENNY RUBIN</b>		
	<b>BASEBALL'S RIP ROARING TRAVESTY</b>		

## LETTERS TO THE EDITOR

Gentlemen:

I am more than sorry that I can not give you an ad at this time, as I am not in a position to do so at present. To date I do not know what product I am going to handle, as I am negotiating with several big independent producers in New York and at the present time they are unable to give me the data that I should have in order to do any advertising.

However, you may rest assured that just as soon as I get started at our office, and I know where I am at, I will gladly give you a wonderful ad to run for several months.

You remember when I was with Educational, I was a big booster for your trade paper. I thought you might like to know that in calling on exhibitors I always find your trade paper in every office and a good many times I drop in when they are reading same. This fact I do not find with other papers, which proves that the news in your snappy, up-to-date, chatty articles and editorials is exactly what the exhibitors are looking for in every issue. Further, being personally interested in you, your Buffalo correspondent, and the paper itself, on several occasions I quizzed exhibitors relative to its value, and their response has been unanimous—one of the BEST TRADE PAPERS PUBLISHED. These are facts from out in the field, which I know you will appreciate knowing.

If there is anything I can do for you in any way do not hesitate to call on me.

Personal regards, and wishing your publication continued success, I am,

Very truly yours,  
HOWARD F. BRINK.

Manager, Independent Pictures Corporation, Buffalo.

## Heard In

**U T I C A**  
Henry Lux, Film Vet,  
Passes

By Harry

IN CONNECTION with "Central Airport," Stanley, in co-operation with a sport goods shop, conducted a model airplane building contest. . . . James, recently cancelled its regular features, to permit showing of "Uncle Moses," all-talking Jewish picture. . . . Notice of appeal by the defendant from the decision of Justice Riley Heath in the \$150,000 damage suit brought by Mrs. Minerva Brown, of Smyrna, against the Paramount-Public Corporation has been filed in Chenango County.

COMETH THE BEER GARDEN, rustic pavilions and the like in and near Utica in greater numbers. . . . Central New York and its principal cities, Utica and

**LOT OF  
LUCK**

from

**MARION  
GUETH**

(The sweetest little trade paper representative in the territory). —Ed

Rome, to say nothing of the villages and hamlets, have their quota. . . . Henry G. Lux, Sr., 79, pioneer Utica film man, is dead at his home in that city. . . . Born there in 1854, he engaged in the meat business with his father in his early life and converted it into the Alhambra, in 1907. . . . Theatre coined money for the Alhambra Amusement Company. . . . Gave way to a chain store building in 1929. . . . Lux and his sons erected the DeLuxe Theatre in 1916. . . . Later it was taken over by Nathan Robbins, then the Schines, and then back to the original owners.

## Try Rochester Flesh

Manager John J. O'Neil, Regent, Rochester, is trying local flesh attraction in effort to pep up the b. o. Manager Harry Royster, Century, put the show together with Buffalo and Rochester talent.

Only hitch was demand by musicians' union to put 7-piece orchestra in, the pit or pay half salaries. Manager O'Neil demurred on grounds that he already had a union band on the stage and could not afford the extra tax.

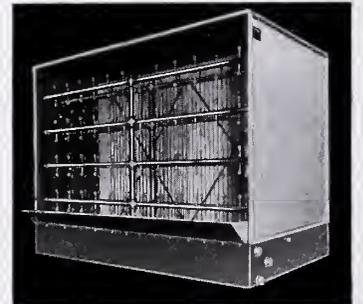
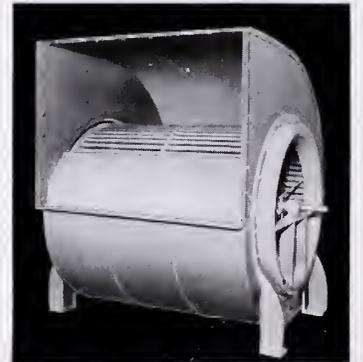


*How much will it  
cost you to run a*

# HOT HOUSE

this  
Summer?

Figure it any way you choose. The sum total will prove that empty seats are profit eaters. Your income this summer will fluctuate with the ups and downs of the thermometer—unless, of course, you have made provision for proper cooling. Correct theatre cooling and ventilating is no longer a costly undertaking. National Service provides a careful analysis of your problem and the proper installation of the type of equipment needed to improve conditions economically. Satisfaction is assured. In National Sirocco Cooling Equipment you are now offered UNMATCHABLE VALUE at a cost you can afford and on most convenient terms. . . . A survey of air conditions in your theatre by a National representative and his reliable recommendation will involve no obligation. It will save you money to investigate.



National Sirocco Theatre Fans and air washers are backed by 50 years' experience in the production of air-conditioning equipment.

*National*  
**THEATRE SUPPLY COMPANY**

1560 BROADWAY  
NEW YORK CITY



500 PEARL STREET  
BUFFALO

**Back As Independents**



Basil Brady and Jack Lyons

Who will distribute pictures in the Buffalo and Albany territory from their newly opened offices at 505 Pearl Street, Buffalo. Outfit will operate as The Buffalo Film Exchange. They have already acquired the rights to distribute 60 Tiffany features, recently taken back by the Amity Pictures Corporation from Fox. This includes 41 features, 18 westerns, starring Ken Maynard and Bob Steele, a series of Chimp comedies and the "Voice of Hollywood" single reels. Lyons was associated with Educational in that territory for 8 years. Brady was branch manager for Pathe for 11 years, and Tiffany for 3 years.

**IN MEMORIAM**

Veteran Film men of the Buffalo territory who have passed on during the past 15 years:

HENRY J. BROCK	Regent Theatre	Buffalo
EUGENE L. FALK	Strand Theatre	Buffalo
MITCHEL H. MARK	Strand Theatre	Buffalo
HOWARD SMITH	Palace Theatre	Buffalo
JAMES ROWE	Turnhall Theatre	Syracuse
	<i>President, Exhibitors' Association, Syracuse</i>	
	<i>Member Board of Directors M. P. T. O., Buffalo Zone</i>	
HAROLD EDEL	Mark-Strand	Buffalo
JOSEPH KOZANOWSKI	Rivoli Theatre	Buffalo
WALTER HAYS	Strand Theatre	Buffalo, Syracuse, Brooklyn
AL. KAUFFMAN	Loew's-Comerford & Empire Theatre	
W. H. HOHMAN	Temple	Syracuse
W. W. DILLEMUTH	Broadway Lyceum	Pulaski
SOL. WALLERSTEIN	Broadway Theatre	Buffalo
LEVIN MICHAELS	Plaza Theatre	Buffalo
GEORGE KEATING	Jubilee Theatre	Buffalo
J. McCARTHY	Sheldon Theatre	Buffalo
CHAS. RIENER	Grant Theatre	Buffalo
MAT. VALLELLY	Savoy Theatre	Buffalo
HENRY MARCUS	Academy Theatre	Buffalo
DAN BUSS	Star Theatre	Tonawanda
DAVE NOLAN	Loew's	Rochester
HENRY J. CARR	Shea's Theatre	Buffalo
MOE MARK	Victoria Theatre	Buffalo
MORRIS SLOTKIN	Lafayette Theatre	Buffalo
AUGUST SCHNEELOCK	Seymour Theatre	Syracuse
AL. SARDINO	Crescent Theatre	Syracuse
ARCHIE MOSES	Select-American Releasing & Robertson Cole	Buffalo
EARL BRINK	Paramount	Buffalo
GEORGE SCHAEFER	Universal	Buffalo
E. WILLIAMS	Paramount	Buffalo
JOHN REGAN	Universal	Buffalo
ORVIL RIEFEL	Fox	Buffalo
JACK THOMPSON	Associated Exhibitors	Buffalo
BILL MAHONEY	Fox	Buffalo
LOUIS WIENER	W. W. Hodgkinson	Buffalo
LOUIS GREEN	V. L. S. E. Exchange & Triangle	Buffalo
ART SCHMIDT	Universal	Buffalo
JAKE KEMPNER		Buffalo

**Heard In**

**A L B A N Y**  
Smalley Says Find the Angle

**By Bill**

MOVIE FANS can be lured into a theatre during Holy Week. . . . Charles Derry, Derry Theatre, Port Henry, learned when he packed the house Holy Thursday with "She Done Him Wrong." . . . Fred Mausert, 2nd, White Swan, Greenwich, found out the same thing with "What, No Beer?" on the same day. . . . Mrs. Richardson is reopening the Strand, Schroon Lake, and Freeder and Grossman are opening the Playhouse, Ticonderoga. . . . Vincent Daly, Pastime, Granville, has been in New York.

BILL SMALLEY, owner, Smalley chain, Cooperstown, called all his managers in to Cooperstown recently and told them all to find a selling angle in every picture. . . . RKO's Erie Theatre, Schenectady, will try a straight picture policy in April. . . . It will take over the pictures booked for the new RKO Plaza, which is closed. . . . Guy A. Graves, of the Farash Theatres (which have a pooling arrangement with RKO), will manage. . . . Warner's Strand is putting on a public broadcast as a special Thursday feature. . . . Warner's Strand ducked a Good Friday opening by a split week. . . . First in a year. . . . C. H. Buckley independent theatres stuck to their regular Friday opening. . . . Dick Leahev, assistant to Lew Golding, manager, RKO Palace, Albany, has resigned.

HARRY BLACK, manager, RKO Palace Theatre, Albany, when it opened a year ago last October, is now manager of the Warner Earle Theatre in Philadelphia.

BILL SMALLEY was on Film Row to book for his chain. . . . Bill says the bank holiday meant little to him down in Miami. . . . Carried plenty of express checks. . . . Miss Grace Purcell, secretary, M-G-M booker, has resigned after five years' service in the Albany exchange. . . . She will be succeeded by Mildred La Rowe, formerly with Paramount. . . . April 8, Ralph Pielow, M-G-M exchange manager, and Nat Sauber, Universal exchange manager, opened the second year of their golf tournament. . . . Hathaway and Williamson will close their Harrisville Theatre May 1, but B. Wheat will open Fireman's Hall, Woodstock. . . . Hathaway and Williamson formerly operated a theatre in Stone Ridge. . . . Donald McClellan will open the Phoenecia Theatre. . . . Clark Sanford, who conducts the newspaper and operates the theatre in Margaretsville, visited Film Row in April. . . . Warner's Strand, Albany, which usually opens on Thursday, ran through until Friday night, Holy Week. . . . Bill Smalley's contest, a yearly affair when he goes to Miami, is for banner business in his chain. . . . Everyone from the manager to the cleaning women share in the prize. . . . Contest ended April 1.

**Paramount, Middletown, Problem**

Paramount Theatre, Middletown, cause of the Quittners' sensational but futile anti-trust suit, is faced with difficulties in running vaudeville in opposition to the independent State. City has ordered asbestos curtain, skylight, dressing rooms and additional exits, if stage shows are continued, on penalty of cancellation of license.

# BETTER MANAGEMENT

*A Review of How Showmen are Selling Their Pictures*

## Warner Keeping Up Hit Policies

Warner Brothers by their ability to keep up their consistently fine product and their willingness to go out of their way to help the beleaguered exhibitor, are winning the admiration and good will of the industry.

A statement from that company says:

Exhibitors are aware of the splendid campaigns that have accompanied each of the Warner-First National pictures. These campaigns have been resulting in cheerful returns at the box office for which theatremen are grateful.

The systematic good-will building campaign that has marked the efforts of A. W. Smith and Gradwell Sears, Warner sales executives under Major Aubert Warner, is being climaxed by the fine gesture the Warners have made toward the owners of subsequent run and neighborhood houses with "42nd Street."

Here is a picture that is a clean-up. Definitely a smash hit, exhibitors have been anxiously looking forward to the picture to stimulate their box office. In order that the industry may benefit at once from the proved box-office draw of "42nd Street," the Warners are making the picture available for the subsequent runs immediately after it has finished with the "A" houses in each city.

With over 300 prints already in circulation, this record-breaking number for any one picture, is being augmented by 50 more which are "Baby Face," starring Barbara Stanwyck with George Brent; "Elmer the Great," starring Joe E. Brown; "Picture Snatcher," starring James Cagney; "Lilly Turner," starring Ruth Chatterton and George Brent; "The Workingman," changed from "The Adopted Father," starring George Arliss; "The Little Giant," starring Edward G. Robinson; "Gold Diggers of 1933," another elaborately produced musical with which the Warners expect to capitalize on the wave of popularity created by "42nd Street." "The Silk Express," with an all-star cast; "The Life of Jimmy Dolan," starring Douglas Fairbanks, Jr.; "The Mayor of Hell," starring James Cagney, and "Narrow Corner," starring Douglas Fairbanks, Jr.

In addition to these 13 pictures which are in the Warner vaults, all shooting has been completed on five other pictures which are now in the cutting rooms, rapidly nearing completion. These are "Mary Stevens, M. D.," starring Kay Francis with Lyle Talbot; "Good-bye Again," starring Warren William and Joan Blondell; "Voltaire," star-

## Spilt Milk

Striking farmers have spilled a lot of milk in the last month, but that's nothing compared to what was spilled on the stage of the Palace, Jamestown, from April 17 to 20, inclusive, during the Palace Theatre-Springvale Dairy-"Jamestown Journal" contest. All the boys and girls for miles around were on hand to show their skill and try for the crown of champion milker.

Prizes were donated by the theatre, "Jamestown Journal," the Springvale Dairy and several local merchants. Cows were guaranteed gentle.

## Stone Distributes

Horace Stone, manager, Winter Garden, Jamestown, recently decided to make use of a bunch of star stills lying around his office. Having attractive frames made for them, with a space at the bottom for an announcement card, he had them distributed at the various eating places around town.

## "White Sister"

In connection with "White Sister," at Warner Brothers' Winter Garden, mammoth duplicate of the book, featuring the front cover, was placed in the window of a popular local book store, announcing at the bottom the theatre at which it was showing. At the two opening performances white flowers were presented to each woman attending the Jamestown house.

ring George Arliss; "Captured," with a great all-star cast headed by Leslie Howard, Douglas Fairbanks, Jr., Margaret Lindsay and Paul Lukas, and "The Breadline," starring Richard Barthelmess with Loretta Young.

With 18 pictures completed, Jack Warner is continuing his efforts to supply his sales department with plenty of film. He has ordered seven more pictures be prepared being rushed.

Right from the start of the current season, the Warners have been maintaining their production schedule which enabled them to have at all times from 12 to 15 completed pictures in their vaults.

Now they are in a beautiful position and are cashing in on their confidence and foresight.

Four Warner pictures played simultaneously on Broadway in houses not their own, with the exception of "42nd Street."

This same situation holds good all over the country.

## For "Oliver"

Exploitation in behalf of Monogram's "Oliver Twist," United Artists' Rivoli, included the co-operative efforts of almost 400 merchants in Greater New York. Through the offices of the Kaynee Co., manufacturers of Oliver Twist Suit, 300 shops featured the Rivoli's window cards and stills of Dickie Moore. Sak's 34th Street Store sponsored a drawing for free Oliver Twist Suits.

Grosset and Dunlap, publishers, featured "Oliver Twist" displays in 37 book shops. Sardi's Restaurant served a special "Oliver Twist" menu. American News Co. arranged for "Oliver Twist" jig-saw puzzle displays. Putnam's Book Shop featured a display of the original architectural drawings of the production sets.

## "Rasputin"

A few days before "Rasputin and the Empress" opened at the Winter Garden, Jamestown, nearly every vacant store in town had a large sign in one of its windows bearing the statement: "Maybe Rasputin Closed This Store, but It Opens at the Winter Garden, April 1."

## Air Census

Census of air-riders in the country was inaugurated at the Strand Theatre when "Central Airport," had its New York premiere. Theatre co-operated with air transportation companies and aeronautical clubs in making a survey toward discovering the progress and increase of air-mindedness in the public in the past few years.

## For "Bedtime"

Manager Harry Royster, Century, Rochester, gave full play to the baby interest in "Bedtime Story," with offer of a \$1 bank account for all babies born on the day the film opened here.

## "Race Track"

When "Race Track" was showing at the Palace, Jamestown, small boys with sandwich boards were sent out through the streets, each board bearing one large letter of the picture's title.

## Happy Swick

When "42nd Street" played Smalley's Norwich Theatre his card painter and exploitation man, Cliff Swick, rigged up a big illuminated float ballyhooing the picture and sent it into every small town near Norwich. Results brought a lot of out-of-town trade. For "King Kong," Swick made a 19-foot ape with lights in the eyes and mouth.

## "Gabriel"

Ticket stubs from the show of "Gabriel Over the White House" were good after each performance at a Jamestown drug store's soda fountain for a fifteen-cent soda at a nickel. Warner Brothers Palace, where the picture appeared, gave out for some days previously, envelopes containing sample packages of Life Savers.

## Official From the Buffalo M. P. T. O.

A bill will be introduced in the legislature to compel the electric light companies to set a standard minimum rate for electric current consumed for theatrical use. A comparison of electric bills in the Buffalo zone shows a variation in the minimum rate charged various theatres. Theatre managers in all parts of the State are invited to send this office a paid electric bill for comparison.

MOTION PICTURE THEATRE OWNERS,  
505 Pearl Street, Buffalo.

Heard In

**PATERSON**

Pete Adams Takes a European Trip

By Jim

PETER ADAMS and family have taken a trip to Europe. They expect to be gone about six weeks. . . . He is proprietor of the U. S. Theatre. . . . A. Rogokos is now assistant manager to Irving Liner, manager, United States. . . . Larry Shead is now manager, Garden. . . . He is an all-round picture man. . . . Under his energetic guidance the entire interior of the Garden Theatre is being repainted. . . . Mel Ackerman, the same theatre, is studying the piano. . . . Harry Ellis, organist, teaching him. . . . Jack Ginsberg, Majestic, reports a highly gratifying attendance. . . . Bruce Nagle is an addition to the Regent staff.

PASCACK THEATRE, Westwood, has been offering some novel features. . . . Easter week there was a prize drawing for Easter candy novelties. . . . Will of Samuel Green-grass, retired tailor, who died recently in his 72nd year, was probated last week. . . . William, owner, Plaza, was left a nominal sum.

JOE LEFKOWITZ, manager, Regent, is now looking at shows in various parts of the East. . . . In addition he is making short talks over WODA. . . . His broadcast consists of short talks on screen favorites, photoplays and theatrical successes. . . . Walter R. Anderson is new manager, New Colonial, Pompton Lakes. . . . Was manager, Rialto, Westfield, owned by the same organization that runs the New Colonial. . . . Charles S. Michelson, former manager, will be in charge of two new acquisitions, the Belmont and Blenheim, Bronx. . . . Community Relief association presented a musical comedy, April 20, at the New Colonial.

Heard In

**PASSAIC**

Price War May Start Here

By Eye-Ess

PRICE WAR that swept New York houses has spread into New Jersey. . . . Rialto (Harry Hecht) sliced admission prices way down recently. . . . Garret Voorman, manager, New Montauk (Warner Bros.), arranged for an airplane to zoom to advertise "Central Airport." . . . Lou Martucci, one-armed golf pro, who was private tutor to William Fox, movie magnate, died. . . . Gang of yeggs that cracked the Rialto Theatre safe has been rounded up by police. . . . Another gang that broke into the Ritz, Garfield, and stole \$150 from Manager Dick Ettleson's office, has also been apprehended by police.

MR. AND MRS. HARRY K. HECHT, Rialto, entertained at cards recently for Mr. and Mrs. Max L. Hecht, newlyweds.

A JURY in Passaic District Court gave Police Officer Patrick O'Keefe \$350 recently for hand injuries he suffered while inspecting the Rialto Theatre. . . . Eleven-year-old Baby Rosemond, who was playing the accordion at the Regent recently, came to Passaic to help "put across" the fashion

Leads National Screen



Herman Robbins

President, National Screen Service, who has announced the affiliation of George Dembow with his company.



George F. Dembow,

Takes up an important post with National Screen Service. He will act as assistant to the president, Herman Robbins. Dembow formerly was district manager for Fox. Since then, in the distribution field, he represented Goldwyn in New England, Metro-Goldwyn in eastern offices. He was also associated with Robert J. Kane in the production of many features for First National.

pageant at the Montauk. . . . Bill Weiss, genial manager, Capitol (Warner Bros.), is all smiles. . . . He put on a "kid show" for the Easter holiday. . . . Revived "Penrod and Sam" and threw in a couple of thrillers. . . . Max Hecht, manager, Rialto, says he had to cut prices because of economic conditions. . . . Jack Portee is no longer manager of the Rex (Gottesman), East Rutherford. . . . Mark M. Silver, long with Publix and RKO, is in charge. . . . He puts on special features.

Heard In

**ELIZABETH**

Warner Notice and "Kong" Smash

BOARD OF FIRE COMMISSIONERS decreed smoking shall not be permitted in Elizabeth theatres. . . . Live rabbits were given away at Saturday matinee, Liberty. . . . Reade's Plainfield theatres issue coupons, holders of which gain cheaper admission. . . . All houses held gala Easter week programs, with a special Kiddies' Show at the Ritz.

ALL WARNER BROTHERS' EMPLOYEES in the county have been given notice of a general closing of houses. . . . Ritz stage has undergone renovation. . . . George T. Kelly, manager, Oritani, Hackensack, formerly at the Ritz, has his petition for the small Board of Freeholders. . . . Hank Lowry, Liberty manager, was formerly district manager for Skouras. . . . N. T. G. troupe broke Holy Week attendance records at the Ritz. . . . Howard Richardson, film operator, Regent, escaped unscathed when automobile went hors de combat. . . . Police called to box office and lobby of Regent at opening of "King Kong." Many county theatres are already contemplating closing for the summer months. . . . Lou Weislogel, John Martinson and other Ritz backstage employees will go on an extended fishing trip.

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# LOOKING AHEAD AT THE PRODUCT

A Service Designed to Give the Exhibitor Each Picture's Analysis Before Playing

By Our Hollywood Correspondent

## "The Fighting President"—U

Topical feature devoted to our President.

Universal has manufactured and compiled a feature consisting of newsreel and other shots of President Roosevelt. Timely, the subject depends entirely on the way it is sold.

Estimate: Front page.

## "Bondage"—Fox

Dorothy Jordan, Alexander Kirkland, Nydia Westman.

The girl suffers all through the picture and most of the theatres playing it will too. There have been so many stories like it that this will take lot of selling to attract.

Estimate: Ho hum.

## "The World Gone Mad"—Majestic

Pat O'Brien, Evelyn Brent, Neil Hamilton, Mary Brian, Louis Calhern.

Well cast and extremely entertaining independent production that can hold its own anywhere. About phony financial manipulation with a reporter helping clear up the trouble, it has an interesting title and some good names to boot.

Estimate: Deserves a hand.

## "Sucker Money"—Hollywood

Phyllis Barrington, Mischa Auer, Ralph Lewis, Mac Busch.

Apparently aimed to expose the seerocket, and with plenty of exploitation opportunities. Cast means little or nothing, with a reporter included.

Estimate: Just a show.

## "Parole Girl"—Col

Mae Clarke, Ralph Bellamy, Ferdinand Gottschalk, Marie Prevost, Hale Hamilton.

Timely yarn about the gal who wants to get even with the man who caused her downfall with the usual realization in the last reel. In short, a programmer.

Estimate: Average.

## "Hello Sister"—Fox

James Dunn, Boots Mallory, Minna Gombell, Zasu Pitts.

This was made once as "Walking Down Broadway." The studio tried to make it over. Apparently it didn't succeed. The show won't satisfy anyone and in its present version carries stuff that little Willie shouldn't see.

Estimate: Too bad.

## "Man from Monterey"—Warners

John Wayne, Ruth Hall, Luis Alberni, Francis Ford.

The kids will like it and so will lovers of the great outdoors. This one has a Spanish-California background in ye good old days, so ha-cha.

Estimate: So ha-cha.

## "Samarang"—Zeidman

Mamounah, Ahmang, Ko-Hai, Sai-Yu Ariff, Kimba.

Tale of native life in the Malay peninsula, with all the angles necessary for vivid and box-office exploitation included. The natives are attractive, the hero quite a figure and the heroine, a la Bali, is physically and facially pleasing to the eye. With special submarine photography, a good musical score, and a production that critics will rave over, "Samarang" looms as an exploitation special.

Estimate: Novel, different.

## "A Bedtime Story"—Para

Maurice Chevalier, Helen Twelvetrees, Edward Everett Horton, Adrienne Ames, Babe Leroy.

Paramount has contributed a yarn that isn't any too strong, but the combination of Chevalier, Twelvetrees, Horton and the baby should overcome any handicap. Chevalier has some nice songs to sing, but outside of that there isn't the usual Chevalier production.

Estimate: Will slip by satisfactorily.

## "Reunion in Vienna"—MGM

John Barrymore, Diana Wynyard, Frank Morgan, Henry Travers, May Robson.

Splendidly produced Metro version of a stage hit, and more of a motion picture than most will imagine. The Barrymore name and reputation of the show makes this a natural for the class houses, but once again the question of what the masses will feel arises.

Estimate: Deserves high rating.

## "I Cover the Waterfront"—UA

Claudette Colbert, Ben Lyon, Ernest Torrence, Hobart Cavanaugh, Harry Beresford.

For laughing purposes only and for entertainment as most of the masses want it, so "I Cover the Waterfront" may get over for what it is meant to be. Book reputation may help, but in the long run, the title is another selling angle. Question whether the Colbert name is strong enough to hold up the show, but in the other departments it gets a good average.

Estimate: Good program.

## "Diplomaniacs"—RKO

Wheeler and Woolsey, Marjorie White, Louis Calhern, Phyllis Barry, Hugh Herbert, Edgar Kennedy.

Inasmuch as no matter what quality the picture has, Wheeler and Woolsey draw anyway, there should be no trouble with this one. In addition, it seeks to cash in on the current musical cycle. As a couple of diplomats representing Indian tribe at the Geneva conference, it offers plenty of gags.

Estimate: No worries.

## "I Love That Man"—Para

Edmund Lowe, Nancy Carroll, Robert Armstrong, Lew Cody, Warren Hyuer, Dorothy Burgess, Grant Mitchell.

Entertaining programmer, which will probably handicap it. Lowe is no great shakes at the b. o. and neither is Carroll. What will happen has happened before; namely, that an entertaining program picture will be lost in the shuffle. It seems a shame, but what can anyone do about it. A heavy selling campaign might convince folks otherwise.

Estimate: Give it a break.

## "Zoo in Budapest"—Fox

Loretta Young, Gene Raymond, O. P. Heggie, Wally Albright, Niles Welch.

Lasky's first for Fox and a creditable effort. Cast has one star and some feature names, and the title won't help after the recent jungle splurge. Photography is ace high, story light. All in all, production deserves a hand, but some folks, because of the title, may be wary.

Estimate: Creditable.

## "The Little Giant"—WB

Edward G. Robinson, Mary Astor, Russell Hopton, Kenneth Thompson, Helen Vinson.

Quickly moving Warner yarn with Robinson, a retired beer baron who crashes society and nearly gets taken for his roll. A racy picture, fast, and aided by a good Robinson characterization, it will do well enough. In addition, it has a woman's angle, which should help.

Estimate: Little Caesar is back.

## "Phantom Broadcast"—Mon.

Ralph Forbes, Vivienne Osborne, Arnold Gray, Gail Patrick, Paul Page, Pauline Garon, Harland Tucker, Guinn Williams.

One of the best from the independent field in a long time, and timely. In addition, there is name material in the show. About a singer who, because of physical drawbacks, hires a double to act for him, it has an intriguing story, and should satisfy all types of audiences.

Estimate: Okay.

## "Song of the Eagle"—Para

Charles Bickford, Richard Arlen, Mary Brian, Jean Hersholt, Louise Dresser, Andy Devine, George E. Stone.

Timely yarn with beer angle, centering its action on a family which has been making beer for decades and decades. It all winds up with a good old U. S. cavalry finish when the racketeers are ousted, and some plenty of flag waving to spare. Cast turns in nice performances, with only star name that of Arlen. Exploitation value, with swell title, is high.

Estimate: To be exploited.

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MORAN AND MACK	3	"AS THE CROWS FLY" "TWO BLACK CROWS IN AFRICA" "A PAIR OF SOCKS"	3
TORCHY COMEDIES with RAY COOKE	4	"TORCHY'S BUSY DAY" "TORCHY ROLLS HIS OWN" "TORCHY'S KITTY COUP" "TORCHY TURNS TURTLE"	4
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BABY BURLESKS	4	"WAR BABIES" "PIE COVERED WAGON" "GLAD RAGS TO RICHES" "THE KID'S LAST FIGHT"	4
TERRY-TOONS		"THE TALE OF A SHIRT" "DOWN ON THE EVE" "WHO KILLED SUSAN ROBIN"	4
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CAMERA ADVENTURES		"BOY"	
DO YOU REMEMBER?		"UNIVERSE" "WOMAN OF MANY LANDS"	
HODGE-PODGE		"CALIFORNIA" "GEORGIA TECH"	



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# EXHIBITOR



A Jay Emanuel Publication

Vol. 5—No. 17

NEW YORK, MAY 10, 1933

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# The New York State EXHIBITOR

Issued on the Tenth and Twenty-fifth by

**Jay Emanuel Publications, Inc.**

219 North Broad Street, Philadelphia, Pa.

1600 Broadway, New York City

Washington, D. C.

JAY EMANUEL

*Publisher*

PAUL GREENHALGH  
*Advertising Manager*

HERBERT M. MILLER  
*Managing Editor*

Circulating in New York State and Northern New Jersey.

Subscription: \$2.00 for one year; \$3.00 for two years.

Publishers also of THE EXHIBITOR, of Philadelphia, and THE NATIONAL EXHIBITOR.

Official organ of the Motion Picture Theatre Owners of Buffalo Zone.

All editorial and business communications should be addressed to the Philadelphia office.

Vol. 5, No. 17

May 10, 1933

## Go East, Young Men, Go East

THE barrage from the east has only started the war. Hollywood is giving notice that its scheme of running things is okay. Regardless of the home offices, Hollywood is going about its own business in its own way.

There is only one alternative. Hollywood must be put in its place.

Regardless of the other many methods that have been tried, there still remains one that might well be fostered.

Turn production toward the east. Produce where the home office can keep check, where there is no self appointed monarchy. There the empire of stars can not hold sway; there studio politics will not be permitted to add to waste. If eastern production is the only solution to the problem of why is Hollywood, then eastern production it must be.

There is much to be said for the other side. Apparently many of the real workers in the coast sector are not overpaid. The stars, to be true, are given huge salaries, could probably adjust their recompense to conform with present day conditions; technicians are worth every cent they get; good directors, writers are also worthy of their salaries.

But how about the stories that are not printed, tales of studio politics, huge salaries to incompetent supervisors, department heads who have been given opportunity to prove their worth and have failed?

The actor, the technician has a right to organize for protection, but not at the expense of an industry. No one can doubt the sincerity of men of the stamp of Kent, Zukor, Schenck, Lichtman, Cochrane, Warner and other leaders. If they seek to reduce overhead fairly, they are entitled to co-operation. If they seek to give exhibitors a better product at a price he is able to pay, they are entitled to all the co-operation in the world.

How about the exhibitor in connection with this coast rumpus anyway? Do savings mean that economies will be passed along to theatremen or that they will still have to pay more for product than it is worth?

The exhibitor does not care for what the Academy thinks, what the producers or stars think, what Hollywood thinks unless he benefits, unless his pictures are better and sold to him at a fair price. The exhibitor is not concerned with the fact that Darryl Zanuck resigns. What interests him is its effect on Warner product and whether or not United Artists will sell the Zanuck pictures to him at a fair price.

The exhibitor does not care if all the politicians in the world run Hollywood if the product is of high grade. But, apparently, this is impossible. Therefore, the politics must disappear.

The exhibitor does not give a hoot whether or not the Academy is angry, whether Conrad Nagel resigns or whether Hollywood is all het up unless all this means a turn for the better, finer pictures at a fair price.

The exhibitor, however, would rather play ball with the decisions of the home office executives than the Hollywood woodenheads. The home office executives, at least, know what the intake is each week, how much of it the exhibitor can be depended on and that in the final analysis the exhibitor must be kept in business. Hollywood, through its dearth of real hits, through its over-applied sex product and other errors of commission, seems to fail to take the exhibitor's regard into consideration.

Anyone can understand that no one makes bad pictures deliberately. Everyone tries to turn out good product, but under the present system, it is more difficult to accomplish. Therefore, something is wrong with the system. Perhaps something is wrong with Hollywood. It has had its chance. It has failed to come through at a time when the industry depended upon it.

It deserves another chance, governed by the gentlemen who know what it takes to gather that weekly payroll to be sent out to the coast. With them in the saddle, Hollywood can try. But if Hollywood intends to run this business as it has been, go east young men, go east.

## Test Suits Needed

FOR the good of the industry, test suits affecting various problems should be started. There are so many cases involving protection, refusal to sell product to certain houses, non-delivery of pictures and other pertinent problems that a few test suits would save exhibitors and exchanges money.

Once the legality of industry practices is solved, perhaps this business can look ahead with clearer vision.



Recent events have indicated that Warner Bros. must accept  
to this industry. It is imperative that the mounting tide of  
permitted to slacken, but should be given immediate further  
tors, we have determined to break with precedent and start

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**1933**

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# Most Jersey Cities Expected to Adopt Liberal Sunday Policies

**Petitions Now Going Rounds — Many Towns Have Had Seventh Day Shows Under Benefit Auspices — Home Rule for All.**

Most New Jersey cities are expected to okay Sunday movies when the home rule bill signed by Governor Moore, takes effect.

Some of the larger upstate cities have been running Sunday shows, with a large portion of the receipts going to charity. Under the home rule arrangement, petitions go the rounds with okay following, if enough signatures are secured.

It is expected, of course, that some of the stricter communities will not fall in line, but on the whole, movies will be available wherever there is a large city.

The shore points have always been open on Sunday, with the exception of Ocean Grove, Ocean City and a few others.

## Heard In

**CROSSTOWN**  
Frisch-Rinzler May Turn Back Some

REVIVALS are at the Globe. . . . Harry Brandt is going to keep the house on that policy indefinitely. . . . Metro has "Hell Below" and "Reunion in Vienna" playing two-a-day on Broadway now at the Astor and Gaiety. . . . RKO Palace closed and underwent alterations in preparation for the vaudeville-film policy. . . . Harry Weiss is now managing.

S. J. MAURICE, previously at the Fox Brooklyn, is at the Fordham. . . . A reduced scale of admission prices has been put into effect at the Little Carnegie Playhouse on 57th Street. . . . Joe Seiden has opened his new studio at 33 West 60th Street, and those who have seen it have been quite impressed with the excellent facilities for shorts.

AMERICAN RELEASE RIGHTS to "M" have been purchased by Paramount. . . . Myrtle Theatre, Brooklyn, has eliminated vaudeville. . . . Ronson, Newark, is dark again. . . . Frisch and Rinzler may turn back

a number of Brooklyn theatres to Fox, probably about the middle of this month. . . . Spyros Skouras is back. . . . "42nd Street" had an amazing run of ten weeks. . . . Lee Ochs will open six airdomes in the Bronx May 15. . . . An orchestral concert will be heard in each house from 7 to 9 in the evening, after which a double-feature program will be run. . . . June first will be the opening date of the Midtown. . . . Adelphi, Broadway between 88th and 89th Streets, is closed. . . . Reopening is slated for September.

POLISH AMERICAN CINEMA took over the Public Theatre for a showing of a Polish film. . . . Leo "Doc" Greenfield has the Boro Hall, Brooklyn. . . . Has three other theatres. . . . While Bohemian Theatres, Inc., has taken the Bohemian Annex. . . . Abe L. Fanchi is interested. . . . Frank Vallee had the house.

FORT LEE, N. J., is reopening. . . . Rumor has Warners taking over the Strand, Bayonne, N. J., recently closed. . . . Chain has the Dewitt in that town. . . . Other closed houses include the Paragon, Beacon. . . . Hudson, Union City. . . . Brooklyn Paramount. . . . Biltmore, Harrison. . . . Cinema (Bandbox), 49th Street. . . . Reginald Spiers had it. . . . Rialto, Poughkeepsie. . . . Verona, Bronx.

JNB CORPORATION has taken the Miracle, Bronx. . . . Jason Amusement Corporation, Jesse H. Cohen, has the Bronx Miracle. . . . Garden, New Utrecht Avenue, is closed. . . . Report has the F-R Fortway going back to Fox Metropolitan. . . . Haring and Blumenthal have taken the Arlington, N. J., Lincoln, formerly an RKO house. . . . D. J. Shepperd, known in New Jersey ranks, is managing the Dobbs Ferry Embassy for James S. T. McDonough.

ADVANCE SCREENING of Paramount's "The Eagle and the Hawk," scheduled for release this month, was held at the Astor Theatre for a distinguished gathering of aviation enthusiasts.

## 306 Brings Suit Against Reade

Local 306, Moving Picture Machine Operators' Union, came back to Supreme Court again with a suit against Walter Reade, Jerome Rosenberg, his brother, and Rose-Read, Inc., for an injunction restraining them from breaking an alleged contract with the union whereby only Local 306 men may be employed in the Savoy Theatre, 112 West Thirty-fourth Street.

Local was scheduled to ask Justice Louis A. Valente this week for a temporary injunction pending trial of the action.

Suit is brought on an alleged agreement with Reade made in April, 1932, and charges breaches of this agreement from last January on. At that time, say the papers, the defendants and others unknown to the plaintiff, "confederated for the purpose of causing and inducing, and did cause and induce a breach" by refusing to pay 306 men their wages; by locking out members and permit men of the local; by employing other projectionists, not members of the local and by establishing a "closed" non-union shop.

This resulted from a "conspiracy," in furtherance of which, last January, a new corporation, Rose-Read, Inc., was formed, "as a cloak to enable Reade and Rosenberg to defeat the rights of the union," the complaint charges.

## Bail for Kaplan

Supreme Court Justice Alfred M. Frankenthaler has granted Sam Kaplan and Theodore Greenberg a certificate of "reasonable doubt," admitted them to bail pending their appeal from conviction on charges of coercion and sentence to indeterminate terms in the penitentiary by General Sessions Judge Charles S. Nott, Jr.

Former officials of Local 306, Moving Picture Operators' Union, have been free in the custody of their attorneys pending decision on the application for bail permission.

NAT LEVINE'S SPECIAL, "I'll Be Hanged If I Do," includes Lois Wilson, Buster Phelps, Edmund Breese, William Desmond, Otis Harlan and others in support of Victor McLaglen. . . . Equitable Pictures, Inc., Herman Gluckman, president, is now in Radio City.

MEETING OF Paramount district managers was switched to May 5-6-7. . . . Joe Shea has been engaged as publicity representative for Radio City theatres. . . . Pat Garyn is expected back about May 15. . . . Motion Picture Baseball League has resumed operations after being inactive for two years. . . . Six teams comprise the league. . . . Warners, Columbia, Fox, RKO, NBC and Erpi. . . . R. S. Gavin, RKO, is president.

ORIGINAL ROXY and the Fox Brooklyn have effected a tie-up with Proctor & Gamble, soap manufacturers. . . . Sixth anniversary of the Roxy is being celebrated at the house this week. . . . S. L. "Roxy" Rothafel has resumed active management of the two Radio City theatres. . . . His return was officially announced at a dinner given in his honor at the Music Hall. . . . J. K. Emmet, manager, Capitol, is now an honorary life member of the N. V. A.

FIFTEEN YEARS AGO. . . . Marcus Loew called meeting of exhibitors and producers, held Loew's Roof, to aid Third Liberty Loan and over 100 attended. . . . Harry Raver promoted benefit at Hippodrome and \$50,000 was subscribed for Liberty Bonds and \$7,000 for Showmen's Hospital Fund. . . . Brevoort opened in Brooklyn. . . . A. H. Schwartz and H. C. Miner headed company. . . . Monthly beefsteak dinner of F. I. L. M. Club held at Healy's and some present included John H. Kennedy, Louis Blumenthal, B. and Dave Weinstock, William Sherrill, Lee A. Ochs, Harry Rapp and William Brandt.

## Inde Coming Back

"The inde is coming back strong," said Louis Nizer, acting as toastmaster at the recent Monogram convention dinner in Atlantic City.

The secretary of the local Film Board declared that there were over 200 transfers of theatres in New York alone last year, and that the inde was coming back with a rush.

# Selling Season to Be Delayed as Annual Conventions Are Postponed

## Phil Meyer Feted

The luncheon season gets its official sendoff, with Louis Nizer as toastmaster, May 22, when a testimonial to Phil Meyer, Helber Pictures executive, will be given at the M. P. Club.

Committee includes Messrs. Harry Brandt, Sam Rinzler, Mannie Myer, Max Cohen, Rudy Saunders, Harry Suchman, Leon Rosenblatt, Herb Ebenstein, Lee Ochs and others.

Two years ago there used to be a regular bi-monthly testimonial, but the depression caused a stop.

It is probable that more than 300 will attend the Meyer affair.

## Independent Producing Group Now Organizing

### Prominent Companies Included in Proposed Body

The new organization of independent producers is gathering strength.

On May 3, in the offices of Keppler and Keppler, a meeting of the leading independent producers was held to discuss the formation of a new independent movement being sponsored by Tobias A. Keppler. Following companies were represented: Mayfair, Celebrity Productions, Fanchon Royer, Mascot, Helber Pictures, Picture Classics, Art Class, Rowland-Brice, Tobis Film and Luporini.

Keppler stated that "one of the objects of the movement is to free the industry, so that any capable producer, with creative ideas and capacity, may have unrestricted opportunity, and that therefore this applies to producers making de luxe pictures, as well as mass pictures." Keppler used the phrase "free producers," claiming that the word "independent" is a misnomer.

A plan was discussed at the meeting to have reputable producers merge their distribution by opening their own owned and operated chain of exchanges, and having each purchase a franchise. Also under discussion was a plan for economies of physical distribution by a national association of unquestioned financial standing, including weekly reports on pictures played in all theatres.

### 306 Hearing

Hearing in connection with the action of permit men against Local 306 was scheduled for this week.

It will be heard in Supreme Court in Brooklyn by Justice Lewis.

### Tourney Set

"The Film Daily" golf tournament is set for Tuesday, June 20. Rye Country Club is the spot.

## Distribution Departments Feel Many Sales Are Still Available on This Year's Product — Exhibs Affected by Home Office Action.

The selling season, because of financial difficulties of companies and general conditions, is scheduled to begin later this year. Furthermore, conventions of companies will not get under way until the latter part of May or the early days of June.

## New Exhibitor Body Begins Its Operations

### I. T. O. P. A. Headed by Harry Brandt and Others

The Independent Theatre Owners' Protective Association has started to function.

Composed of independents of the territory, the body is headed by Harry Brandt. Charlie Moses is vice-president; William Small, treasurer; Louis Nelson, secretary; Al Friedlander, sergeant-at-arms. Jack Springer is chairman of the board, which includes the officers, with the exception of Friedlander, Walter Reade, Leon Rosenblatt, David Davis, Dave Rosenweig, and Ben Pear. Schwartz and Muller, Brooklyn exhibs, recently joined. Meetings will be held weekly.

Offices of the new organization were opened at 341 West Forty-fourth street, with Al Harstn installed as business manager. A committee including Jack Springer, Charles Moses, Walter Reade and Harry Brandt, was formed to outline a constitution and by-laws of the organization.

Brandt pointed out that approximately 123 independent theatres are represented in the organization at this moment.

"Organization was started to further the needs of the indie exhibitor," said Brandt. "The independent operator needs protection today more than ever before. The problems of labor as well as circuit opposition make it necessary for the independent to organize as a group away from the circuits."

The Independent Theatre Owners' Protective Association will have no connection with the Theatre Owners' Chamber of Commerce according to Brandt.

"The T. O. C. C. has several independent members," stated Brandt, "but it also includes

This decision, reached after distribution departments figured out that such a move would be the wisest, affects all classes of exhibitors. It means the new product will not be available as early as possible; it probably assures distributors of getting into spots where they have been kept out; it will entail a revision of booking policies on the part of exhibitors to tide them over until the new stuff becomes available, and it may lead to a product shortage as predicted many months ago.

Monogram, Majestic, Paramount district managers and a few independents have held their conventions, but that is all. The others, with Fox scheduled to get together the end of this month, will not convene until the hot days are near. This will give production departments a chance to turn out some new season's product for the conventions.

### Ochs Four Airdomes

Another week should see the new four Lee Ochs open air acquisitions in full swing.

Located at 222nd Street and White Plains Avenue, Bronx; Barnes and Allerton Avenues, Bronx; White Plains Road and Pelham Parkway, Bronx; and Broadway and 234th Street, the four airdomes, operated by Local 306 during the recent Kaplan regime, will have a movie-refreshment policy.

### Jacobson Brothers Add

Brighton Beach Theatre, Brighton Beach, is now being operated by Jacobson Brothers, who have a string of inde houses.

Theatre, never wired, is now getting a sound treatment in preparation for an all-year policy.

### Allied Moves

New Jersey Allied is now in its new offices. Located at 358 West 44th Street. Meets every Tuesday.

## What Does T. O. C. C. Think of New Inde Combine?

What does the T O C C, or Charlie O'Reilly, think of the new organization of independent theatremen headed by Harry Brandt?

That is the question the local film world is asking.

And the answer seems to be that Charlie O'Reilly has given it little thought or doesn't seem to be worried because of the fact that members of the T O C C are also members of the Brandt body. It has been an open secret that some of the T O C C folk have wanted more meetings, with O'Reilly, busier than most of the inde theatremen, failing to call many.

In the final analysis, the T O C C can be little affected by the organization of the new group. As long as O'Reilly is at the helm, the body will be a strong power. Even the new group has said that it does not conflict with the T O C C, but the question is, where or how does it?

## Heard In

**44TH STREET**Lederer Back After an  
Illness

By Danie' R. Klein

OTTO LEDERER has returned to his desk at the First Division exchange after an absence of two months. . . . He was suffering from rheumatism and tonsil trouble. . . . Speaking of First Division, Joe Joel reports that "Oliver Twist," the Monogram special being released here by FD, is going over big. . . . Entire Century circuit is playing it. . . . Jack Goldstein is no longer connected with Irving Pictures. . . . Goldstein is now engaged in making a picture. . . . Joe Vergesslich, Warners, gives out the glad tidings that his wife has recovered from her recent illness. . . . Master Art was very well represented in Broadway theatres a couple of weeks ago. . . . Twenty salesmen have been added to the field staff of Exhibitors' Screen Service. . . . Moe Streimer goes up to Albany for United Artists every other week. . . . Irving Dreeben, ad sales manager, Fox, rang up a record for sales for one week recently. . . . Sum was \$3,013. . . . Jack Ellis, RKO salesman, lays claim to another distinction. . . . He is the first salesman to have sold his territory one hundred per cent. . . . Miss Anne Rosenberg, Dave Levy's secretary at Metro, has become the bride of Harry Mestel. . . . Max Cohen, Universal sales manager, is kept busy these days signing contracts for "The Fighting President." . . . Springer-Cocalis, Prudential, Consolidated, Lee Ochs and Manhattan are some of the circuits that are showing the picture. . . . Bob Wolff, New York exchange manager for RKO, went to Bermuda on a two-week vacation. . . . A new addition to the Fox exchange is Miss Evelyn Sichelman. . . . Al Mendelson's wife underwent nose operation. . . . Mendelson, New Jersey booker for Fox, reports that she is much better.

**DOINGS OF United Artists exchange force are many and varied.** . . . Strolling around up there last week, we learned that Ben Levine, of the accessory department recently celebrated another milestone. . . . Dave Burkan, salesman, is gradually increasing his menagerie at home. . . . Both, however, are now inside a baby alligator that was left unchanged. . . . Myrtle McKenna's dog, Belcher, has been found and returned. . . . Herb Richek, assistant booker, has been elected chairman of the Bronx Amateur (Home) Brewers' Association. . . . Leon Herman, upstate representative for the company is hitting the proper stride in baseball. . . . Four games out of five have been won. . . . Meyer Lieberman gets his foodstuffs direct from the farm. . . . Charlie Dortic, head booker, can be found, in his spare time, looking over his family album. . . . Sylvia Baxter, motoring upstate recently, stopped to pick flowers in a dense part of underbrush and located a monoplane that had been missing from the Hudson, N. Y., airport. . . . Marv Barton visited a bee hive. . . . She'll be able to sit down soon. . . . Sid Levine is proud of that autographed baseball, signed by Babe Ruth, which he caught while watching a game a week ago Sunday. . . . That Harry Newman, film room head, is going around collecting boards to make a fence. . . . That Alice Nolan and Beatrice Lehrer went canoeing in Sheepshead Bay. . . . Emma B. Trywusch and Bertha Jacobson tried deep-sea fishing a couple of week-ends ago. . . . Miss Helen Scher is now with Al Bondy, who has been making his offices at Invincible. . . . Miss Scher formerly was Eddie Schnitzer's secretary. . . . John E. Skillman, Jr., has completed his apprentice-

**Credit Gluckman**

Improper credit in the last issue of The New York State Exhibitor did not reveal the fact that Herman Gluckman's Capital exchange is distributing "The Three Musketeers" in this territory. Standard has it in the Buffalo and Albany zones.

## Heard In

**PASSAIC**Schmidt Wants to Open  
Strand

By Eye-Ess

HE WOULD OPEN the Strand Theatre, Hasbrouck Heights, if he were permitted to operate on Sundays, too, William Schmidt, Closter, told the "city fathers." . . . Mrs. Blanche Chapman Ford, whose stage career dates back 80 years, took part in a revival of "Mrs. Wiggs of the Cabbage Patch," in Rutherford. . . . Thousands of sample boxes of Vicks cough-drops were handed out by Manager Bill Weiss, Capitol (Warner Bros.) during the cold weather. . . . Harold Blumenthal, former Montauk and Capitol manager, was toastmaster at a bachelor dinner for Joe Mazzo. . . . That recalls the dinner they gave Harold when he deserted the bachelor ranks a couple of years ago. . . . Life of Napoleon was depicted on a screen at Clifton High School.

**Howard Herty, official, Peoples Bank and Trust Co., calls Garret Voorman, manager, Montauk (Warner Bros.) "High Pockets."** . . . A fire that destroyed the stage of the Lyndhurst Theatre, forced the Theatre Guild to give "Laugh That Off" at the High School. . . . Frank G. King, ex-manager, Capitol and Montauk has become an after-dinner speaker.

EDITORIAL COLUMN of The Herald-News called attention to a "bull" in Cavalcade. . . . It referred to the outbreak of the Boer War in 1899 and the dawn of the 20th Century, when in reality, so the Herald-News pointed out, the 20th Century did not dawn until 1901. . . . 60 live performing animals of the Ganglers Circus entertained at the Ritz, Garfield. . . . "A sunshine contest" is being conducted by the local Warner Bros. houses, with fame and cash prizes for the winners. . . . Art Donnelly, physical instructor at Clifton High School and a veteran stage performer, appeared with his daughter, Betty, at the Regent recently. . . . Carriers of the Herald-News, 125 in number, were guests of Bill Weiss at the Capitol at the showing of "Our Betters" and "Out All Night." . . . Another group of newsboys were Bill's guests at "Sweepings."

ship in the booking department at the Fox exchange.

HERMAN GLUCKMAN, Capitol head, together with Bill Shapiro and Arthur Lee, with their wives went on a week-end fishing trip last weekend. . . . John Weber is back at his Majestic sales post after a siege of sickness. . . . Fanchon Royer has opened a branch in the local film district.

**MOSEYING AROUND** up at the United Artists exchange the recent gold hording edict was the reason for Sid Levine having the gold caps in his teeth removed. . . . Mary Bolnick is going to evening school to take up day dreaming. . . . Lillian Rotman claims she did the eighteen-day diet in three days.

## Heard In

**ELIZABETH**All Houses Close and Then  
Open During Tiff

THEATRICAL WORKERS, refusing to accept wage cuts, took a telling blow at the business. . . . Warner Brothers closed Ritz April 27, and the following night Regent closed. . . . A week later Liberty folded, along with the New Cranford, Cranford, and the Union, Union Township. . . . Appearances were that the city will see few screen productions this summer. . . . Elmora, Gaiety, Strand, Roselle Park and elsewhere, where second-run films have been shown, were also expected to settle into indefinite darkness. . . . But all opened.

**WARNERS, TYPICALLY EMOTIONAL, ordered the electric light meter taken from the Ritz.** . . . Labor Day reopenings were predicted. . . . Workers, some of whom would gladly have received the pay slash, said to be of substantial proportion, have divided their time by taking fishing trips, automobile tours, and whatnot since the shutdown. . . . Plainfield houses are getting ready for an all-summer close-down. . . . Closing of theatres already had put a nearby parking station out of business. . . . Merchants say much money is being taken from the city. . . . "Closed Temporarily. Watch Newspapers for Reopening," took place of the traditional electric light glare in front of several houses.

ASSIGNMENT of judgment of several thousand dollars was recorded against the Elizabeth Theatre Company, operator of the Liberty. . . . Manager E. C. Hart took over Strand for the night, giving all hands a chance. . . . Hollywood Revue troupe, last show at Ritz, pulled in two-hours late for rehearsal after trip from Norfolk, Va.

**Leon Hamburger Passes**

Death of Leon Hamburger, prominent independent exhibitor, is mourned by the trade.

Secretary and treasurer of the Trio Amusement Corporation, which operated six neighborhood houses on upper Broadway, he died last week, age 66.

Eighteen years ago he came to this city and started in the business.

The houses are now part of the Springer-Cocalis circuit.

His funeral was attended by many industry leaders.

**Will Illegal**

Surrogate Felix J. Aulisi has rendered a decision in favor of Mrs. Ethel Hutcheon, wife of John A. Hutcheon, former manager of the Amsterdam Theatres corporation, declaring that the will of her mother, Jennie M. Hutchins, wherein her property was left to her daughter on condition that she live apart from her husband, as invalid, illegal, unmoral and against public policy.

. . . Harry Newman has obtained a hunting and fishing license. . . . Sylvia Baxter is studying voice culture. . . . There was quite a serious fire in the Lyndhurst Theatre, Lyndhurst, N. J., recently. . . . Max Cohen is the owner.

MILT KUSELL traveled down to the Paramount district managers' convention in Atlantic City. . . . He will help preside over the regional conference when it is held within a month or so.

# Six Companies Will Make Optional Contract Available in New Season

## Big Bridge

Golf rivalry between the A.M.P.A. and the Motion Picture Club has extended to a new field of endeavor. A team of eight contract bridge match will be held at the Motion Picture Club, May 11. Evening calls for a real social event since tickets are being sold.

A major portion of all receipts will be donated to the Film Daily Relief Fund so the competing teams are battling in a worthy cause.

Sigmund Dornbusch has been appointed captain of the Motion Picture Club team. A. M. P. A., it is rumored, has a dark horse playing on their team in the person of a young lady who will team up with the other seven players who are practicing with Monroe Greenthal, the team captain.

## United Artists, Columbia Reject Agreement with Warner Bros. Undecided — Paramount, Metro, Fox, Universal, RKO, Educational Accept

Six companies, Paramount, Metro, Fox, RKO, Universal, Educational, have accepted the optional standard contract. They will make this available to exhibitors during the new selling season.

Warner Brothers are undecided. Columbia and United Artists have rejected the plan.

It was originally hoped that all companies would okay the new form, but the most that can be hoped for is seven.

When the new selling season begins, exhibitors will be offered one of two contracts, the old and the new Optional Standard License Agreement.

## Happy Days



Pat Garyn

Formerly with National Screen Service, sends regards to his friends in the territory. He looks happy, and the fish story won't need any more proof.

## Paragon Alters

Paragon, Beacon, closed for a short time to make extensive alterations. Operated by Ginsbergs, this is the third time in 17 years it has closed for repairs.

## Heard In

**NEWBURGH**  
Newburgh Off Open Sunday Policy

ROYAL, PORT JERVIS, drew a throng that tied up street traffic when a mentalist "buried a beautiful girl alive." . . . Stratton, Middletown, 25 cents top. . . Hudson River patronage up. . . Sunday opening is definitely off the boards in Newburgh. . . City Council unanimously turned down request for referendum. . . All other towns along Hudson River have Sunday shows.

FOUR OF FIVE Newburgh theatres have been playing double features. . . Philip Eisenberg, Academy, Wappingers Falls, has recovered from illness. . . Skouras, continuing to operate the Rockland, Nyack, has transferred ownership to Bratter & Pollack. . . Poughkeepsie man attending the Paragon, Beacon, parked his automatic pistol in the box office as he purchased his ticket. . . Manager Benjamin Ginsberg telephoned police, who found man was in milk business and entitled to carry weapon.

## Operator Injunction Denied In Utica

Application of Oneida Theatres, Inc., for a temporary injunction to restrain enforcement of Utica's motion picture ordinance has been denied by Supreme Court Justice William F. Dowling.

A hearing in the matter was held at a special term of Supreme Court. The ordinance, passed by the Common Council August 17, last year, provides that one experienced operator over 21 years of age and licensed by the city be stationed at each projection machine. The theater corporation, which operates nine neighborhood theaters in Utica, contends that the city has no right to direct it how to conduct its business.

The court suggested that the theaters have someone violate the ordinance and take the matter to City Court for a ruling. Attorney William R. Goldbas, representing the theaters, said he desired a legal determination by a higher court and that he would bring the matter to trial in special term or before a referee.

Michael Kallet is head of the theater corporation, and in this attack is backed by all the theaters in Utica.

## Heard In

**ROCHESTER**  
Darrow Visits and Nash Busy

By Eeatch

BENNY DARROW, MGM publicity director for this district, paid recent visit to Loew's Rochester. . . Rowland G. Edwards now directing stock company in Newark, N. J. . . Truman Brizee, former manager of Comerford's Capitol, recovering from recent illness. . . Miss Vivian Downey, local film player, to wed David A. Friedman, MGM director. . . Road showing films believed washed up in Rochester because of quick return of recent ones at popular prices.

HAV NASH, former publicity man for RKO Palace, now operates own theatre publicity office with Schine theatres as principal clients. . . Film houses find business quiet as people seem to be marking time in anticipation of magician tricks from Washington. . . Tendency seems to be toward being convivial at home or spending the entertainment budget for the liquid. . . Exhibits hope there will be more favorable trend after the newness wears off.

## Rochester Flesh Clicks

Manager John J. O'Neill, manager, Regent, Rochester, is finding stage shows the answer to the maiden's prayer.

Rochester always has been a good vaudeville town, and RKO Palace going all-film several months ago left the city flesh hungry. Regent was not intended for vaudeville and has only a small stage.

## \$450,000 Saved

A saving to exhibitors of over \$450,000 a year in express charges on film shipments has been definitely accomplished, announces M. A. Lightman, President of the Motion Picture Theatre Owners of America, following recent conferences with George S. Lee, vice-president, Railway Express Agency, Inc.

## Heard In

**B**INGHAMTON

"Yo-Yo" Parties for the Kiddies

By Chap

EDDIE PARSONS, chief sound engineer, Comerford, was a visitor in Binghamton. . . . Baseball players, Triple Cities Ball Club, New York-Pennsylvania League, training at Endicott were the guests of the Endicott Strand. . . . Capitol Theatre has been giving "Yo-Yo's."

ENJOY THEATRE, Johnson City, booked a stage revue of twenty girls. . . . Captain Dan Fox, New York State Police, Troop C, thanks for copy of last month's issue.

PRICES at the Strand dipped to a new low. . . . Thirty-five cents for adults at the night show, with fifteen for the children. The matinee prices are twenty-five and fifteen.



tended a Saturday A. M. show at the Capitol.

NED KORNBILITE, seen above, and picture showman of Binghamton, has again become actively associated with theatrical affairs with the M. E. Comerford interests, resuming again the connections he severed a few years ago when he sold out his holdings in the combination. . . . Kornblite grew with the business and became an outstanding figure in the theatrical world. . . . Star Theatre was his first venture in Binghamton and was at the time the only theatre in the city.

Fred Perry, manager, Capitol, speaking for the Comerford interests in Binghamton declared that newspaper advertising meant real values to the picture business and less "showman advertising" would be done concentrating all effort on newspaper display where the real worth lies. . . . Binghamton theatres will figure largely in the entertaining of visitors here for the American Legion State convention in August. . . . Vaudeville continues to do well at the Comerford Theatres, En Joy and Endwell, Johnson City, and Strand, Endicott. . . . Members of the Eastern Star here staged a benefit showing of "The Keyhole" at Smalley's Theatre, Norwich. . . . Full six page section in the Norwich Sun newspaper was devoted to the American Legion benefit show at Smalley's.

### Reister in Charge

George Reister, manager, Glove, Gloversville, has been named district manager over a number of theatres in that section of the state which the Dominion Operating Company, Ltd., is negotiating to lease. Reister will have charge of the theatres in the chain located in Gloversville, Oneonta, Norwich, Herkimer, Little Falls, Utica, Glens Falls and Cortland.

### Tax Doesn't Affect

State theatres won't be affected by the state sales tax.

It applies only to "Tangibles," with tickets not in that class. Rentals, also, aren't included.

## Heard In

**S**YRACUSE

Frank Chase Marries—  
Showmen Happy

FRANKLIN H. CHASE was married here on May 2 to Mrs. Charles J. Barnard. . . . It was Mr. Chase's third matrimonial venture. . . . Local theatre men are jubilant over the decision of the New York State Fair officials to bar night shows of glorified vaudeville from the 1933 exposition. . . . Solomon P. Boutin, father of Joseph S. Boutin, who met his death while attempting to save a fellow actor in the filming of "Trail of '98" died here. . . . Myron Bloom, Empire State Theatres, Publix subsidiary, have incorporated to assume operation of the Quirk and Happy Hour, Fulton. . . . Union trouble is still rearing its head here, latest controversy to reach the open being the recent demand of the Syracuse Musicians Protective Association that a nine-piece orchestra be engaged to play the Paramount during the engagement of "Harlem Flashes of 1933" all-negro revue. . . . A projected stage show at the Empire met with the same conditions, the union demanding a seven-piece orchestra at prevailing prices although the house planned to out on the show at only one night performance each night.

WITH ITS THIRD STAGE SHOW in as many weeks still packing 'em in, Paramount is demonstrating just how much Syracuse wants flesh. . . . Following the success of "Broadway Frivolities" at the Paramount Keith's booked Don Redman's outfit for a week's engagement and Loew's countered with Betty Lee Taylor, radio and theatre organist out of Procter's, Troy. . . . Emmett Callahan has given up his burlesque venture at the Ritz, however, turning the house back to Nathan Robbins. . . . An extra thrill was added to the Rivoli program when Dominick Suchowski, 14, missing for more than two months, leaped over the balcony rail into the lap of a patron during the afternoon show.

### Jamestown Daylight Fight

Theatres of Jamestown are protesting vehemently against adoption of daylight-saving time. At a recent meeting of the City Council a letter from Warner Brothers was read, stating that one of their two shows, either the Palace or the Winter Garden, would likely be closed in the event the new time went into effect. Three leading theatres, Warner Brothers' Winter Garden and Palace, and Shea's, aligned with some of the larger merchants, had printed and distributed throughout town large posters calling on the people to vote against daylight-saving.

### Liberty, Watertown, Sold

Bid in at public auction for \$15,000, subject to a prior mortgage of \$12,000, Liberty, Watertown, has been sold by the estates of Charles D. Riggs and William S. Sullivan to Peter C. Vournakis for \$30,000.

## Heard In

**U**TICA

Avon Closes—Firemen Called Out

By Harry

FIREMEN were called to the Highland Theatre, Utica, when rubbish in the cellar caught fire. . . . Upon orders from the New York office, Avon, Utica, closed. . . . Charles Smakwitz, Albany office, who helped Bert Leighton, Utica, director for the firm, wind up affairs, said he did not know the reason for the sudden action. . . . Rumors in theatre row were to the effect the closing was due to difficulties over a lease. . . . Olympic, Utica, has gone back to midnight shows. . . . Management recently tried the local premiere on "Mussolini Speaks." . . . Since the last Exhibitor appeared, carrying a news item telling of this competition several more of these "mushrooms" have sprung up in Utica and vicinity. . . . All of them are carrying orchestras, with a vaudeville act or two thrown in with beer—3.2 or less by volume.

## New Company Will Re-Synchronize Films

Phil E. Meyer has announced the formation of Helber Pictures Corporation, a producing organization which will re-record pictures made in England, and the General Pictures Exchange, which will release and distribute these films in the New York territory.

Meyer, formerly New York branch manager of Columbia, is president of Helber and president and general manager of General.

Meyer intends to re-record English films into "American English," dubbing in the voices of American stage and screen personalities to synchronize with the lip movements of the English players appearing in the pictures. Twenty-six of these re-synchronized productions will be released for the season of 1933-34, and the features will be known as "Marquee Pictures." Meyer has acquired several productions from the Gainsborough Studios, among them "The Stronger Sex," with Adrienne Allen and Colin Clive; "Faithful Heart," with Herbert Marshall and Edna Best; an Edgar Wallace melodrama, "White Face"; and "The Man They Couldn't Arrest." Meyer claims that the full dramatic value of these productions has been retained, the only change having been made in the recording of a new sound track in this country by American players.

"Faithful Heart" will be the first picture released, by June 15th. A new release will follow every two weeks, with six films on the market thereby, between now and September 15th. General Pictures Exchange will handle these films in the New York territory, with distribution in other territories through state rights exchanges.

Associated with Meyer in the new organization are Al Selig, formerly of Paramount and Columbia, who is in charge of advertising and publicity; Sam Sitron, previously with Fox, who will handle the re-recording and cutting of the films, and Manny Meyer, who will be New York branch manager of the exchange.



# YOUR THEATRE

A MONTHLY FEATURE  
OF  
JAY EMANUEL PUBLICATIONS, INC.

**BUSINESS UP 25%—40%**

**FIND OUT WHY HERE!**

**W**E have been making an actual test in a certain town to determine the box-office possibilities. The test has brought some very interesting information.

Revelation of the basis of the plans utilized will unquestionably create a controversy. It is inevitable, but it is our contention that if the resultant controversy will take exhibitors out of their lethargic mood then the furore will be worthwhile.

Conditions change, but mental application of certain theatre exhibitors remain stubborn. Exhibitors positively refuse to consider the importance of human psychology in this business; exhibitors will not lend their ears and eyes to information of news value which can be easily commercialized for the purpose of enhancing receipts. Because receipts do not compare with last year's or the preceding period they inadvertently throw up the sponge. By that remark we mean the presentation of pictures without actually selling shows. The exhibitor who believes he has done his duty when he books the picture and orders the usual accessories without harnessing other elements has no right to be classified as a showman. He is not even an exhibitor because as a matter of fact his projectionist exhibits the film for him.

Because there is not a consistent supply of money-making pictures like "Forty-Second Street" and others of a similar nature, we maintain that the exploitation of pictures in subsequent-run houses, at present, will not be conducive to making profit. The inauguration, however, of irresistible home-made or local attractions will mean more to your box office than any single factor. We are not talking through our proverbial hat.

For six consecutive weeks, on the test referred to in our opening paragraph, this theatre has shown an increase of from 25% to 40% in receipts with an increase of 3% to 5% in overhead. To top it off, this same theatre did as much business during Holy Week and comparative profit as in the preceding weeks of the test. What is your reaction? Do you think that hopeful waiting and watching will get you profit? Do you think dependency on routine, least-resistance methods of selling will bring people who don't want to come to your theatre, more frequently? We'll lay ten-to-one that many things are happening right around your theatre which might be converted into profit for you—if you only decided to go to work and get them in.

**ELI M. OROWITZ**  
**EDITOR**

**VOL. 1**                      **NO. 3**

**May, 1933**

**SMART SHOWMEN WILL**  
**SAVE EACH ISSUE FOR**  
**FUTURE USE AND REFERENCE**

# ORCHIDS AND SCALLIONS

## A REVIEW OF SALES AIDS

*INDICATES an orchid, a bit of praise or some favorable mention on the sales aid considered.*

\*An orchid to Charley Einfeld and his Warnerites on the exploitation treatment given to "Ex-Lady"—a title which demands very careful handling. While the Star Double Contest is not original, yet its timeliness warrants execution of the plan because Bette Davis becomes a star in her own right in "Ex-Lady." For the theatre without newspaper contact or publicity co-operation, the teaser card is especially recommended, which you will find on page ten, third column. . . . In fact, a half dozen angles are offered to exploit this one. Sell "Ex-Lady" in advance of your opening and you will like her after you count up.

SUGGESTION: While there is no mention in the press-book about the Parent angle, we believe that a Parents' Association may become interested to the point of voluntarily urging parents to bring their young daughters to see this film record of a girl who tried to laugh at convention and the resultant unhappiness it brought her.

\*An orchid to Joe Weil, Universal, for his "Out All Night" exploitation data in the press book on that film. He has crammed two full pages with ideas, stunts and angles worthy of consideration by the showman manager who appreciates that selling to the public today means more than it ever did before. The real beds and Summerville-Pitts cut-outs tucked in the genuine pillows is an effective advance lobby display. The "Out-All-Night" license cards beats the usual heralds. The lobby clock display gag is okeh because we saw what it did at the Hippodrome in New York some time ago. We believe that the hands should be synchronized so that it will work like a clock instead of being still.

*† INDICATES a scallion, a bit of censure, or some unfavorable mention on the sales aid considered.*

†A scallion to the gentleman responsible for the press-book on "Love Is Like That." Surely he must be a newcomer to the picture business or if he isn't he should politely tender his resignation. "Love Is Like That" press-book unquestionably can be compared only to humus. It can not even be classified amateurish because non-professionals at least make a determined effort to help theatres sell an attraction. It is about time that either the producer, distributor or exhibitor register a squawk so loud that a repetition of this pitiful attempt to advise showmen, will never occur again, and that the xylo-head creator of it will not be permitted to foist another one like it.

The cover is an exact reproduction of the window card and if it is, we'll lay 10-to-1 that someone will get stuck with them and it will not be exhibitors. Outside of the title and cast, it is chockful of credits. "George R. Batcheler Presents;" "By Beulah Poynter;" "Directed by Richard Thorpe;" "Recorded by RCA Photophone;" "A Chesterfield Picture" and "Distributed by Chesterfield Motion Picture Corporation." If one of these credit lines will at-

tract an additional patron to a theatre's box office, then our name is mud.

We turn to the first page. There we find two advance stories, two reviews and two shorts with a flock of star cuts and two double-column scenes. Maybe if the silhouetted effect or painted-out background had been used, reproduction would have meant something. As it is, black blotches will be the result. The next page headlines that this picture has an all-star cast. Who is kidding who? You are given the choice of six catch-line paragraphs, but the gentleman who prepared that press-book did not have the courage of his own convictions to include them in his advertising copy or maybe it would cost \$10 more?

Why waste time going any further to analyze what this press-book does not convey? If independent picture producers feel they are entitled to more consideration by theatre owners then the producers should supply film buyers with a press-book which gives the box office a workable chance to get back its film rental and perhaps a profit. All the conventions, conferences and bellyaches will not force circuits to buy the product. Unless home office sales chiefs realize that some deep-concentrated thought and execution must be given to the element of selling to the public, these executives will have no offices or jobs. Independent, as applied to this industry, is an abused word. In this case we believe that Chesterfield will get no where if it continues to turn out such trashy press-books regardless of the merit or inferiority of its production efforts.

"Love Is Like That"—is a title which offers unlimited possibilities, but after perusing the press-book one feels that the picture will not do a nickel's worth of busi-

ness. If a man in New York who is supposed to know all about the picture and has had time to prepare campaigns on it, presents what he does, in the press-book, what inspiration do you think the exhibitor or his manager can arouse?

We trust that Chesterfield officials will accept the criticism in the spirit it is given. Whether this constructive plea is accepted or rejected is immaterial to the writer because we are not financially interested in that company nor will we be obliged to dedicate our efforts in the execution of executionless campaigns.

½ †A half-scallion to Monogram pictures for its "The Phantom Broadcast" press-book. A great title; a timely subject and fairly good cast, yet it receives such scant attention and consideration that one wonders why the press-book was issued at all. A two-page herald, reproducing accessories with cast and synopsis would have sufficed. Not a single exploitation idea in the whole press-book. For this we dedicate a half-scallion only because two or three newspaper ads look okeh and because a catch-line is provided right in the copy itself. Lay-off the two-color cover job and put more meat into these press-books because the class of exhibitors playing independently produced pictures need help much more than the showmen operating first-run situations. Quit kidding the exhibitors who need the most help. An economically produced film may bring more dough to a box office than an epic. By the way, "The Phantom Broadcast" is heralded right on the cover as 'A Monogram Special.' Maybe the picture is, but no one will ever know it from its press-book.

WHITTLES  
THEATRE ARCHITECT  
ARMAND CARROLL  
ASSOCIATE  
1505 RACE STREET PHILADELPHIA  
designers of more than 100 theatres

# The Private Letter to Mr. Bill Box-Office\*

*(In this third of a series of letters, WillB Okay takes up the auditorium of the theatres, ushers, uniforms, etc. Exhibitors who want to keep their houses at the peak of efficiency ought to be able to gather some helpful hints here.)*

NOW WE HAVE REACHED THE END of the foyer. We're at the doors leading to the auditorium—the interior of your theatre. Scrutinize, study and momentarily concentrate on your service staff. How does the personnel of your service staff appear to you, if you visualize yourself in the role of a paid patron? As a patron you are entitled to an opinion. That opinion is formed on a basis of contact and impressions.

DO YOUR BOYS look like they come from nice families, or do they look to you like a lot of guys who answered a "male-help wanted" ad, and were hired? Has the service training given them some of that spirit which has been a dominating factor in the success of many theatres? Are they set to serve or must a patron walk over to them, wherever they are, to ask for information? Do you ever check and double-check on their stations?

MAYBE THEY'RE CORRALLED or assigned to a spot where few people pass, while some place which needs a service man is uncovered. Assuming that they are where a service staff man should be, do they seem snappy, bright and cheerful, or does the facial expression of one of these boys indicate dissatisfaction or disgust or fatigue or restlessness? **How are their uniforms?** Worn properly? All buttons there? When they smile, and we hope they do, do you see two rows of clean, pearly teeth, or decayed molars and wide open spaces where teeth ought to be? Remember, a patron pays for an admission in expectancy of an enjoyable evening and someone's bad teeth will not in any way enhance that evening's entertainment. Is the hair combed? Are the shoes shined? In other words, do they look like and act like your contact representatives, or are they just nickleodeon "ushers?"

SURELY YOU KNOW that they go through fire drills! Ask yourself, how long has it been since you personally observed one of these drills and convinced yourself that in case of any emergency they would know what to do? Would they function as a unit or as bewildered individuals? Fortunately, emergencies are remote, but just when you least expect it, something might happen. When it does, remember that the action of your service staff and the service they render will go a long way in proving the class of your staff.

DO THEY KNOW what it's all about? Or, are they just time employees—guys who come in five minutes late and go home five minutes too early? How often do they absent themselves from their assigned posts? When one leaves his station, temporarily, does the system automatically call for another one to replace that individual, or is that station left unguarded or uncovered? How often do you come into your auditorium during the peak hour and look over the standees from the back? Are they crammed into one spot, uncomfortably, or does your service staff understand the importance of equal distribution so that if it is possible for a passerby to look in, the sight of a crowd won't lose a customer for you? While it is true no one cares to stand and wait for a seat, nine times out of ten they will wait, after they have bought an admission ticket. It's true the doors can be closed, but not so well in the summer-time.

SUPPOSE AT THE PEAK HOUR, especially on a warm evening, some weak woman might feel faint and she swoons.

People next to her are apt to create a commotion. Have you made any provision for speedy assistance on a minute's notice? Will it be necessary for the woman's relatives to lead her to your first-aid room, or will one of your serviceeers escort her? A fainting woman being led out before a lot of standees causes a buzz of excitement. Your service staff should know of some way, the best and shortest route, to the first-aid room so that very few of your standees will even know what happened.

You realize, of course, that people will talk. Surely you don't want them to say that your theatre is so hot that people get sick! If that should be the case, all the cooling institutional copy in the world won't mean a thing.

DO YOU EVER ATTEND a service staff meeting? Sit in and get an earful of it yourself so that you will know how they feel about things. When stepping-up time arrives and you are expanding and your assistant steps into your place, which one of your service men would you recommend to take the job of assistant showman?

WELL, ANYWAY, we're really inside your theatre, now. **Have you ever talked to the service staff about sound, and do they realize that good sound brings 'em in, while noise or silence keeps 'em out?** Can they immediately recognize sound defects as they go up and down the aisles ushering people to seats? Or, do they think all they have to do is to fill up seats and let it go at that? Make them an integral part of your organization? It will function better. Please remember that the heads of several amusement corporations today were ushers years ago, but they studied the show business consistently until they showed an ability to anticipate the public's wishes. They learned public reaction. They listened attentively to comments made by patrons, or standees, who watched the show and expressed opinions, not particularly meant for the service man's ears. But he listened. He passed the information on to his managing director. **What do they do when the screen suddenly becomes blank and your sound theatre becomes as silent as King Tut's tomb?** Is there some system in your theatre which enables you or your assistant to know almost immediately that there has been a show interruption—where it happened and what part of the show was interrupted?

WE HAVE DEVOTED quite a great deal of time to the service staff. Are you certain that the chief of staff is really an auditorium general? Do you ever contact him or do you issue orders to him through your assistant? Cultivate his ambition, if he has any. If he hasn't any, he isn't much good. With ambition urging him on, he is a likely recruit for promotion in your ranks. Don't stifle that ambition. He can lift a burden off your shoulders or he can make your burden heavier. His indifference becomes contagious and your service staff follows the leader. Getting that chief of staff on his toes, full of pep, chockfull of ambition and giving you more than he is paid for will make the rest of the service staff a real unit instead of a necessary theatre routine. Service men should never tire to extent of sitting down. Yet we have seen this, on the aisle seat in the last row, at a matinee.

In the next letter we'll get an eyeful of your stage.

Your friend,

(Signed) Everything WILLB OKAY.

*\*Watch for the fourth in this series of letters in the June YOUR THEATRE. It will deal with the stage. Save these letters as a part of your permanent file. Every theatre can stand 100 per cent efficiency. Let your patrons have the benefit of ace organization and management.*

# "A STUNT-A-DAY WILL KEEP THE 'RED' AWAY"

From A Showman's Calendar for the Month of May

## 1933

## MAY

## 1933

SUN	MON	TUES	WED	THURS	FRI	SAT
7	8	9	10	11	12	13
<p>It's Sunday, but what of it. I'll save gas and about Decoration Day?</p>	<p>For the month of June will use the auto license</p>	<p>For the second week in June, will run a Tanned Legs contest, three</p>	<p>Decoration Day. I've got it. To sustain safety etc will or-</p>	<p>Show for the 18th, 19th and 20th not so hot. I'll stick an invisible photo-</p>	<p>Will run in co-operation with newspaper for two weeks, begin-</p>	<p>Time to reorganize Kiddie Club because school will be finished</p>
<p>What about Decoration Day?. If it does not rain I'll be licked.</p>	<p>Start on Classified Page Tie-up with the NEWS. To begin June 1st.</p>	<p>Maybe Motorcycle Hill Climb for Decoration Day with donated prizes will stave off Decoration Day floppo? Contact immediately.</p>	<p>Maybe Motorcycle Hill Climb for Decoration Day with donated prizes will stave off Decoration Day floppo? Contact immediately.</p>	<p>Fashion Revue for May 22, 23 and 24. Feature not strong. Big department store to give away three gowns to local models. Maybe newspaper business department will be interested to go for full page.</p>	<p>Have golf short for Friday night, May 12th. Will give away a golf club life membership on a contest.</p>	<p>Arrange with marriage license clerk for first June couple securing license to be married on stage to receive living-room suite; (met-merchant donation). Bally-hoo it with man and woman dressed appropriately on street.</p>

<p>Check and double-check.</p>	<p>14</p> <p>What about show beginning June 26th? Oh, yes. Circulation department of paper wants more readers. Guest tickets to all new subscribers providing paper gives me a quarter page daily. It should mean more business for them and more space for the theatre.</p>	<p>21</p> <p>A Vacation Popularity Contest should run for about six weeks beginning June 15th. Railroad or bus-lines with participating hotels in return for trailer plug, etc.</p>	<p>28</p> <p>Must complete arrangements for Treasure Hunt together with merchants, first week in July to attract kiddies, get co-op ads, etc.</p>
<p>free on tie-up with station.</p>	<p>15</p> <p>Something must be done about the Saturday matinees. They're being weaned away. I'll get the high school bands to compete for a donated cup for the 24th.</p>	<p>22</p> <p>How long is it since I have used that broken-up tricky Ford with a clown at the wheel? Front wheels go up at important intersections to attract passersby to banner attraction ad.</p>	<p>29</p> <p>Check with plumber about installing shower head on pipe, on side of my theatre for kiddies to get daily shower during hot months. Will line-up bathing suit manufacturer to donate a score of outfits with theatre name on them.</p>
<p>Draw curtain to knees of girl contestants. Tanned legs numbered. Donated cup. Audience to decide. Gets away from cheap beauty contests.</p>	<p>16</p> <p>Look up cooling campaign of last year and search for new angles because with June comes the great competitor—Old Sol.</p>	<p>23</p> <p>They will be graduating next month in the schools. Shall I get a cameraman or arrange a Post Graduation Night or something like that? I've got to get them while they are in the holiday mood.</p>	<p>30</p> <p>Get started on a double-page spread "Keep KOOL" with various advertisers co-operating. Electrical, furniture, fur storage, men's and women's stores, etc., are all good possibilities with emphasis in publicity on my cooling plant.</p>
<p>G. A. K., Spanish-American vets and others. Will get cameraman to record event and run it June 3rd to plug business matinee. Okeh.</p>	<p>17</p> <p>For June 3rd, I'll give away cheap prizes or gifts to winners of different animal pets. Make contestants parade them up and down the main street, first.</p>	<p>24</p> <p>How about "Cooking School" tie-up for June and July on a newspaper tie-up. Product manufacturers will certainly donate samples. I'll call the Women's Editor right away.</p>	<p>31</p> <p>Maybe a putting green in my spacious lobby or foyer will cause a lot of comment because of timeliness. Incidentally, putting green should be loaned by store handling it in return for credit line card.</p>
<p>pedestrians with identification prizes to be guest tickets. A live girl, masked, will hold them all day.</p>	<p>18</p> <p>Cash in on schools before they close. A misspelled, wrong quotations, etc. to test ability of children in English on my show of May 29th.</p>	<p>25</p> <p>The department stores want business badly. Why not a baby photograph contest? Store's photographer to give parent one print gratis, and the other to be included with five or six others on film frame, numbered. A \$10 gold piece to the child getting most applause, etc.</p>	
<p>sister working gag on street cars, trains, busses, etc. Each courteous person receives a guest ticket good for the first five days in July.</p>	<p>19</p> <p>Yo-Yo contest did good business for me last year on a newspaper tie-up. Wonder if the editor will stand for a repeat? Was good for the paper, too. Contact today.</p>	<p>26</p> <p>Garage tie-up for the summer. Where 30-cents charge for parking exists, cut to 15 cents on presentation of ticket stub. Garage gets plug in theatre announcement. Stunt good both ways.</p>	
<p>hot spells.</p>	<p>20</p> <p>When will the local schools begin their baseball season? Opening game should be filmed with a flock of titles to make the picture interesting for subsequent day's showing. Contact.</p>	<p>27</p> <p>Haven't had a newsboy showing for a long time. Consult booking sheet for suitable subject. Through circulation manager, card on news stands, etc., reading, "Just Saw 'So-and-So' at the Theatre." It's a knockout.</p>	

# A Good Show Will Still Do Business

By JOE PLUNKETT

THERE IS NOTHING DIFFERENT in show business today than there was fifteen years ago. The play's still the thing and a good show will do business.

FIFTEEN YEARS AGO there was an individuality in this business. The personalities among showmen stood out like "chromium." The result was that when the public knew one of these showmen was putting on a new show, the minute his name was mentioned they knew the kind of a show that that showman would have for presentation. Today that has been entirely eliminated. People no longer drop in and ask for the managing director of a theatre. They are not so interested because that personal touch has been taken away. That is the condition on Broadway today—the individual touch is lacking.

THE OPENING DAY of a new film then was an event. Today it is nothing more than a "hot dog between a roll." In those days it was handled individually and made to stand out, and the individual and careful handling it received brought long queues hours before the theatres opened—wet or fine. Broadway on a Sunday afternoon on a new opening in front of any of the theatres was an event. People flocked eagerly to see the first showing. On the opening days it took the police, accompanied by the mounted police, to handle the people in line and the lobbies of the theatres.

THIS BRINGS TO MY MIND an opening performance given Rudolph Valentino and his picture. "Rudy" was making a personal appearance this particular afternoon, and it was at the time when "Rudy" was supposed to have "passed out of the picture" for popularity. After the campaign given him on this picture (incidentally, was not a great picture) the opening day (in which the heavens let loose all the rain that was in the sky), the line was all around the block. It took the police all their time to keep order. The picture ran four weeks and Rudy was acclaimed again.

I FEEL THAT the reason we do not have this today is because we do not do these things like this now. Individual effort does not seem to be in evidence. Pictures are now played in a regulation manner. If they have merits before the public realizes these pictures are moved out of the theatre. Our business cannot be handled along mercantile lines. It is purely a business of personalities — it is "the land of make-believe." All these moves for economy, statistics and systems have taken all the romance out of the business and have placed it in the category of "canned goods."

AT THE BEGINNING radio was a source of help to the theatres, but I think today it is one of the theatres greatest opposition. When radio first began to get any headway the Strand Symphony Orchestra, I think, was the first theatre orchestra to go on the air. It was at a time when WJZ had their studio in Bound Brook, New Jersey, and they requested that I send the Symphony Orchestra to the studio for a broadcast. It cost the Strand Theatre

something like \$625 to transport the orchestra to the studio and they gave an excellent concert. Much to our surprise the concert never got beyond the studio, so primitive was the broadcasting equipment and transmission was inadequate. This ended broadcasting insofar as the Strand was concerned until later on when the broadcasting facilities were more perfected and we broadcast over WEAJ with Graham McNamee as our announcer.

TODAY WITH THE ENTERTAINMENT radio is offering it has become a serious problem and on certain nights affects business. In many cases exhibitors have laid down on the nights when they figure that the radio would hurt them and would take their lickings. However, some of the exhibitors have taken the "bull by the horns" and on nights when radio was the greatest competition have inaugurated special nights in their theatres and put on their strongest attractions, with the result that they have been able to, in a certain measure, overcome this opposition.

FIFTEEN YEARS AGO seems like a long time, and in these passing years methods have changed considerably, but not for the best. The things that made show business fifteen years ago I think will, in a measure, will have to be brought back to make the show business profitable. The methods of that era seemed to work successfully then and I think they will work today.

SHOW BUSINESS, I think, is on the way back to its own. A showman is still a showman. Broadway has at last discovered that. If one really wants to have a show put on one has to get a showman to put it on, not a man who thinks he can put the man who has climbed up the ladder of experience and knows every rung of the ladder, knows the tricks and all the arts that make a show. The quality of mystery and elusiveness seem to be lacking today. Show business fifteen years ago had a fascination, but something "seems to have come into it" which has tried to make it a mercantile business. Showmanship does not necessarily mean plastering up a front with a lot of elaborate display and spending a lot of unnecessary money selling a picture. In other days the picture was the thing, but we managed to make every other part of the theatre an adjunct to the picture. If we

felt that eighteen men in the orchestra were not enough we would increase it accordingly. Many times Moe Mark would enter the Strand Theatre and on seeing an increased orchestra would always count the men to make certain we had not added any to this organization. It was one of his pet hobbies to do this; but we managed to build up as fine a musical organization in this theatre as any in the country. This was put over in the same showman-like manner as was the picture and every other item on the program. The conductor of the orchestra was always known to his audience and became a popular draw, as was the organist, as well as the various artists on the program. Feature picture was always surrounded by a program that would enhance its value rather than detract from it, as is many times done today, feeling always that in enhancing the feature picture one naturally did help business. By doing this we found that audiences lived with the film and were carried away in its spirit and they lived the leading characters in the film.

TODAY WE LACK this in theatres and only now and then does a picture so impress an audience as to carry them away. This is due, in my opinion, to the over-use of sound in our pictures today. Pictures fifteen years ago were "movies," and the sooner we get back to movies the better this business is going to be. There is just as much opportunity in the business as there ever was, but the showman must seize these opportunities like we did fifteen years ago when nothing was overlooked and everything was gotten out of the picture that was possible to get out of it. To prove this fact, pictures today are not grossing any more than they did ten or fifteen years ago, and in those days they cost less to make. It is necessary today to establish the good-will that we had in days of yore in the theatres so that we again have the clientele who will come again and again to your theatre because they know they are in for a good evening's amusement.

I AM SURE that within the next six months show business will revert back to individuals, when each manager will put over his show in the most successful manner. When this happens there will be greater box-office receipts, and, incidentally, greater earnings for pictures.

Show business of fifteen years ago is still the show business of today.

**Joe Plunkett is one of the best showmen in the country. As managing director of the Mark Strand, New York City, he was one of the first operators of the de luxe theatre. Eventually, he became the guiding light for RKO theatres. Of late, he has been interested in distribution. As a real veteran and showman, his comments are worthy of a lot of attention. What he says means much.**

# THE HAYS 5-POINT PLAN

## A Review of the Program Sponsored by the Producer Body

as Presented by

### WILL H. HAYS

A PROGRAM CALLING for the organized solution on a co-operative scale of many of the problems of readjustment now before the motion picture industry was approved recently at the annual meeting of the Motion Picture Producers and Distributors of America, Inc.

In submitting his eleventh annual report, Will Hays, president, presented a detailed review of the present status of motion picture entertainment and some of the solutions required for industry readjustment, after the period of widespread industrial deflation and unemployment in the United States.

The program which will require a continuous process of organization and readjustment for three or four years, as summarized, calls among other plans,

1. For the readjustment of much of the industry's theatre structure in order that decentralization of ownership and management might result in greater economy, more efficient operation and greater flexibility of entertainment program.
2. For large reduction in distribution costs, which may be effected by co-operative action through the integration of present distribution facilities.
3. For economies in the production of motion picture entertainment made possible by reduced cost of business administration and an increased flow of trained talent to the studios, which would bring the standard of salaries paid to the artistic personnel within the means of the industry to support.
4. For the adjustment of the patent structure of the industry relating to the many process patents now necessary in the making of motion pictures.
5. For assuring the stability of motion picture entertainment as a major art by the enlargement of and greater emphasis upon the industry's program of self-regulation, in order that the screen may reflect the highest possible social standards.

"THE MOTION PICTURE INDUSTRY, like all other industries," Hays asserted, "was built upon a plane of prosperity, not upon a plane of depression. This enterprise has given the country the greatest entertainment structure in the world. There is a modern movie theatre at every crossroad in the land. That's the public gain. The question as to whether too many theatres have been built for the entertainment demands of the nation cannot be answered with an unequivocal 'yes' or 'no.' Much too many, no doubt, for the black plague of depression in 1932, and too few of the right type, very possibly, for the next four or five years of recovery. If the requirements of 1932 are to be the measure of American enterprise, let's admit it—there are too many theatres, too many factories, too many schools to keep up by hard-hit municipalities, too many men out of work, too much capital unemployed, in fact, too much of everything. But such a standard is unthinkable. Considering the fact that motion picture entertainment is the chief public recreation in this country, only time can tell the ultimate seating requirements for

125,000,000 movie lovers with money to spend for the necessary service of entertainment."

DECENTRALIZATION OF THEATRES now under way, is already having a salutary effect, Hays declared, in the matter of economy, operation and flexibility of entertainment program. In the production of film entertainment the screen cannot effect the necessary economies by the mere technological processes of the factory. "Film entertainment is made by men and women, not by machines," he asserted. "The industry cannot afford to reduce the quality of pictures in order to meet lowering admission prices. The motion picture has become the greatest popular entertainment medium," he continued, "because the screen has presented the best possible values in entertainment at a cost which the majority of our people could afford to pay. Long term contracts with high-salaried personnel, temporary declines in theatre attendance, and the fact that no picture, however good, can hope to gross the income of normal years, have thrown some of the elements out of adjustment and called for reorganization in the industry. The fact is that the solutions to the problem of producing better pictures at lower costs already are becoming evident in the plans being made by existing factors in the industry.

"FIRST, is the improved business management which already has resulted in definite economies in picture production; and second, is the splendid co-operative spirit shown by most of the creative, technical and business staffs of our studios. But above and beyond this is a third consideration. Fundamentally the level of salaries for the creative workers in the industry must be determined by the amount of talent available for the service of the screen. The best thought of the industry is now engaged in developing means and methods to insure the largest possible freedom of opportunity for talent in order that the number of skillful directors, technicians, artists and writers may be increased. Such a program will require the recognition of the leading educational institutions of the country of the fact that the screen has become an independent medium of expression, and that with essential talent to begin with, men and women can be trained for its service by our great colleges and universities, just as they are being trained today for science, for drama, for literature, for journalism."

ONLY THE MAINTENANCE of the highest possible social standards in the production of movie entertainment can stabilize the industry. "The stability of the motion picture as an entertainment art does not rest upon bricks or mortar or upon money or men. It is dependent upon public appeal and public confidence. The most elaborate structure of theatres, the best technical facilities for production, the largest capital reserve would not save the industry

if it ever departed from its commitment to the public continuously to raise the social standards of the screen. The program of adjustment and rehabilitation now underway will adjust the capital risks undertaken in the industry in the matter of theatre operation. Economies can and are being effected in the production of pictures and the only limits to further progress in this respect are the limits of business management and efficiency. Salaries can and are being adjusted to meet the standards of the times. There is no likelihood that creative effort will fail in the production of better and better entertainment."

BUT THE FAILURE to maintain the clear promises the industry has made to the public for the protection of American family standards in motion picture theatres would jeopardize any permanent investment in the motion picture industry. The motion picture screen is charged with public service. Its commercial success primarily is based upon its appeal to the general public—to men, women and children. The industry must accept the social responsibility that goes with a service of universal entertainment. In its own as well as in the public interest it has an educational task to perform through self-regulation, first to protect the screen from destructive trends in entertainment, and second to help raise the standard of public appreciation for pictures of the better kind. Whatever claims there may be for the production of suggestive, sordid or vulgar pictures because of their allegedly sure-fire box-office appeal, the fact is that the general public today demands higher, not lower, social standards from the screen. The industry as a whole cannot and should not tolerate the individual practices of any producer which threaten to destroy public support for the whole industry. The results of public resentment cannot be weighed merely by the fact that political censorship in nation, state and community would place irresponsible and responsible producers alike under the thumb of incompetent dictatorship, and burden the industry with the expense and waste of bureaucratic control. It would make the screen a minor entertainment art.

PRODUCERS, AUTHORS, WRITERS AND DIRECTORS would be faced with a barrage of "verbotens" in their creative efforts. The pictures that would be produced would have their dramatic and entertainment elements devalued by the uncertainty and fear as to what is and is not permissible on the screen. Large portions of the public would desert motion picture entertainment and the industry would be stunted by lack of public support. The dirt road is the easiest road of entertainment adventure. But entertainment enterprise has benefited only to the extent that it has departed from it. It is clear that in the rehabilitation of the industry there must be no break in the dyke of self-regulation which would permit adventurous elements to set a lower rather than a higher tendency in motion picture entertainment, and that the continuous processes of education undertaken by the organized motion picture industry should be sharpened at every point as a factor in the program that is now developing.

## Why Not a Pulitzer Prize for Films?

Annual award of a Pulitzer Prize for the best American talking-picture is urged in a letter written by Major Albert Warner, vice-president of Warner Bros. Pictures, Inc., to Dean Carl W. Ackerman, Columbia University School of Journalism. Major Warner's letter is as follows:

"May I offer the suggestion that in conferring the annual Pulitzer awards the talking picture should not be overlooked? Had Mr. Pulitzer lived a few years longer he would undoubtedly, in view of the increasing importance of motion pictures and the development of talking films, have recognized their influence on the life of the world and of the United States in particular.

"Talking pictures nowadays are far more national in their scope and in their range of presentation than the stage can ever be, owing to the inevitable limitations of the latter and to modern economic conditions. Actors and actresses of the first quality, such as the Barrymores, George Arliss, Helen Hayes and many others, are devoting their efforts to this form of dramatic art. Authors of eminence are now writing for the screen. To name only one instance, Paul Green, author of 'In Abraham's Bosom,' the Pulitzer Prize Play for 1927, wrote the screen play of 'Cabin in the Cotton,' which was based on the novel by Henry Harrison Kroll and in which Richard Barthelmess played the leading role—a picture thoroughly American in theme and treatment. Mr. Green has also been associated with the writing of 'Voltaire,' George Arliss's newest picture. And in 'Silver Dollar,' adapted from David Karsner's biography of the late Senator H. A. W. Tabor, of Colorado, we had the privilege of producing another picture purely American in character and setting, and, in the judgment of critics all over the country, of great educational value in presenting a picturesque and now fast-vanishing phase of our national life.

"Under the terms of the Pulitzer bequest is it not possible to give recognition and due honor to the dramatic form which reaches all classes of the American people in their millions every day in the year, and which has made such rapid progress, first technically and now artistically, since the death of Joseph Pulitzer?

"I venture to urge this upon you on behalf of the industry in general, and espe-

**Major Albert Warner suggests that there be an annual award for the best American film, a point well worth considering.**

cially because our own organization makes it a point of pride to devote its major energies to the display of the American scene in all its rich variety and color. Our most successful production just now is '42nd Street,' which is certainly as the late Theodore Roosevelt might have phrased it, 'straight United States' in inspiration, personnel and tempo. The talking picture today is the most American of all art forms; it is carrying the spirit and the progressive impulses of America around the world. Such encouragement to worthy effort as would be afforded by an annual Pulitzer award would, I am sure, be an inspiration and a benefit to all concerned with talking pictures, from the people who make them to the many millions who rely upon them almost exclusively for entertainment and stimulation."

**Which film would rate the Pulitzer award for the best American picture of the year? YOUR THEATRE invites readers to present their thoughts on the matter. Certainly, the Warner suggestion is well taken.**

### *The Gold Standard* of **THEATRE COOLING**



A  
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## Heard In

**B U F F A L O**Schuchert Invites All to  
Golf Tourney

By Mary Ann

JACK BERKOWITZ has been confined to his bed for the last few days with an annoying infection which set in his foot. . . . Hope that his illness will be of a short duration and that he will soon be back. . . . Harry Berkson is highly enthused with the prospects in store for the approaching season's product which will be released through Standard. . . . Harry also spends a few days each week with the exhibitors in Syracuse. . . . Exhibitors of Buffalo and vicinity are welcoming the opportunity to book "Oliver Twist."



**IT'S A PLEASURE** to encounter Harry Goldsmith, genial Schine booker on film row. . . . Nate Sodikman, Standard, in addition to his duties as booker, is out selling the Buffalo Exhibitors. . . . He also gets into Rochester several days each week. . . . Joseph Schuchert, Jr., has extended an invitation to the exhibitors and distributors in this territory for a get-together golf tournament, May 22. . . . There will be no green's fee, as the players are invited as Joe's guests. . . . Place is the Audubon Golf and Country Club. . . . Committee will arrange for the trophies, prizes, etc.

AL BECKER, manager, National Theatre Supply Company, was highly elated over the fact that W. E. Green, president, National Theatre Supply, paid a visit to the Buffalo office. . . . All film row is interested in finding out what member of the Shea Exploitation Staff suffered great embarrassment. . . . According to the story, this unfortunate was carrying Jack Durante's pet monkey back stage. . . . Elaine Temple is now playing stock at the Teck Theatre.

**FIRST DIVISION'S "BIG DRIVE"** is sold for a repeat week at the Century reports Bob Bertchy. . . . J. B. Berkowitz, manager, Standard, and Harry Berkson, booker and office manager, attended the Monogram convention. . . . Charles S. Goetz, now with Exhibitors Screen Service spent a few days in Buffalo where he renewed old acquaintances. . . . Nate Sauber, Universal Albany manager spent a day in Buffalo. . . . "Uncle Moses" played at the Court Street.

**LOCAL BRANCH** of Warner Bros. Club held its annual meeting. . . . Officers elected: Leona Ehrne, president; John Sitterly, vice-president; Eugene Murphy, treasurer; Rose Rogenbeck, secretary. . . . First act of the new president was to present a check for \$25.00 to Bessie Pfferman. . . . Officers will name their various committees this week. . . . "Gold Diggers" is Harry Seed's nomination to succeed record-breaking "42nd Street." . . . Robert B. Jackson, formerly assistant manager, Lafayette, has been promoted to manager of Hayman's two Niagara Falls theatres, Strand and the Cataract. . . . James Niederpruem, former chief, service, succeeds Jackson. . . . Maurice Nicholson, former organist, Hippodrome, is now at the Buffalo. . . . Bob Demming, now at the Century. . . . Herb Macahan is now at the Elmwood. . . . Jack Stevens, manager, Court Street, is now at the Riviera, North Towanda.

**Receivership Tangle**

The Paramount receivership continues amid a tangle of memorandums, motions, denials, etc.

Regardless of the legal and financial entanglement, distribution continues on its efficient way, and that's all the industry cares about.

**THE GENTLEMAN** pictured on this page isn't Adolph Hitler. . . . It's our own Joe Weinstein, genial booker, Paramount Shea houses, Buffalo.

**IN CONNECTION** with exploitation of "Secrets" a splendid contest was planted in the Evening News through which married couples were asked to give 10 reasons for marital bliss. . . . To the winner will be given a free trip to Chicago World Fair with all expenses paid for both husband and wife. . . . Commencing with daylight saving all Shea houses re-arranged their schedules so that the last complete performance begins at 9.30 P. M. . . . "Rasputin" received a good break on its opening at the Great Lakes when the Buffalo Evening News published the story on the lives of the Barrymores in serial form. . . . Bill Brereton, Shea, was on the Committee for the "Old Timers' Night." . . . Edith Mauer, Buffalo theatre bookkeeping department is recovering from an appendix operation.

**KING SERENADERS**, radio favorites, are appearing in three of the Shea theatres two nights each week. . . . In connection with the exploitation of "The White Sister," local bakery created a Helen Hayes Cake, 6,000 of which were baked and placed in boxes on which was printed a photo of Miss Hayes. . . . An airplane stunt promoted by the Shea publicity staff attracted much attention to the presentation of "Central Air Port" at the Great Lakes. . . . A pilot soared over the city at noon time for an hour distributing heralds and small parachutes to which were attached guest tickets to the theatre. . . . Mark Larkin, Mary Pickford's publicity representative stopped off in Buffalo for a day or so recently in advance of "Secrets." . . . Most of Buffalo's theatres co-operated with the charity drive by running trailers drawing attention to the campaign.

**Schine Acquisition of Houses Now Official****Skouras Drops New York State Theatres**

Acquisition of upper New York State houses by Schine is now official.

Schine Brothers, who leased the houses to Fox Metropolitan and Skouras, now have them back.

This includes:

Strand, Carthage; Globe and Hip, Gloversville; Liberty, Herkimer; Capitol, Illion; Avon, Watertown; Rialto, Little Falls; Colonial, Norwich; Oneonta and Palace, Oneonta; Pontiac, Saranac Lake; Olympic, Watertown; Strand, Auburn; Babcock, Bath; Capitol, Buffalo; Strand, Niagara Falls; Strand, Oswego; Richardson, Oswego; Playhouse, Canandaigua; Fox, Corning; Capitol, Newark; Eckel, Syracuse and Dewitt, Syracuse.

Dominion Operating Company, Ltd., is the operating name, with M. A. Shea associated in some of the Auburn houses.

As the result of the transfer of the Schine circuit of up-state theatres from Skouras control to the Dominion Operating Co., Ltd., by order of Federal Judge Francis Caffey, Empire, Syracuse, is dark again. It has lately been managed by Victor W. Frank.

**10-20-30**

Corse Payton, who has proclaimed himself as the world's worst actor, has reopened the Carlton, Jamaica, on a 10-20-30 cent policy. Stock weekdays with a 7-act-picture Sunday policy. There is a bar on the mezzanine. Old timer actors and actresses are employed as aides, with a general intermingling with the audience after the performance.

Keeney used to have the house before.

**"The Shriek in the Night"**

On the heels of the box office hit "The Thirteenth Guest," First Division offers "The Shriek in the Night," with Lyle Talbot, Ginger Rogers of "42nd Street" fame, Purnell Pratt and a host of featured players. It is another comedy hit.

# BETTER MANAGEMENT

*A Review of How Showmen are Selling Their Pictures*

## For "42nd Street"

Manager Mike Weshner, Fabian, Hoboken, N. J., comes tearing through with a very clever idea on "42nd Street." Telegraph blanks blown up to 17x11 carried the following message:

**Hello everybody!**

**Stars galore and what a score has "42nd Street." Action—Drama—Fun—Suspense. A cast that's hard to beat. Warner Baxter—Bebe Daniels—Ginger Rogers too—Powell—Brent—Merkel—Keeler—just to name a few—Take a tip, don't let it slip—when you see it billed—Of course it's Warner Bros., and you'll sure be thrilled. "42nd Street" coming to the Fabian Theatre for 4 days starting Saturday, April 8th.**

**M. WESHNER,  
Manager, Fabian Theatre.**

## For "Africa"

Elaborate exploitation campaign which preceded "So This Is Africa!" at the Rialto, was distinguished by a window stunt which called for the police to handle the crowd in Times Square. Stunt comprised a contest in a drug store in that vicinity, whereby passers-by were to guess how many Bayuk cigars a man in evening dress resembling Bob Woolsey, who is never seen without his favorite cheroot, would smoke in the window in five days, 10 hours each day. Window was decorated exclusively with "So This Is Africa!" art and with Bayuk cigars.

**Frank Quilvan, manager of Shea's Kensington, Buffalo, is co-operating with Roy Nagle, Kensington Topics, in staging a local Merchants' Prosperity Drive in the Kensington community.**

## For "President"

Manager Jay Golden, RKO Palace, Rochester, tied in with President's Day sentiment with a special Sunday afternoon show. Stage was draped with flags and bunting to add to patriotic atmosphere. Fact that one of the current features was "The Fighting President" film helped to carry out the idea.

## MacLevy's Party

Monty MacLevy, St. Albans and Garden Theatres, St. Alban's, Long Island, tied in with a local daily for a Junior Popularity Contest. Newspaper benefited from subscriptions, with merchants offering prizes. Worked out well.

## For "Elmer"

In exploiting "Elmer the Great," Shea's Great Lakes, Buffalo, tied up with the local baseball folks by using a large sign at the grounds, distributing heralds and using ads in the baseball score cards. A large ballyhoo truck also was used with 24 sheets on each side and this truck was kept around the ball park during the game. Window displays were promoted in all local sports stores, tying in with baseball goods. A special Joe E. Brown sports feature was placed on the sports page of the Buffalo Times.

**"Samarang," B. F. Zeidman picture, will have a preview for the trade May 16, aboard the liner Statendaam.**

## For "Ladies"

Manager L. Conley, Stanley Theatre, Jersey City, tied-up with Screen Romances for plenty of very large window cards on "Ladies They Talk About" when he played that picture at his house. He promoted these cards at no cost to the theatre and they were placed on display at all newsstands and in all the windows of Jersey City bookstores.

## For "Keyhole"

Harry Goldberg, formerly advertising manager of the New Jersey district for Warner Bros. and now stationed in Philadelphia, got out a very unusual throwaway on Warner Bros.' "Keyhole" when it played the Branford Theatre, Newark, recently. Throwaway was in the form of a small four-page booklet. On the cover was an illustration of a keyhole with a photo of Kay Francis and George Brent shown kissing. The copy read: Look Through the Keyhole. . . . See the Daring New Moral Code of the Modern Woman.

## Bike for "Secrets"

In connection with "Secrets," when it showed at Warner Brothers' Winter Garden, Jamestown, an old-fashioned bicycle, of the high-front-wheel variety, was dug up from somewhere by Manager Horace P. Stone, and a young man was sent riding it through town, bearing on his back a large sign calling attention to the film.

## Carr Busy

John E. Carr, manager Great Lakes, Buffalo, was a busy man during the charity fund drive. John took care of the Shea Theatre division and collected a goodly sum for the campaign.

## For Joan

One of Buffalo's most conservative department stores had a beautiful display of gowns supplemented with a collection of colored photographs of Joan Crawford in new spring modes—in exploitation of "Today We Live." The display attracted thousands of passersby.

**Miss Irene Wolf, winner Evening News-Shea's Buffalo Personality Contest, 1928, was engaged as soloist for a week with the Buffalo orchestra.**

## Cherry Expert

Ted Hersey, head of Shea service department, Buffalo, who is now an amateur farmer (on the side) out Collins way, reports cherries about to burst into existence on the trees he planted recently.

## Smakowitz Works

Taking advantage of the fact that George Arliss advocates use of advertising as a cure for business ills in "The Working Man," Ben Smakowitz, regional manager, Warner Bros.' upstate theatre arranged for a special preview on the picture. He invited the most prominent advertising and newspaper men of Albany, in addition to the publishers, managing editors and business managers of the Albany press.

## "Tattler"

Warner Brothers' Palace and Winter Garden, Jamestown, are sponsoring a small publication, entitled the "Tattler," containing news and interesting items concerning features currently appearing as well as those to appear in the future.

**When "King Kong" was showing at Warner Brothers' Palace, Jamestown, a large truck covered with signs depicting scenes in the picture was driven through the streets each afternoon.**

## "The Little Giant" Offers a New Robinson



Mary Astor and Helen Vinson support the Warner star in "The Little Giant"

## ST. CHARLES

AN ENTIRE BLOCK ON THE BOARDWALK  
• ATLANTIC CITY •

*A Smart Hotel in America's Smartest Resort*

**A**TLANTIC CITY—Healthful—Restful—Affording complete relaxation so welcome after intensive work—Where the St. Charles offers the maximum in hotel comfort and service—Spacious Sun Deck occupying one entire block overlooking Boardwalk and Sea—Ocean view Lounge.

IDEAL CONVENTION FACILITIES  
RATES GREATLY REDUCED

## "Dassan" Ready

First Division is readying a tremendous exploitation campaign on "Dassan," the novelty masterpiece by Cherry Kearton.

One of the most unique travel pictures ever filmed, it has been sounded with a swell running talk and looms as one of the strongest novelties of the season. Taken in the land of the pen-guins, the show offers great exploitation possibilities and is headed for ace business.

Furthermore, it is a family picture and is totally devoid of the sex that is current in most of the shows of today.

## Special for Kids

A special kiddies' program was arranged for a Saturday forenoon recently at Warner Brothers' Winter Garden, Jamestown, by Manager Stone. Various titles for the amusement of the children were chosen, including two talkie films of educational value, furnished free by the U. S. Government.

Irwin S. Kay, manager, Warner Brothers Palace, Jamestown, officiated as one of the judges in a recent bicycle parade, featuring vehicles of every sort and description.

## Jones Preview

A committee of the Professional Golfers' Association and leading sports writers of New York and Brooklyn attended a special preview of the new series of six Bobby Jones one-reel golf instruction pictures, "How to Break 90."

## For "Gold Diggers"

Warner Bros.' intensive drive for radio broadcasts of the song hits in "Gold Diggers of 1933" has already resulted in 354 different nation-wide programs being lined up, which will use one or more of the "Gold Diggers" hits during the next three weeks. This figure compares with 287 programs that had been lined up for "42nd Street," the first three weeks that the music was released for radio use.

## Jones Plug

Warner Bros. have effected a 10-week tie-up with the New York Sun and for out-of-town newspaper distribution with the Bell Syndicate, of the Bobby Jones new series of Vitaphone shorts, "How to Break 90." Starting May 13, Sun and other papers getting the service will run an eight-column photo strip taken right from the shorts for 10 consecutive Saturdays.

## Milking Clicks

Palace, Jamestown, had two of the more gentle bossies on hand to supply the baby beer for a dozen contestants in the long awaited speed-milking contest.

The idea of the contest was to fill a quart bottle in the quickest time—difficult feat without a lot of plain and fancy splashing. However the audience thoroughly enjoyed the novel exhibition. This sort of contest seems to be made to order for exploitation in the smaller communities.

## Heard In

# A L B A N Y

Stone Drops 50 Pounds  
with Oranges

By Bill

ABE STONE, Eagle, has been getting a few reductions. . . . On Abe Stone himself. . . . He has been a disciple of orange juice for several weeks and has dropped about 50 pounds. . . . Bill Sherry, whose smiling face was missed from the MGM salesman force when he was temporarily transferred to the Detroit exchange, is back with Ralph Pielow again. . . . Pete Voumnakis has purchased the Liberty, Watertown, from Charles Sessonsky. . . . Among recent callers on Film Row were Mayor Googan, Cazenovia, only mayor to operate a theatre in Albany district, and Harry Papayanakos, Potsdam exhibitor.

LOUIS CAPPA, who operates the Regent, Albany (neighborhood house), is to take a lease on the State to open in the fall. . . . Theatre is owned by C. H. Buckley, independent Albany exhibitor, and has been closed for several months. . . . Fred Kavanaugh, who used to be a film man himself and operated theatres in Waterford and the Arbor, Albany, and a Warner salesman for a time, will operate one of the Lake George steamboats this summer with beer and imported orchestras. . . . Bob Yates will reopen the Lake, Lake George, May 20. . . . Anyone who gets tired of a picture in Bob's house can come out and engage Bob in conversation. . . . After playing two weeks in Warner's Strand and another week in Warner's Ritz, Albany, "42nd Street" went to its ace neighborhood, the Madison, for five days and followed it with three days in the Warner Albany, the second string neighborhood house.

G. V. T. BURGESS, Acoustic Consulting Service, Electrical Research Products, spoke on the "Measurement and Control of Noise" before a meeting of the Albany Society of Engineers in the auditorium of the Albany Municipal Gas Company, April 25.

HARRY SCHLINKER is new manager, RKO, Grand, Albany. . . . Neighborhood house. . . . Succeeds Ed Scully and will handle publicity for both the Palace and Grand. . . . Alec Taylor, who operates theatres in North Creek and Bolton Landing, will turn the restaurant next to his Bolton Landing house into a beer garden. . . . Bill McNeely, Kallet manager, Uptown, Utica, is in the hospital convalescing from an appendicitis operation. . . . Joe Arcade, from Philadelphia to Manchester, Vt., every summer to operate the Arcade, will open soon. . . . Exhibitors in the Lake George and Adirondack region are looking for better business this summer, as they figure. . . . Ollie Mallory, Starr, Corinth, has for years kept a record of the calls of every salesman. . . . Day, date and even hour of arriving and leaving. . . . He says it gives him a line on how long it takes the salesman to get him to sign. . . . Dave Rosenbaum will soon open Elizabethtown. . . . Mr. and Mrs. Fred Mausert, Glens Falls, were recent visitors on Film Row, and Mike Kallett stopped in on his way to New York. . . . Charlie Caballero, general manager of Central New York theatres, made a special trip to Albany to say good-bye to the film boys. . . . Alec Sayles, general manager for Chris Buckley, was in his office at Harmanus Bleecker Hall, with Mrs. Alice Schulz, cashier, when two armed thugs entered and demanded the night's receipts, which Mrs. Schulz had just brought in. . . . Sayles

## Sirovich Probe Delayed

The Sirovich investigation resolution, postponed, may be held up for quite a spell, according to capital advices.

## First Division Expands, Adds Offices; Will Produce

To Make at Least Four Films,  
Statement Says

First Division is in the midst of an expansion era.

Plans for production of at least four exploitation specials have been concluded, with the best in all departments only to be used. July will see the production started.

In addition, five branches are being added to the First Division ranks and will be announced shortly. There are nine First Division outlets now with the company planning to invade the east and west coast.

Expansion is a true indication of the manner in which exhibitors have boosted the company. From one single independent unit the company now takes its place with the leading companies in the business, under the guidance of Harry H. Thomas.

James Holden, formerly branch manager at Cincinnati, was recently shifted to Buffalo.

## Heard In

# E L M I R A

Strand Reopens and  
Warners Speak

By Jay

STRAND (WB), closed two weeks, has reopened with Hubert Schenck, formerly assistant manager of Keeney, as manager. . . . Says a statement from the Warner offices here: "When the theatre was closed it was thought that conditions would warrant its remaining closed until fall. . . . However, the present outlook is so encouraging we feel justified in making this move.

CHARLES COMSTOCK will continue as assistant manager, Strand, and Burr E. Scott becomes assistant manager, Keeney. . . . A Supreme Court decision in the \$150,000 damage suit brought by Mrs. Minerva Brown against Paramount-Publix will be appealed to the Appellate Division.

## Miss Koch Up

Evelyn Lee Koch has been appointed director of advertising and publicity of Majestic Pictures Corporation. Miss Koch, who is twenty-two years old, is probably the youngest publicity director in the film business.

handed over the money (\$2,000), and phoned the police. . . . Less than two hours later the men and most of the money were seized. . . . Buckley's Leland Theatre has returned to single first-run features after a few months of doubles. . . . Warner screened "Working Man" for Albany newspaper men May 2nd. . . . Bennie Darrow, MGM exploitation man, was in Albany on May 3rd.

# LOOKING AHEAD AT THE PRODUCT

A Service Designed to Give the Exhibitor Each Picture's Analysis Before Playing

By Our Hollywood Correspondent

## "The Warrior's Husband"—Fox

*Elissa Landi, Marjorie Rambeau, Ernest Truex, David Manners, Maude Eburne, Helen Ware.*

Wild sort of a satire, with the background a throwback to the ancient days of the Greeks and Romans and a problem at the box office. It is the sort of thing the movies rarely attempt. The cast has no star strength that means ready box office, but production is one that must carry weight. Chances are it may not do so good in the hinterlands, but showmen should try to overcome this.

Estimate: Odd.

## "Private Detective"—Warners

*William Powell, Margaret Lindsay, Arthur Byron, Ruth Donnelly, Gordon Westcott, Arthur Hohl, Natalie Moorhead, James Bell, Sheila Terry.*

Good cast in a story that isn't worthy of the group's efforts. In short, a picture that might have been better than an average programmer. Powell is beginning to pick up patronage again, and this shouldn't hurt him. On the whole, however, it can hardly rate more than a regular release.

Estimate: Average.

## "Eagle and the Hawk"—Para

*Fredric March, Cary Grant, Jack Oakie, Carole Lombard, Guy Standing, Russell Scott.*

Seems to be a bit of anti-war propaganda, with the male element the strongest. Show, although well done, is likely to suffer because of a lack of a woman's angle, the female portion being decidedly minute. However, there are two male names to draw and an entertaining piece as well.

Estimate: Sell the men to the women.

## "The Silver Cord"—Radio

*Irene Dunne, Joel McCrea, Laura Hope Crews, Irene Linden, Frances Dee.*

Another of those directional and acting masterpieces that may be too classy for some types of mass patrons. Performances here are universally good, in a tale that concerns itself with a mother who couldn't let her sons be governed by anyone except herself. Once the patrons are attracted, they will be satisfied.

Estimate: Class.

## "Love Is Like That"—FD

*Rochelle Hudson, John Warburton.*

Programmer with a title that might be made to help the box office. The Warburton name has a "Calvacade" prestige, but outside of that, the cast lacks feature names. All in all, the show will slip by as a fair programmer.

Estimate: Sell it.

## "Tombstone Canyon"—KBS

*Ken Maynard, western.*

Just a western with our hero looking for his dad this time. It all comes out okay in the last reel.

Estimate: Open space epic.

## "Damaged Lives"—Beacon

*Diane Sinclair, Lyman Williams, Charlotte Merriam, Harry Myers, Murray Kinnel, Jason Robards, Marcelline Day.*

Picture that obviously can be made a whale of an exploitation success, "Damaged Lives" is for adults only. It deals with the effects of venereal disease and is produced under Canadian medical auspices. Direction, sets, etc., are okay and look good. All in all, the picture has a chance to clean up. It has well-known faces and some good acting.

Estimate: Looks like a surprise.

## "M"—Paramount

*Peter Krolle, Ellen Widmann and foreign cast.*

More of a psychological study than a movie but a knockout when direction, casting and performance are considered. It tells the tale of a man who has a passion to kill children and is adult fare only. The German version, with titles, can be understood by all. As a foreign piece of more than average merit, it deserves time in houses that can play that type of picture.

Estimate: Powerful.

## "City Hall"—Borke

*Evelyn Knapp, Preston Foster, Charles Delancy, Tully Marshall, Natalie Moorhead, Huntley Gordon, Lane Chandler, Jason Robards, Gwen Lee.*

Nice independent picture, which means that a feature cast functions in a budgeted production. Still, the show rates a hand because it has been really produced in a manner that deserves credit. Tale of a city hall and its politics, it can stand plenty of exploitation in every city in the country.

Estimate: Good try.

## "Girl in 419"—Para

*James Dunn, Gloria Stuart, David Manners, William Harrigan, Jack LaRue, Shirley Grey, Vince Barnett, Johnny Hines.*

Outside of the fact that it hasn't a name in its cast that will mean much on a marquee, "Girl in 419" is an okay program production. James Dunn is a lightweight at the b. o., and the rest of the cast is capable, but not there when the shekel payers are attracted. Story concerns itself with a police hospital and a girl, of course.

Estimate: Fair.

## "Lucky Dog"—U

*Chic Sale, Tom O'Brien, Harry Holman, Buster, a dog.*

Dog story with Sale turning in a more youthful role than he has been delivering. "Lucky Dog" is out for the big towns, but when the small towns play it, it should deliver at least average business. Dog stories are spotty anyway, but if cleanliness is a standard of measure, "Lucky Dog" should clean up.

Estimate: Dish picture.

## "Lilly Turner"—Warners

*Ruth Chatterton, George Brent, Guy Kibbee, Robert Barrat, Frank McHugh, Marjorie Gateson, Grant Mitchell.*

Rather sexy tale of the background of a carnival with Chatterton the gal the men crave. May prove a bit too adult and strong for some of the localities, but in other spots can stand plenty of exploitation. Unfortunately, this won't help Chatterton too much.

Estimate: Sexy.

## "Supernatural"—Para

*Carole Lombard, H. B. Warner, Vivienne Osborne, Alan Dinchart, Beryl Mercer.*

Spooky member of the horror cycle that won't get much at the well-known purse gate. Carole Lombard may help but no word of mouth will. Show might have been worth more earlier in the era.

Estimate: Late.

## "Never Give a Sucker"—MGM

*Lee Tracy, Madge Evans, Frank Morgan, John Miljan, Charles Butterworth, Virginia Cherill.*

Metro's delight for the marquee changers, "Never Give a Sucker an Even Break" is a runaway for Lee Tracy as an ambulance chaser. Tie in Butterworth as a permanent stooge and Madge Evans for romance and the result is a box office picture.

Estimate: Okay.

## "Tomorrow at Seven"—RKO

*Chester Morris, Vivienne Osborne, Frank McHugh, Henry Stephenson, Allen Jenkins, Grant Mitchell.*

Well produced mystery yarn that can be backed by the usual exploitation angles and made to help the box office. Star strength isn't there, but perhaps the presence of McHugh and Jenkins will pull the folks in. At any rate, the show will stand up under inspection.

Estimate: Okay thriller.

## "Below the Sea"—Col.

*Fay Wray, Ralph Bellamy, Esther Howard.*

Columbia has produced an undersea picture along meller lines that will carry most of its strength in the smaller cities. Show is the sort of thing this company has always made money on and the octopus fight tops it off. Undersea shots and studio shots of undersea doings are all interesting. Besides, the yarn moves.

Estimate: Okay in its kind.

## "India Speaks"—RKO

*Travel film with narrative by Richard Halliburton, produced by Walter Futter.*

Apparently a lot of shots have been connected by a running talk of Halliburton. Whole thing isn't very convincing, though some episodes are interesting and photography good. Running talk attempts to build to climax.

Estimate: Depends on bally.

# WEAK KNEED



*or an alert, constructive force\*?*

**P**UT yourself in Mr. Theatre Owner's chair! Would you rather devote your Trade Reading Hours to ponderous treatises of nation-wide problems and academic studies of appalling trade practices violations in Peoria—or would you rather devote those same T. R. H.'s to a decided, two-fisted attack on your local ills—a pat on the back for a local job well done—all garnished with a flowing, breezy, newsy chatter about the fellows you know and situations with which you are familiar?

Professor Einstein has the world's greatest modern mind, but if you wanted understandable interesting news, you'd rather listen to Lowell Thomas.

Take advantage of Mr. Theatre Owner's T. R. H.'s through the columns of his local Regional.

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## JAY EMANUEL PUBLICATIONS\*

HOME TOWN TRADE PAPERS  
OF 4600 THEATRE OWNERS

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Where fanatics lie on beds of spikes and drive nails into their bodies.



Where love is new beside the Shalimar



Where a girl of twelve marries a man of forty.



Where religious zealots go stone blind gazing into the sun for hours.



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**WALTER FUTTER** WHO MADE "AFRICA SPEAKS"

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In this  
issue:

Industry Awaits Administration Control Plan

# EXHIBITOR



A Jay Emanuel Publication

Vol. 5—No. 18

NEW YORK, MAY 25, 1933

Price, 15 Cents



# "DASSAN"

*Tale of the Jackass Penguins*

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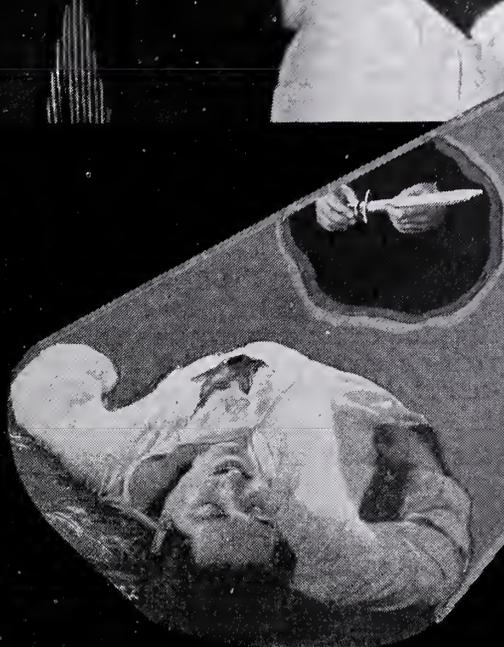
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PREVIEW SAYS - - - - "GOLD  
DIGGERS OF 1933 SHOULD  
BE BIGGEST MONEY-MAKER  
IN YEARS - - - - MUCH BIGGER  
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STREET!" - - - - OTHER TRADE  
PAPERS DITTO! - - - - WARNER  
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FEATURING

Reginald Owen  
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June Clyde  
Anna May Wong

DIRECTED BY

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# Ready Now!

# The New York State EXHIBITOR

Issued on the Tenth and Twenty-fifth by

**Jay Emanuel Publications, Inc.**

219 North Broad Street, Philadelphia, Pa.

1600 Broadway, New York City

Washington, D. C.

JAY EMANUEL

*Publisher*

PAUL GREENHALGH  
*Advertising Manager*

HERBERT M. MILLER  
*Managing Editor*

Circulating in New York State and Northern New Jersey.

Subscription: \$2.00 for one year; \$3.00 for two years.

Publishers also of THE EXHIBITOR, of Philadelphia, and THE NATIONAL EXHIBITOR.

Official organ of the Motion Picture Theatre Owners of Buffalo Zone.

All editorial and business communications should be addressed to the Philadelphia office.

Vol. 5, No. 18

May 25, 1933

## Thanks for Sanity

ORDINARILY, this should be the time of the year when the distributors, pointing to the mountain of gold looming two or three months away, encourage exhibitors to overlook nuggets at their doorsteps. In trade language, the middle of spring usually sees the predictions of the new season overshadowing current developments of the old.

Happily, this will not be the case in 1933.

For among the distributors there has been cast a sane, common sense argument, that the grass growing on this side of the fence is probably more productive of muchly-needed revenue than the grass that looks so inviting on the other side.

We, for one, congratulate the distributors on their sensible decision in postponing their new selling season and conventions until the possibilities of the current year have been realized.

With this determination on the part of the distributors, however, must come a new realization, an effort to sell exhibitors on the ideas that they have promulgated. In other words, the exhibitor must be made to realize that there is box office opportunity in the product that is due him in June, July and August, before the 1933-1934 line-up is available.

Exhibitors, too easily, fall into the habit of minimizing the importance of spring and summer releases. Beset by the warm weather, daylight-saving, outdoor opposition and a general lack of energy, they slough off good pictures under the plea of "nothing can be done about it," and that they are weak pictures because they are being released in the summer months.

Something can and must be done about it, however. If new season pictures will be later, then playing time of current product must be extended. Additional product, in some cases, must be purchased. Showmen must handle their pictures as exploitation opportunities, must juggle bookings to take advantage of each and every good box office attraction.

This department, for one, will use its every effort to rouse the theatreman from his lethargy. The distributors need the sincere co-operation of all their

accounts. If the problem is attacked and conquered this season, a great bugaboo of the theatreman and the industry in general will have been destroyed.

## Investigate Ourselves

IT HAS been definitely decided that the Sirovich resolution has been disapproved by failure of Congress to okay it. But this does not deny the fact that the measure, first disregarded by the lobbyists, caused plenty of scurrying, lobbying, contacting, etc., when it was apparent that something might come of it all.

If, it must be argued, defeat of the resolution was worth this time, expense and energy, why can not the same time, expense and energy be directed toward an industry house-cleaning of its own?

There is no denying the fact that getting to the bottom of industry problems would bring out all that is bad in this business. The Sirovich resolution threatened to be a spark that might begin a fire. The independent exhibitor, thinking that nothing could be worse than his present plight, was gladly willing to give support to anything that might help him. The exhibitor did not primarily concern himself with the merits of the Sirovich bill. The theatreman wanted a change. He felt just about as millions of Americans feel toward President Roosevelt and the Democratic administration. Only time will tell if their moves are wise. But in their present attempts to try new methods, new ideas, they are entitled to 100% support.

Let it be considered, then, that the Sirovich bill may not see the light of day again. In its place should come an industry investigation of its own, not in the form of a profound body to sit and hear pleas and countless stories told and retold, but rather by a different kind of attitude.

Why cannot the producers and distributors see that in a healthier independent rests more revenue? If, during current times, the independent exhibitor alone has kept the industry functioning, has contributed that weekly revenue that is the life blood of the organization, why should not the producer and distributor feel that if the independent is given better treatment more benefits should come to them?

The producer and distributor need the independent. Almost crushed by monopoly tactics, the independent exhibitor has kept his strength, his faith in the business, has refused to be ousted.

If there were a real need for the Sirovich resolution, it is still present. If, at the next session, it is not sponsored by the same individual, someone else will. While there is a need for an operation, a doctor will always be found. It would be best that he be one of the industry rather than an outsider who may know how to handle the knife but who does not know where to cut.



# Industry Ready to Co-operate with Administration's Control Measure

## No New Tax

There will be no additional tax on theatres, if the House Ways and Means Committee's present plan for raising more income is adopted.

An increased income tax and gasoline tax will be used instead.

George P. Aarons was the industry's spokesman at the hearing held by the committee last week. He pointed out that the load the motion picture industry was laboring under was indeed heavy.

## Heard In

**CROSSTOWN**  
U-A Takes Over  
"Samarang"

LOUIS MEYER has opened an effect studio and laboratory. . . . United Artists is distributing the B. F. Zeidman production, "Samarang." . . . Bob Wile, handling publicity on the film, staged a screening for the trade on the Statendaam last week. . . . Rialto has altered its admission price. . . . It's now twenty-five cents until seven in the evening. . . . Original Roxy has likewise made a change in its price scale. . . . Midnight show Saturday nights is now 25 cents.

FIRST of the Paramount regional sales meetings will be held here June 26-27. . . . RKO employees who have been with the company for the past six months will receive a week's vacation with pay. . . . Warren I. Minnerly, who established the first motion picture theatre in Nyack about twenty years ago, died recently.

WARNER BASEBALL TEAM gave the Foxites quite a trimming recently. . . . Score was 9 to 4. . . . Pat Garyn is back in town. . . . James Finney is now assistant to C. W. Koerner, division manager for RKO Theatres. . . . United Artists will present its employees with a two weeks' vacation, with pay, this summer. . . . Independent Theatre Owners are going ahead with their plans to file suit in connection with service charges. . . . Carnage was rampant and blood was shed at the Motion Picture Club when the Warner ping pong team and the M. P. Club huskies went to the mat for the ping pong championship of the industry.

THERE IS A POSSIBILITY that Columbia Pictures will move its offices from 729 Seventh Avenue to Radio City. . . . Still another concern to give its employees notification of a two-week vacation with pay this summer is Loew's and M-G-M. . . . The original Roxy will present a "World's Fair Week" beginning June 2. . . . The stage and screen show will be in honor of the Century of Progress Exposition. . . . Madison Pictures has acquired American distribution rights to "Farewell to Love." . . . Jack Rieger is president.

MOTION PICTURE BASEBALL League has been increased to eight teams, with the addition of Paramount News and Warner studios. . . . Motion Picture Club Forum re-

## Believe New Code of Ethics May Result from Roosevelt Plan — Organizations, Companies Wonder How Method Works

The motion picture industry is ready to co-operate with President Roosevelt and his administration in regard to the new industry control bill.

### Tendered Luncheon



Phil E. Meyer

President of Helber Pictures Corporation and prominent veteran exchangeman who is being tendered a luncheon by 300 of his friends at the Motion Picture Club today (May 25). The number of tickets was limited by the committee in charge. The luncheon will mark the official launching of his new company, which will re-synchronize English films with American dialogue. General Pictures Exchange, Inc., another Meyer unit, will distribute here.

sumes May 31, with the session open to the entire industry. . . . Dr. Stephen S. Wise is to be the guest of honor and chief speaker.

WARNER CLUB will inaugurate the Summer season with their Sixth Annual Boat Ride, which is set to take place on June 21. . . . Harold Rodner and Al Schwalberg, who are again handling the details of the Warner Club sea excursion, have chartered the Peter Stuyvesant, one of the largest boats of the Hudson River Dayline.

CHARLES E. RICHARDSON is the new trustee of Paramount, succeeding L. J. Horowitz. . . . But the Paramount Publix financial troubles do not seem to affect the company, what with a sweet line of summer hits coming along. . . . The RKO Roxy has a new policy, as part of the Greater New York division of RKO theatres, changing twice a week with a 40 cents top. . . . As long as the permit men were given an order to see the books of Local 306, the suit to demand admission to the union is postponed. . . . Nat Cherin is president of Principal Film Exchange, after a new deal.

RECENT ADDITIONS to the Columbia press department include: Ben Atwell, Gregory Dickson, Lou Goldberg, Maurice Harris, G. Michelson. . . . Monarch, Helen Harrison reports, is preparing plans for the 1933-1934 season.

How the measure will affect the trade is uncertain, but, from advance reports, and analysis of the bill, it appears as if a new code of trade practices, production, etc., will be formulated. Licenses will be necessary. Each trade association will draw up a code of practice subject to the president's approval.

Allied has already served notice that will co-operate with the government, but will see to it that the independent exhibitor's interests are protected.

The industry awaits the administration action.

NEW MADISON has closed. . . . Mrs. Palumbo has closed the 116th Street Liberty. . . . Pelham, Pelham, is now being operated by the S. and J. Theatres, Inc. . . . Davis and Goldbaum, as Dagold Theatres, Inc., have the Boardwalk, Rockaway. . . . Cosmopolitan has closed. . . . Long Beach West End opens June 10. . . . Will Widner has closed the Fort Lee, Fort Lee, N. J. . . . Ben Roman is secretary of the Renaissance Photoplays, Inc., which operates the Renaissance. . . . Charles Moss is opening the Poughkeepsie Rialto. . . . He's from Newburgh.

FIRE has closed the Windsor for a spell. . . . It's part of the Elite circuit. . . . Danforth, Jersey City; De Luxe and Station, Newark, have closed. . . . Frank Moscato has the Bays, Hampton Bays, Long Island.

ASTOR THEATRE closed for the first time in eight years. . . . House gets a cooling system and reopens with "Eskimo." . . . Tax figures show that the business hit rock bottom in April. . . . Government only got \$958,500.04 in revenue. . . . Meeting of the inde producers at offices of Keppler and Keppler continues weekly, with little tangible developments. . . . None of the larger inde companies interested. . . . Jack Ellis is better after his operation. . . . He's the RKO salesman.

THE APPEAL in the Quittner case is due this week. . . . Sidney Samuelson was active in the fight against the Jersey luxury tax. . . . The unit will hold its convention in September.

ED FINNEY, the U-Aer, spends his spare time directing little theatre movements, and is making a swell go of it. . . . Al Sherman, The Morning Telegrapher, is already planning his vacation in the Rockies.

"BE MINE TONIGHT" came back to Broadway after its sensational success in other spots. . . . The Englewood, Englewood, N. J., wants to know why it has to follow other houses which pay less for an earlier run. . . . Case is up in Newark.

GEORGE P. QUIGLEY has been elected President of Embassy Pictures Corp., and Edward B. Ginsburg, secretary-treasurer. . . . New organization will release a full program of short subjects for the coming season.

1933 FOR THE SEASON OF 1934

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PRESENT  
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AND  
BIGGER  
AND  
BETTER  
ATTRACTIONS**

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JOHN WAYNE  
JACK MULHALL  
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**"The Mystery Squadron"**

An Air, Land, and Sea Thriller

AND

**"The Laughing Devil"**

with

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ALBANY

**Says Fenyvessy**

Manager Paul Fenyvessy, Madison, Rochester, sees no reason why he should have to continuously repair his safe. After the dial was knocked off the third time without gaining entrance, he posted a sign:

"Notice to Amateur Cracksmen:

"Any professional would take one look at this safe and pass it up. Would-be robbers have knocked the dial off three times but failed to gain entrance. What's the use? They shall not pass!"

**Heard In**

**B U F F A L O**

Gammel Adds Wrench to  
His Kit

By Mary Ann

RENEE CRAVEN is now back in film row in the capacity of booker and office manager for Hollywood. . . . Al Teschemacher, former booker, is going out on the road to cover Buffalo. . . . James Holden, formerly with RKO in Buffalo, and most recently First Division in Cincinnati, has been transferred to Buffalo as branch manager. . . . J. D. Holden, Jr., is succeeding Robert Murphy as shipper. . . . Bob Bertschy is now acting in the capacity as salesman for First Division, having recently resigned as division manager of Albany and Buffalo. . . . Elmer Lux will cover the Buffalo territory as salesman.

JOE WEINSTEIN reports discovering some very fine liquids among the many brands of 3.2 entering the city. . . . Johnny Carr did a good job on his end of the Joint Charities Community Fund Drive. . . . Bob Murphy is making great plans for showing of "The Song of the Eagle," at the Hippodrome. . . . Naval Militia Officers were the guests of manager John E. Carr at "Hell Below."

FOX CAPITOL THEATRE, Newark, is now under the management of the Schine Theatrical Co., Inc., Gloversville. . . . Policy, which has been so pleasing to the Newark people, will be continued by the new management. . . . This change is the result of an order issued by Judge Caffey, United States District Court, directing that the Skouras interests and the Fox Metro Playhouses, Inc., surrender possession of theatres taken over from the Schine circuit. . . . George J. Gammel, owner, Seneca and Unity Theatres, was the victim of an attempted robbery when returning to his home at midnight, about a week ago. . . . At the time of the hold-up he had two days' receipts in his pocket and with his usual good luck, he not only saved his roll, but he added a heavy wrench to his tool kit.

CHARLIE GOODWIN, formerly Educational, has quit the film business, but he still works nights at Pillers. . . . All the film crowd say the beer is good and food great.

GEORGE A. ROBERTS, Fox district manager, with headquarters in Cleveland, spent two days with Sid Samson, local manager. . . . Bob Clabeau, assistant booker at Fox, has been confined to his home. . . . A great big autographed picture of Janet Gaynor adorns the desk of Sid Samson. . . . Harry Dixon, RKO manager, was the first to be seen along film row with a brand new Panama. . . . Jack

Schnell, of RKO, and Eddie Jauch, of Fox, appear to be making plans for a three weeks' cruise. . . . Deane Burke, biller at RKO, has been at home ill for the past two months. . . . Ruth Scott pinch-hitting. . . . Major Lazar, Warner Brothers circuit booker, visited Buffalo. . . . Emmie Dickman, Fox salesman, says, "Our president, Sidney Kent, will have the finest product on the market this year.

FOX'S "Adorable" opened at the Buffalo. . . . It also opened at the Eckel, Syracuse; Strand, Niagara Falls; Jefferson, Auburn; Comerford's Riviera, Binghamton; Century, Rochester; Sid Samson, local manager, tells us that six day and date engagements were set by the exhibitors in hopes of bringing back the "State Fair" revenue. . . . Everyone was glad to know that Mrs. Samson is up and around again. . . . It is Jerry Yogerst, Universal poster clerk, passing out the cigars this time. . . . It's a 6 pound baby girl, Gloria. . . . Jack Flynn, Metro's district manager, spent several days in the Buffalo office. . . . Josephine Genco, for many years stenographer at Educational, is now biller at the Fox. . . . Ben Goldschein from the home office of M-G-M is spending several days in the Buffalo office.

F. J. HOHM sold his interest in the Avon, Buffalo, to J. Propis, his former partner. . . . With the closing of the Family, Attica, operated by F. M. Harvey, the regular patrons have been asking "why?" . . . Closing is only temporary and for reorganization purposes only, and it is expected the reopening will take place soon. . . . The closing of this theatre leaves Attica without a motion picture theatre operating, and a theatre is of great importance to any town, for it does help to bring the people in from the surrounding section, and that feature alone helps every other business place, besides offering fine entertainment and amusement. . . . Liberty Theatre, Attica, formerly operated by D. Kreiger, has been closed. . . . Quirk, Fulton, reopened several weeks ago, under the Wego Corporation, with Anderson managing. . . . Liberty, Lackawanna, operated by A. Moses, closed. . . . Phillip J. Gordon and Eddie Lemons have opened the Star, Buffalo. . . . Sylvester Graff, former manager of the Family, Attica, has taken over the Angola, Angola, from Mrs. F. A. Wiatrowski. . . . Fenyvessys have taken over the Monroe, Rochester, formerly operated by George Kircher and Alex Dunbar. . . . Peerless, Cuba, has been reopened under the management of Carl Plummer. . . . Capitol, Buffalo, remains under Skouras Bros., operating with George Hanny, Jr., local manager. . . . Shea's Great Lakes, Buffalo, closed for the summer months. . . . Star, Addison; Hiltonian, Hilton, and Park Theatre, Buffalo, all will reopen within this week. . . . Colonial, Niagara Falls, is now under the management of Stanley Mojeska, formerly operated by M. P. Korpilinski.

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Boardwalk and Sea—Ocean view Lounge.

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RATES GREATLY REDUCED

Heard In

**44TH STREET**Polish Films Click and  
What Have You?

By Daniel R. Klein

CAPITAL is going in for Polish pictures in a big way. . . . Herman Gluckman's concern has acquired fifteen of them. . . . This tie-up was arranged through J. S. Starzewski, now representing Polish film interests here. . . . David Brill, general manager, Capital, is representing the company. . . . Brill is now on a tour of the Middle West. . . . He reports that exhibitors showing the first few Polish pictures in this country in 1932 did good business. . . . Among the Polish productions already released by Capital are "Voice of the Sahara," "November Night" and "Everyone May Love." . . . "November Night" just completed a successful New York run. . . . "Wild Fields" is one of the new pictures. . . . Capital is also in its fifth release of Polish screen reviews. . . . These reels contain Polish news events and items of interest. . . . Stuart B. Moss is editing.

**HARRY MILLER** (Captain Harry Miller of the Marines, to you!) is going around selling poppies for Decoration Day. . . . He's one of Metro's leading salesmen. . . . Harry Buxbaum finally took that vacation trip. . . . He went to Bermuda, and he's due back in town the 27th. . . . Newly-formed Helber Pictures, of which Phil Meyer is president, finished its first production last week. . . . "Faithful Heart," may soon be ready for a trade screening. . . . And while his concern and his plan for re-recording English pictures is running along smoothly, Meyer is being feted today (May 25) by his exhibitor friends in the local territory. . . . It's a luncheon in his honor at the Motion Picture Club, and the tickets were all sold out long before the big day arrived.

**BOB ELLSWORTH**, head booker up at the Metro exchange, broke his leg two years ago. . . . That, of course, isn't news any more, but the fact that he just went out to lunch for the first time since then, is! . . . Prosperity commentary: Four Columbia salesmen have gone out and bought new cars. . . . Charlie Penser, Sol Trauner and S. Schussel are all the proud owners of bright, shining, new Chevrolets. . . . And M. Fraum, just to be different, is raving about what his car can do on the open road. . . . Moe Streimer, United Artists' office manager, is taking a much-needed and well-earned vacation in the Maine woods. . . . He's been gone about two weeks now. . . . Emil Rosenbaum, Joe Weinberg and Manny Meyer are now handling Powers Pictures product. . . . Rosenbaum and Weinberg head the New Era exchange on the fourth floor of the Film Center Building. . . . Johnny Gelak, Lou Allerhand, Tommy Farrell and H. L. Ripps, MGM, were engaged in a fearsome foursome last Sunday at the Mahansic Country Club. . . . They must have been in good form, for they issue a challenge to everyone and anyone. . . . Jules Becker, salesman for Columbia, is moving from Jersey City to Grantwood. . . . He has bought a nice little home for his wife and baby Rose Marie. . . . Quality Film Corporation, whose headquarters are located in the Film Center, had one of its productions at the Thalia Theatre.

**BURTON GEORGE** and **Adrian Lee** are editing and titling a series of twelve novelty shorts for Modern Screen Attractions. . . . George and Lee are working on the films in Room 609 in the Film Center. . . . Jack Sokoloff, Brooklyn salesman for Columbia, claims

**On Top Again**

Henry Randel

**Paramount Brooklyn exchange chief, whose office again is on the top of the Paramount national exchange list as the current drive proceeds. Randel, who has a habit of winning Paramount drives, expects to even better his efforts in the future, a fact that should help keep the New York division, headed by district manager Milt Kusell, happy.**

that the fishing along Nostrand Avenue is great. . . . Branch managers, bookers and salesmen of the various exchanges attended the meeting at the Hotel Astor last week, at which Louis Nizer, secretary of the New York Film Board of Trade, explained the new uniform exhibition contract. . . . Paramount, Radio, Metro, Universal and Fox-Educational are the five distributing companies which will make the new contract available to exhibitors this season.

**THE MOTION PICTURE SALESMEN, INC., held a luncheon and a meeting at the Astor recently. . . . Two new members, Jack Sokoloff and John Wenisch, both of Columbia, were admitted to the organization. Joe Weinberg, New Era, is president of the group, and he states that the reduced initiation fee now makes it possible for anyone to join. . . . Herb Richek, assistant booker at United Artists, is back at his desk after an attack of illness. . . . Emma B. Trywusch, also of United Artists, sends out the glad tidings that she has become engaged to be married. . . . Ben Levine, head of the accessory department of U. A., officiated at a cornerstone laying recently.**

A LUNCHEON was tendered Morris Epstein by his co-workers at First Division on his resignation from the company. . . . Place was the Dixie Hotel, and the day was May 20. . . . Everyone in any way connected with First Division, from Harry Thomas right down the line, was present. . . . And the usual good time was had by all.

**MEMORIES OF THE PAST. . . . In which Joe Joel, being in a reminiscent mood, talks about an infant industry. . . . About twenty-five years ago, the only projection room in New York City was located in Pop Rock's Vitagraph Exchange, 116 Nassau Street. . . . Kalem, Biograph and the others would show their pictures, which were never more than one reel, there. . . . Motion pic-**

ture operators in those days received fourteen dollars a week, had to bring the reels to and from the exchange. . . . Projection machines had no motors. . . . Comedies sometimes had as many as four subjects on one reel. . . . There were no posters or photos made for pictures, and exhibitors were compelled to go over to Third Avenue and buy circus and theatrical posters. . . . These, when displayed in front of a picture theatre, never coincided, naturally, with the film being shown, and many and varied were the complaints received by the exhibitors from misled patrons.

**WILLIAM FOX'S FIRST THEATRE** in Brooklyn was located near Flushing Avenue. . . . There was a penny arcade downstairs and a nickel movie upstairs, which seated about 150 people. . . . Fox then opened a 300-seat house on Belvedere Street, where he showed pictures and vaudeville. . . . He asked the exorbitant price of five cents for a show that ran all of thirty minutes. . . . The first delivery system was run by Bob Horsley, and consisted of a horse and wagon. . . . Horsley afterward went with Vitagraph. . . . Police officers used to come around to the movie theatres on Sunday and check up on the pictures being shown. . . . Only educational or Biblical films were allowed to be run on the Sabbath. . . . There was one house on Knickerbocker Avenue, Brooklyn, which seated 250 persons. . . . Every time there was a rain storm, the place would become flooded and the customers were forced to sit on the backs of the chairs! . . . There was another theatre on Third Avenue, in the Bronx, called the Bronx Casino and owned by Kiernan and Hickey, which had only one exit. . . . There were rackets even in those days. . . . A child was crying in a certain theatre and the mother was told to keep it quiet or get out. . . . She chose the latter course and got her money back. . . . Later, one of the patrons of the theatre told the manager that she played that trick regularly. . . . Just as soon as she saw the complete show, she would pinch the child and thus make it cry. . . . Some of the slides thrown on the screen were as follows: "Those holding half tickets may remain; all others must get out." . . . "Yes, lady, we know you have a new hat, but please take it off." . . . "Mrs. So-and-So, your baby is crying outside in the carriage." . . . If you must eat peanuts, please put the shells in your pocket." . . . "The moving picture machine is not broken; the operator is only changing reels." . . . Yes, quite a bit of water has flowed under the bridge since those halcyon days.

**FIRST DIVISION** expects a lot from "Shriek in the Night," "The Sphinx," "Casey Jones," "Phantom Broadcast" and other Monogram specials. . . . June and July are Johnston playdate months, with First Division doing its share.

**FIFTEEN YEARS AGO. . . . Charles Krummeck** leased Murray Hill Theatre, Flushing, L. I., from Walter Lee. . . . President Lee A. Ochs, Motion Picture Exhibitors' League of America, sent out notice that no state or local organization could participate in annual convention at Boston unless per capita tax was paid to national treasurer. . . . Frank Rembusch, as national secretary of American Exhibitors' Association sent letter to Elliott as secretary of the N. A. M. P. I., saying that as long as Lee A. Ochs and men favoring his methods headed the National League, amalgamation suggested was out of question. . . . Sydney S. Cohen, president of N. Y. State Exhibitors' League, suggested in letter to trade magazine that the name of William Fox as the man needed to extend good work done by William A. Brady as president of the National Association.

Heard In

ALBANY

Lots of Building In Territory

By Bill

TED PROBER, former MGM booker, who has passed his State bar examinations, has become associated with an Albany legal firm. . . . Lasher and Barrett have leased the Maxbilt Theatre, Fleischmanns. . . . Bob Yates opened the Lake, Lake George, May 20. . . . Among the exhibitors in the Albany territory who paid recent visits to Film Row were Frank Kuras, Rialto, Massena; Harry Papayanakos, Rialto, Potsdam, and Pete Chickory, American, Canton. . . . Gaiety, Inlet, will open for the season, June 27, under management of Rexford Thompson.

ISAIAH PERKINS will soon open the Adirondack, Speculator, the town where Jimmy Slattery is now training for a comeback. . . . Hotels in Loon Lake are already sold out for the summer.

FAST WORK. . . . McIntyre and Ferguson will start, June 15, to build a new theatre at Copake, near Hudson, and expect to open it June 27. . . . It will seat 236. . . . Clinton Square, Albany, which Chris Buckley, Albany independent exhibitor, had on a 10-year lease, is now on the market, having reverted to its owner, Fred Elliott, former exhibitor.

BILL SMALLEY, head Smalley chain, Cooperstown, will expand in five towns this year. . . . Will build a new theatre in Cobleskill seating 1000 and will play pictures and vaudeville. . . . J. C. Carpenter, formerly Park, Cobleskill, will manage it for Smalley, who has also leased the Sharon, Sharon Springs, from the Masonic Lodge, opening in June.

ABE STONE has installed W. E. wide range sound equipment in the Eagle. . . . Only Albany theatre to have this equipment. . . . Stone went in for a heavy advertising and radio campaign. . . . Harry Hellman, manager, Royal, opposition, reduced his prices to 15 cents at night and 10 cent matinees. . . . RKO Grand Theatre has changed from a three-a-week change to a two-a-week. . . . At the same time Warners Madison (neighborhood) has changed its schedule. . . . Alex Sayles, general manager, C. H. Buckley's Albany theatres, has returned from a short trip to Atlantic City, where he went to rest up after the shock of being stuck up by thugs in his office.

Permit Case Due

Attorneys for 289 "permit men" of the Motion Picture Operators Union and Local 306 of the union are prepared to go to trial in Supreme Court, Brooklyn, on the suit for a permanent injunction restraining the union from discriminating against the "permit men" and restraining the union officials from disposing of approximately \$1,000,000 paid into the union treasury by the plaintiffs and 400 other "permit men."

The "permit men" are given special permits by the union enabling them to work by union houses, but are deprived of a voice in union affairs and get only about \$30 a week.

HARRY BLACK, former manager, RKO Palace Theatre, Albany, and RKO Proctor's Theatre, Troy, is now Schine Brothers' manager of the Rialto, Glens Falls. . . . Dudley Trombly, formerly with RKO Palace, is assistant. . . . MGM Traveling Studio train will spend three weeks in the Albany district, starting June 1. . . . John E. Flynn, MGM district manager, recently visited the Albany office to confer with Manager Ralph Pielow.

EDDIE GRAINGER, eastern district sales manager for Fox, and Tom Bailey, district

manager, joined Sidney Sampson, Buffalo Fox manager and Tony Ryan, Albany Fox manager, for a conference recently. . . . Charlie Tarbox, Buffalo Film Classic Exchange, has been in Albany in interest of "The Face On the Barroom Floor." . . . James Papayanakos, Potsdam exhibitor, has heard from his brother, Alex Papayanakos, who is in Greece. . . . The troubles of milk producers in the Albany district, which threatened to tie up that industry, having been peacefully settled, the Northern New York exhibitors feel better.



A COOL THEATRE

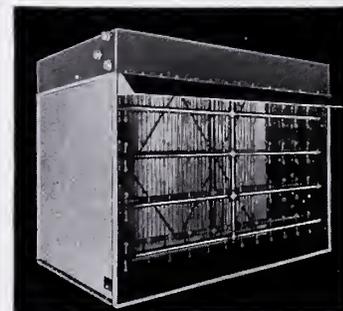
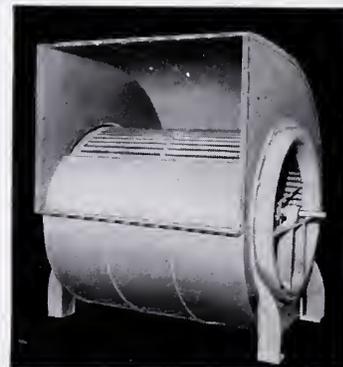
means

Continuous PATRONAGE

● People naturally hunt the cool spots when hot weather arrives. Your theatre should be the spot where the crowd comes to cool off and be entertained this Summer. Certainly, you must compete with hot weather attractions, and you can do it successfully and profitably with a National Sirocco Cooling System. Hundreds of theatre owners, from coast to coast, will save thousands of dollars in profits this Summer with National Sirocco Cooling Equipment they installed last year. Why don't you start RIGHT NOW?

The National Sirocco Cooling System — a system that never fails

Hot weather is here! Are you prepared for it? If there is any doubt about the capacity of your present equipment—better have our representative check it with you. There is still time to order National Sirocco Cooling Equipment and have the job done right and permanently.



National Sirocco Theatre Fans and Airwashers are built expressly for theatre cooling at low cost.

National THEATRE SUPPLY COMPANY

1560 BROADWAY NEW YORK CITY



500 PEARL STREET BUFFALO

Heard In

**R**OCHESTER  
O'Neill Cashes In and  
Pirate Opposition

By Eeaitch

PIRATE MUSEUM SHIP bobbed up in harbor on way to Chicago as opposition to theatres. . . . Family is using man in front dressed to tie-in with picture. . . . Manager John J. O'Neill got some excellent publicity for the Regent when stars of his stage shows contributed in the heat of the Community Chest campaign. . . . Ralph Williams, Journal critic, is campaigning to get the Eastman to put on summer musical stock.

CAMEO is offering patrons a giveaway "golden table service." . . . Willard Chamberlain, assistant film reviewer for the Democrat and Chronicle, interviews visiting film stars for the fan magazines.

For "Arliss"

There was a peach of a tie-up between the Buffalo and the Danahy Packing Company, through which several hundred street cars in Buffalo carried cards lauding "The Working Man," and the Danahy Easter Brand product. Displays of clothing devoted to "the working man" were used in several prominent stores. Kresge stores carried a tie-up with Modern Screen on Bette Davis. Sporting goods stores used displays of fishing tackle, using photos of Arliss from the picture, showing the star with line and rod. Heralds were distributed by two laundry companies, bus signs were used throughout Western New York and there was a special ad tie-up in the Times.

Tom Thumb

A Tom Thumb wedding and kiddies' fashion show was staged on three successive nights at Warner Brothers' Palace, Jamestown, recently.

Weaver Moves

Eddie Weaver, former organist at the Paramount, New Haven, Conn., arrived in Buffalo to assume his new post at the console of the Wurlitzer in the Buffalo. Eddie has been entertaining the boys down Yale way for the past eight years.

"Hell Below"

In exploiting "Hell Below," Great Lakes, Buffalo, had a tie-up with the Sinclair Company through which the "pep" in both Sinclair gas and the picture was used to advantage in signs on all pumps, heralds distributed to motorists and special displays. There also was a novel classified advertising stunt in the Times and souvenir books were distributed to hundreds of doctors' offices.

Wow! Cow! Wow!

A cow milking contest is the latest thing in stage shows in movie theatres. Charles Sessonsky, Opera House, Lowville, staged it recently with two cows on the stage and four girls milking each cow. Team that won received a prize. Each girl poured the milk into a bottle as fast as she drew it from the cow to prove the amount she had gotten.

Makes Good



George J. Biehler

Owner, Palace, Hamburg, and a successful exhibitor for 20 years, has developed a hobby into a successful business. About two years ago he purchased a Guernsey cow to provide the family milk supply; it was serious business for the cow, and she provided more milk than required. The excess supply was sold by his son who operates a confectionery store and lunch room. The quality of the milk appealed and the demand soon exceeded the supply. To meet this new condition, more Guernseys were purchased and today on his 260 acre farm in Boston Hills a herd of 60 registered cows require the care of 5 men. The farm is considered a model for dairymen and farmers of the Western New York District.

Heard In

**U**TICA  
They Want Lassman  
Back In Utica

By Harry

ADAM TENNIS, 70, retired theatre operator, is dead at Utica. . . . In 1908 he came to Utica and with his brother, established the Hippodrome, where the Olympic Theatre now stands. . . . After six years he went to Norwich and built and later operated the Colonia for seven years. . . . Later he managed the De Luxe for Robbins Enterprises. . . . Bert Leighton, resident manager for Warner Bros., Utica, will stage another wedding in June. . . . Utica merchants co-operate. . . . Fred Hammond, Amsterdam motion picture operator, has gone into bankruptcy at Utica.

MOHAWK VALLEY SIGN CORP. won an award of \$200 in its court action against the Stanley-Mark Strand Corporation, tried at Utica. . . . Judgment was for use of poster panels by the Stanley Theatre after a contract had expired. . . . Just as suddenly as it was closed a few weeks ago, Avon, Warner, Utica, was reopened after many rumors of change in ownership and policy. . . . Double features are being shown at 20 cents to 6 P. M., 30 cents at night, with ten cents to children. . . . Garry Lassman, former manager, was recently named as manager of

Heard In

**E**LMIRA  
Schenck Engaged and  
Pig Is Sold

By Jay

ENGAGEMENT of Huber Schenck, formerly assistant manager, Keeney's, recently appointed manager, Strand, has been announced. . . . When Manager Harry Watts, Keeney's, announced that a live baby would be given away from the stage of that theatre on a specified night, every local paper refused to handle the advertising. . . . It proved to be a baby pig.

MOTION PICTURES will be shown free in one of the city parks this summer. . . . Three of the most beautiful girls in Elmira are selected on the stage of the Strand every Saturday night. . . . Fifty table lamps are being given away at Keeney's. . . . Fronts of all theatres have been made more attractive.

Heard In

**B**INGHAMTON  
New Cuts Announced  
For the Summer

By Chap

SUMMER SEASON price reductions was voted for the Riviera. . . . Announcement made by Ned Kornblite, M. E. Comerford interests. . . . New prices are 30 cents matinees and 40 cents evenings. . . . This is the second price slash Binghamton has witnessed this year. . . . Binghamton, now a "dark house," will be "lighted" during the convention and several midnight shows are being planned for the visiting Legionnaires' convention.

SMALLEY'S Norwich gave a performance featuring Jack and Jerry Fox. . . . Triple Cities baseball players of the New York-Penn Class A League attended the "Elmer the Great" baseball feature at the Capitol. . . . Lyric, Endicott, a suburb, has employed a night watchman. . . . Managers deemed it necessary after prowlers were reported around the theatre despite its location of a block from the village police station. . . . Vaudeville acts at En Joy pick up spare change doing a turn at one of the new beer gardens opened in Johnson City.

Abe Stone Scores

Abe Stone, Albany subsequent run exhibitor, made the town sit up and take notice when he installed Western Electric wide range sound ahead of any other theatre in Albany. He went into the newspapers in a big way with advertising and took time on the radio to announce his improvement.

the Diana, Medina. . . . Utica theatregoers have petitioned Bert Leighton for his return to Utica.

NOTICE OF APPEAL has been filed in the County clerk's office at Utica by RKO Distributing Corporation from a Supreme Court judgment granted Jacob Elias, Utica motion picture theatre operator. . . . Suit involved a film rental contract. . . . As part of the Mother's Day program at the Rialto, Little Falls, Joseph Lomonda, sang selections.

# BETTER MANAGEMENT

*A Review of How Showmen are Selling Their Pictures*

## Mickey Mouse Big Success in Worcester

*Exclusive for*

THE NEW YORK STATE EXHIBITOR

By GEORGE GERHARD

Having captured Worcester, Mass., Mickey Mouse, like Alexander of old, is looking for new worlds to conquer.

Mickey went up to the Massachusetts city and took on the job of King of the annual Spring Festival, with the result that the oldest residents of the city are unanimous that nothing like this celebration has ever occurred in their environs.



The annual Spring prosperity fete is a regular thing in Worcester, as in some other Massachusetts cities, but this year Mayor Mahoney, the City Council and the Chamber of Commerce hit upon the bright idea of inviting Mickey Mouse to ascend the throne this year. Mickey accepted, and the resultant fete was so brilliant that not only Worcester, but cities and towns as far away as Boston will not soon forget it.

As soon as Mickey accepted the invitation, a special appropriation was set aside by the City Council for the celebration, and a special street was built in front of the City Hall and called Mickey Mouse Mall. All schools in the city, public and private, leaped in, and 159 merchants, representing all branches of Worcester's business life, participated actively.

The entire city was decorated with Mickey Mouse banners and pennants, and every store inaugurated

### "Waterfront" Preview

New York shipnews reporters, representing every newspaper and news service in the metropolitan area, saw "I Cover the Waterfront," the screen adaptation of the Max Miller best seller, at a special United Artists preview and the unanimous reaction of these veteran waterfront chroniclers augured exceedingly well for the picture.

**To attract women to its Monday matinee, State, Middletown, offers admission for 10 cents to the first 400 who arrive.**

### Disney Display

School kids in New York got a break when they were ordered by their teachers to see the Mickey Mouse and Silly Symphony art exhibit at the Kennedy Galleries, where it is on display during the month of May.

Exhibition consists for the most part of original drawings of Mickey Mouse and Silly Symphony pictures as done in Hollywood by Walt Disney and his staff of artists.

special sales to commemorate the occasion. All newspapers carried front-page stories for three days, and each also had a full-page ad for the same period. All Boston papers covered the fete, each having a reporter and a photographer in town for the two days. And a 24-page bulletin was issued by newspapers of Worcester.

Hundreds of unemployed men earned salaries for two days by selling balloons garbed in Mickey Mouse costumes, and police throughout the city wore Mickey Mouse bands upon their arms. Transportation companies arranged free transportation, all clerks in department stores wore Mickey Mouse smocks of chintz and restaurants displayed table cloths and napkins with Mickey on them.

On the opening day there was a parade through the city, led by a band garbed in Mickey Mouse costumes, and Mayor Mahoney and the City Council welcomed Mickey in the form of a large doll on the steps of the City Hall. They expressed the gratitude of the city to Walt Disney, creator of Mickey Mouse, for the use of the Mickey Mouse character in prosperity promotion.

A special motion picture was taken by United Artists to be shown throughout the country.

In Mickey Mouse Mall there were eight booths, most of them given over to the activities of Walt Disney. There was one, for example, showing the work at the Disney studios, and there was one in which the latest Silly Symphony, "Father Noah's Ark," was on display. There was a large stage in the mall used for entertainment and band concerts, and the school children used this for costume dances and other functions. And once twenty school children took possession to construct a giant Mickey Mouse jig-saw puzzle.

Worcester was very proud of its festival, and will not soon stop talking about it. Truly, the Boston Herald editorial writer was correct when he said in his leader editorial Saturday that "they are making history today in Worcester."



Some shots at Worcester, Mass., when Mickey Mouse Day was celebrated.

### Hero of "Dassan"



Here's one of the leading characters in "Dassan," as novel a movie as the season has seen, distributed by First Division.

### Nabes Fight 1st Runs

Neighborhood theatres in Rochester are meeting downtown low prices and double feature programs by making a special play for their regular clientele. Several have revived the crockery and silverware giveaways, which tend to bring them in at least one day a week. Amateur nights also are again popular.

**Local newspaper in hookup with Peekskill Theatre prints "Lucky" telephone numbers, which are scattered among classified ads. Holders of numbers receive a pass.**

### For "Rita"

In connection with the revival of the film "Rio Rita," RKO Palace, Rochester, conducted a contest to find how the fans go for Wheeler and Woolsey. They were asked to name the films in which the comedians appeared since they got their start in "Rio Rita." Guest tickets for the winners.

## ST. CHARLES

AN ENTIRE BLOCK ON THE BOARDWALK

• ATLANTIC CITY •

A Smart Hotel in America's Smartest Resort

ATLANTIC CITY—Healthful—Restful—Affording complete relaxation so welcome after intensive work—Where the St. Charles offers the maximum in hotel comfort and service—Spacious Sun Deck occupying one entire block overlooking Boardwalk and Sea—Ocean view Lounge.

IDEAL CONVENTION FACILITIES

RATES GREATLY REDUCED

## Schine Stops Century

It took the eloquence of Chris Buckley, Albany independent exhibitor, to stop the Twentieth Century Limited not long ago.

Chris, with Ray Smith, Albany Warner exchange manager; Meyer Schine, Gloversville chain theatre owner, and George Lynch, his general manager, went to the Albany railroad terminal to meet the "Century" on which were Major Albert Warner, Warner Brothers; Andy Smith, general sales manager, and Grad Sears, western general sales manager, for Warners. They had but 10 minutes for the greeting, but thought they were keeping track of time when suddenly the "Century" started to move. Its next stop was Syracuse.

Meyer Schine had an engagement back home in Gloversville that night to make a speech at a "Fathers and Sons" banquet, and all the other men were expecting to sleep at home that night. Buckley sought out the conductor and explained his party's plight. He laid special stress on Meyer Schine and his banquet engagement. And the conductor stopped the "Century" at a small place outside Schenectady to permit the Albanians to get off.

## "Mouthpiece" Arrives

Center of a bitter controversy and court fight which resulted in the conviction of Perry Spencer, manager, of criminal libel last fall, "The Mouthpiece" crept into the RKO Strand, Syracuse, with never a breath of protest raised against its appearance.

Some action was expected when the film was underlined at the Strand but neither District Attorney William C. Martin, who confiscated the print at the time of the original engagement, nor the Fallon family made any move to stop it.

## Receivership Follows

Local No. 637, Motion Picture Operators' Union, Kingston, is under a receivership as a result of a suit by Thomas J. Little, who was ousted from membership following a dispute over work and pay.

Little was awarded costs, and it is to secure these that the court named a receiver.

## No Two-a-Days

Broadway is free of the two-a-day movie idea for a spell.

Astor closing caused it. Fox may bring in a show at the Gaiety for the legit policy during the summer.

## Rochester Hopes

Film theatres in Rochester are getting one last good play before the summer season sets in. Entertainment business seems strangely responsive to sentiment on general business conditions. Present step up in the box offices is believed good augury of fair summer business.

Several Rochester manufacturing firms are going ahead with near capacity production.

## "I Cover the Waterfront" Clicks



United Artists offers Claudette Colbert, Ben Lyon and Ernest Torrence in the melodramatic hit.

## RCA Scored

A multi-color scenic picture, entitled "Lure of the Lake," depicting the natural charms of the Lake of the Ozarks, in Missouri, has been scored with "High Fidelity" sound at the Fifth Avenue recording studios of RCA.

## Chesterfields Booking

"Love is Like That" and "Forgotten" two Chesterfields from First Division, are available now.

Former has Rochelle Hudson and John Warburton in the cast.

## Exchange Folk Meet

Exchange employees, to the tune of 200, met at the Hotel Astor recently to hear an analysis of the new contract by Louis Nizer, secretary of the Film Board.

Meeting is a regular feature, and more important this time because of the new contract angle.

Jule Levy, RKO sales head, was among those speaking.

## New Contract Approved In Buffalo

The Motion Picture Theatre Owners, State of New York, Buffalo Zone, recommends to exhibitors the use of the optional standard license agreement, in purchasing new product for the coming season.

One of the outstanding features is the cancellation privilege, as well as the optional arbitration clause, providing for voluntary arbitration of disputes arising under the contract. Much time and effort have been given to the drafting of this contract by the committee composed of all branches of the industry, and it is felt quite certain that after the contract has been in use for a season, if there are any defects they will be corrected, providing the contract is given a fair trial.

## "Gold Diggers of 1933" Arrives



Witness Joan Blondell, Dick Powell, Ruby Keeler and a host of chorines in the Warner musical hit.

## Heard In

**PATERSON**

Fashion Shows Click  
And What Have You?

By Jim

HEALTH FILMS were shown at a meeting of the Passaic County Tuberculosis and Health Association, Paterson. . . . Colonial and Butler Theatres are now operating on a summer schedule. . . . Butler will be closed Sunday, Monday and Tuesday. . . . Colonial will operate Friday, Saturday, Sunday, Monday and Tuesday. . . . Will have matinees Saturdays, Sundays and Mondays. . . . Bus line connecting the two towns with suburban towns has been discontinued temporarily.

PUPILS of the Mt. Carmel school had a tie-up with the New Warner, Ridgewood. . . . Red Bank, N. J., is holding a referendum on Sunday movies. . . . Hightstown also sought to do away with all blue laws appertaining to Sunday enforcement.

UNDER DIRECTION OF James R. Fraser, Warner Bros. production department, fashion show was given at the New Warner, Ridgewood, N. J. . . . Another was given at the Garden, Paterson, N. J. . . . Mrs. Irving Liner, wife of the manager of the United States, a brilliant singer, has just given a concert at Portchester. . . . Peter Adams, proprietor, United States, writes back here from Athens. . . . His family is with him. . . . Bill Rogokus, assistant manager of the United States, declares that he intends to do all his vacationing right at the theatre. . . . Regent Theatre, Paterson, N. J., closed for the summer season, and Manager Joseph Lefkowitz, will sail from New York for Los Angeles, on a three months' vacation. . . . Frank Hall, manager of the Fabian, Paterson, informs that business is holding up in a most gratifying manner.

## Heard In

**ELIZABETH**

Kelly Loses In  
Freeholder Race

VISIONS of a Labor Day reopening of the theatres was dispelled when motion picture operators accepted wage cuts. . . . Slash affected all operators in Ritz, Regent, Cranford and Union houses, Warner promotions. . . . Regent reopened with private performance. . . . Similar situations in Newark and Jersey City have been remedied. . . . Skouras chain will keep Liberty open, probably for the entire summer. . . . Small owners feared for lack of pictures with long closing of larger theatres. . . . Liberty has inaugurated "special preview" nights.

LIBERTY, PLAINFIELD, has adopted the preview system. . . . Six acts of vaudeville now being shown at Oxford, Plainfield. . . . Strand, Plainfield, invokes lower prices. . . . Primary election returns were flashed on the screen of county theatres. . . . George T. Kelly, Hillside, former Ritz manager, lost out in the race for freeholder nomination. . . . Roth-Strand, Summit, is advertised as "New Jersey's smartest suburban theatre." . . . Oxford held spring carnival vaudeville program of six acts. . . . Cheaper admission may be had at Liberty, Plainfield, with presentation of newspaper advertisement. . . .

## Jersey Test Looms

A test case on shorts looms in the local territory.

Allied Jersey is interested in the case of Fox against Irvin Dollinger. Case involves money for unplayed shorts, with Norman Samuelson, brother of the Jersey organization head, representing the exhib. Lou Nizer will be the exchange's attorney.

Exhib claims that inasmuch as company isn't delivering all the World Wide features promised, shorts should be cut in proportion. The same argument has been used by exhibs in other territories. Result of the case will have a big effect.

## Heard In

**PASSAIC**

Weiss Picture In Paper  
and Hecht Robbed

By Eye-Ess

POLICE OFFICER PATTY O'KEEFE, who got a \$350 award for injuries suffered while inspecting the Rialto, has been granted the option of a new trial or a \$550 award by County Judge Mackay. . . . Music-makers at the Regent, Paterson, have been given notice. . . . 1,000 persons attended a minstrel show at the Lyndhurst. . . . "Gabriel Over the White House" drew an editorial from the "Herald-News." . . . Frank G. King, ex-manager, local Montauk and Capitol, who took up radio news broadcasting recently, now delivers Sunday sermons. . . . Mrs. Irving Elmer has been elected head of the Rutherford Better Films Committee.

BILL WEISS, manager, Capitol (Warner Bros.), got his picture in the paper in connection with the Miss Sunshine contest. . . . Dozens of girls are taking part, competing for the prizes and publicity. . . . More than 50 girls from South Bergen took part in a bathing beauty contest at the Rex, East Rutherford.

HARRY HECHT, owner, Rialto, had his car stolen and stripped of \$700 worth of parts on a recent visit to Chicago. . . . Fox and Pathe cameramen took shots of the six Passaic orphans who became national heroes. . . . Kate Smith, movie and radio star, who got congrats on her birthday from Passaic friends, wrote back she will carry on for the memory of Tom Shimmers. . . . Musical comedy revue, "The New Yorkers," was one of the features of a stage show at the Rex (East Rutherford). . . . Passaic Girl Scouts were granted use of the Rialto for a benefit show recently.

## "Dassan" Ready

"Dassan," tale of the jackass penguin, an exploitation opportunity from First Division, is available now for immediate dating.

Show has dialogue which makes it a novelty for any program.

## RCA in Prison

Talking pictures have made their debut at Clinton Prison, Dannemora. RCA Victor has installed its new High Fidelity sound reproduction apparatus in the institution.

Oxford put on ten-act and picture show, May 18, as benefit of newspaper clothing fund.

## Heard In

**HUDSON COUNTY**

No Like Bow Ties—  
Hudson Dark

HUDSON, Union City, dark. . . . Ted Meyer's Cord moves fast. . . . George Freeman's dog is called "Stinkie." . . . "Cavalcade" at State did so good that Skouras changed bookings and shoved it into three neighborhood houses simultaneously for a half-week. . . . Majestic closed.

TONY WILLIAMS still immaculately dressed. . . . Jim Furman now caring for press material at Loew's Newark as well as for Loew's J. C. . . . Al Unger, Capitol, doesn't care for bow ties.

JERSEY CITY voted 51,814 to 1,459 for the abolition of the state Sunday blue law. . . . In Jersey City the vote had the effect of legalizing what has been done for a decade, Sunday shows. . . . "Zoo in Budapest" disappointed at the State b. o. . . . Larry Conley was Dunc Stuart's guest at Kiwanis.

WARNER has taken over the Bayonne Strand. . . . Ruth Ramon does art sketches for the three Journal Square houses. . . . Sam Goldman is active in Masonic work. . . . Morris Hatoff likes to read detective yarns. . . . Maurice Stahl likes to go autoing with his wife.

## Typhoon Busy

Two additional contracts have been given by Long Island Prudential Theatre, Inc., for installation of Typhoon Breezeaire Systems in their new theatre at Westhampton Beach now in course of construction, and one for the Greenport, Greenport, Long Island.

Typhoon Air Conditioning System with artesian well for cooling is being installed in the new Far Rockaway Theatre now in course of construction for Haring and Blumenthal, and a Hydro Cooling System has been placed in the Venice Theatre.

## Schine Takes High Fidelity

A contract for the installation of complete new RCA Victor High Fidelity sound systems in four upstate New York theatres operated by the Schine Theatre Enterprises, Inc., Gloversville, was announced by J. M. Schine, President.

Theatres involved include the Glove, Gloversville; Geneva, Geneva; State, Cortland; and the Eckel, Syracuse. All four houses opened with the new High Fidelity sound equipment, May 19.

## Sohmer Succeeds Epstein

Dave Sohmer has succeeded Morris Epstein as New York branch manager for First Division.

Sohmer was recently associated with Educational-World Wide.

Epstein, one of the real veterans in the local film world, and who has had only three connections in 21 years in the business, intends to announce definite plans shortly.

Epstein's new company will be known as Federal Film Exchange, Inc. Exploitation specials will be handled.

## Experiment Ends

Town Hall, Scarsdale, which was to be the first link in a chain of houses sponsored by the National Association of Community Theatres, Inc., has closed.

Theatre was to be a challenge to critics of motion picture theatres.

## Contest Looms After Old Roxy's Court Win

**Cannot Be Two of Same Name, Apparently**

A decision of the United States Circuit Court of Appeals giving the original Roxy Theatre title to the name and enjoining the RKO Roxy from using it may be contested.

In all likelihood, the case may come up for further adjudication in the United States Supreme Court.

Decision of the Court, written by Presiding Justice Martin T. Manton, with Justice Thomas W. Swann concurring and Justice A. N. Hand dissenting, reverses a ruling of Justice Francis G. Caffey of the United States District Court, from which the Roxy Theatres Corporation had appealed. The Appeals ruling holds that the original Roxy Theatre, at Seventh Avenue and Fiftieth Street, has a prior right to the name and that its use by the RKO Roxy, at Forty-ninth Street and Sixth Avenue, must be prohibited.

Justice Manton held that "the name 'Roxy' has become associated with the business of the appellant and its use by the appellee (RKO Theatres Corporation) on its nearby theatre must be prohibited. Whatever rights the appellee may have in the name 'Roxy' are subject to the prior rights of the appellant. They may not use the name 'Roxy' on a competing theatre. It would be unfair competition to do so.

"The appellee, however, is not restrained from advertising its employment of Roxy or Rothafel, but it must do so in a manner that will avoid confusing its theatre with that of the appellant."

Justice Hand, dissenting, said: "I think the District Judge held rightly that the cancellation of the contract, June 27, 1931, wholly terminated the right of the defendant to call its theatre the Roxy—save only as specified in the contract."

## Convention News

United Artists holds its convention at Chicago, July 17. Announcement of between 25-30 pictures is expected.

Radio will hold three regional sessions, the first to be held here the last week in June.

Paramount will have its regional meet here the latter part of June.

Fox has its sessions at the shore the end of June.

## New President



Ed Kuykendahl

Mississippi exhibitor leader and a member of the board of the M. P. T. O. A., who is slated to be the next president of that organization, succeeding M. A. Lightman, who retires. Kuykendahl is president of the M. P. T. O. of Arkansas, Mississippi, and Tennessee, and has made a profound reputation for himself in exhibitor ranks everywhere because of his sincerity and sound sense of judgment.

## Middletown Foreclosure

Mortgage foreclosure has been brought by the Merchants' First National Bank of Middletown against the Middletown Combined Building Company, Quitner concern, owning the State, Stratton and Show Shop.

Bank claims \$143,000 principal and \$28,500 interest is due on first mortgage executed in July, 1922. A second mortgage was previously foreclosed.

## Italians in Rochester

Rochester Italians now have their own film and vaudeville house. Adolfo Vinci, former operatic tenor in Philadelphia, with local backing has remodeled the World, and renamed it the New World. A small orchestra, singers and comedians complete the bills. Manager Vinci figures that Italians like their music in the flesh and also like to see scenes and action from their homeland.

## Some Cast

Cast of Nat Levine's "I'll Be Hanged If I Do" includes, in support of Victor McLaglen, Conchita Montenegro, Lois Wilson, Ruth Hall, Regis Toomey, Ivan Lebedeff, William (Stage) Boyd, Buster Phelps, Frankie Darro, Noah Beery, Tully Marshall, J. Farrell MacDonald, Lloyd Whitlock, Edmund Breese, Henry B. Walthall, Henry Armetta, William Desmond, Guinn Williams, Philo McCullough, Otis Harlan, Arthur Hoyt, Pat O'Malley, Harry Northrup and others.

## Test Cases Loom On Local Horizon

Besides the Allied Jersey intention of a shorts test case, the Independent Theatre Owners' Association, Inc., of New York, intends to force some test issues shortly. Directors and incorporators of the unit, as reported from Albany, are: Harry Brandt, Walter Reade, Al Harstn, Leon Rosenblatt, Louis Nelson, Harry Pear, Al Friedlander, Jack Springer, with Joe Teperson attorney.

Score charges and the music tax are current topics of discussion at the I. T. O. A. meetings.

## Zeidman Busy

B. F. Zeidman has returned to the Coast after a stay of two weeks in New York. During the time he was here he closed a contract with United Artists for the distribution of "Samarang," held conferences with Universal on the two independent productions for which he is under contract to them, practically closed a deal with another major distributor for three shorts which were made at the same time that "Samarang" was made by Ward Wing and Lori Bara and also conferred on another deal with another major distributor for a series of pictures for release on next season's program.

## Jersey Sunday Okay

Upstate Jersey cities, including such spots as Newark, Jersey City, Red Bank and others, latest to adopt Sunday movie policy, played to fair business the first weekend.

## Stevens Busy

George Stevens, director, has been signed by RKO-Radio Pictures to direct the next Average Man comedy, featuring Edgar Kennedy and Florence Lake, according to announcement. Stevens directed "The Cohens and Kellys in Trouble," for Universal.

## Lehman Action Endorsed

Assemblyman Gimbrone, Buffalo, sponsored the Bill which specifically prohibits anyone from conducting or participating in dancing contests lasting more than eight hours. Exhibitors should heartily endorse Governor Lehman's immediate approval of the new law.

## La Pointe Honored

C. Dayton La Pointe, Chatham exhibitor, Crandall Theatre, has been appointed the Republican member of the liquor control commission of Columbia county, New York.

## Better Films

A committee of one of Jamestown P. T. A.'s met recently with the managers of the three leading theatres. Plans for better pictures for children were discussed.

## Daylight In

Business took another sock downward when daylight saving became effective a fortnight ago.

Most of the communities in the state observe it.

## Reade Vaude

Walter Reade is using vaude in five houses and is negotiating with the unions for terms allowing vaude in additional houses this summer.

Five vaude spots are Freehold, Plainfield, Perth Amboy, Asbury Park and Long Branch, N. J.

# LOOKING AHEAD AT THE PRODUCT

A Service Designed to Give the Exhibitor Each Picture's Analysis Before Playing

By Our Hollywood Correspondent

## "Peg 'O My Heart"—MGM

Marion Davies, J. Farrel MacDonald, Onslow Stevens, Juliette Compton, Robert Grieg, Alan Mowbray.

Still another version of a stage hit and familiar to most movie audiences. Story has benefit of music, a couple of good numbers, and the usual sympathetic direction that the picture needs. Marion Davies is believable and the sugary touches are everywhere, but in the long run it will become a question of yes or no from the moment it is mentioned.

Estimate: Clean.

## "Adorable"—Fox

Janet Gaynor, Henry Garat, C. Aubrey Smith, Herbert Mundin, Blanche Frederici.

In the money. Gaynor draws even in weaker fare than this, and the prince and princess background gives this an advantage. Henry Garat is getting a buildup, should please most women. Production is handsome, slow moving, continental in appearance. Credit Fox.

Estimate: Box office.

## "Mayor of Hell"—Warners

James Cagney, Madge Evans, Allen Jenkins, Arthur Byron, Dudley Digges, Fatina, Frankie Darro.

Exploitation possibility with Cagney becoming the supervisor of a reform school, making a go of it, and finally coming in at the nick of time to save the day. A new twist to the usual gangster procedure, it has a saleable title, in most spots, Cagney, and a lively theme.

Estimate: Looks promising.

## "The Woman I Stole"—Col.

Jack Holt, Fay Wray, Noah Beery, Don Cook.

Based on the story, "Tampico," the show shapes up as just another adult triangle tale, with few changes. The ending is a bit different in that the hero and heroine don't hit it off together, but otherwise, it will just go down as a programmer.

Estimate: Familiar.

## "Soldiers of the Storm"—Col.

Regis Toomey, Robert Ellis, Anita Page, Wheeler Oakman.

Air thriller with plenty of action. Where they like their melodramas with lots of activity, there will be plenty of satisfaction.

Estimate: Okay in its kind.

## "The Sphinx"—Monogram

Lionel Atwill, Sheila Terry, Theodore Newton, Luis Alberni, Paul Hurst, Robert Ellis.

Swell mystery yarn that will hold its own with the best of them. A credit to Monogram and liable to make a reputation of its own at the box office. Cast is good feature, theme is more than interesting and handling is quick and up to the minute.

Estimate: All right.

## "Temple Drake"—Paramount

Miriam Hopkins, William Gargan, Jack La Rue, Irving Pichel, James Eagles, James Mason, William Collier, Jr., Florence Eldredge.

The squawks that began when "Sanctuary" was purchased for picturization will find plenty of material with which to continue after "The Story of Temple Drake" is screened. Picture should never have been produced, but as long as it has and theatres will have to play it, exhibs must either pay or play or both. If the people are told frankly what it is, maybe the protests will be lessened. Probably not, though. Use your own judgment.

Estimate: Depends.

## "Gold Diggers"—Warners

Warren Williams, Joan Blondell, Aline MacMahon, Ruby Keeler, Dick Powell, Guy Kibbee, Ned Sparks, Ginger Rogers, Sterling Holloway.

Looks like the "42nd Street" records have a good chance to fall when "Gold Diggers of 1933" hits the trade. Show benefits from the experience of its predecessor and tops it as far as entertainment is concerned. People are now musical-show conscious, and when "Gold Diggers" plays it will be a question of handling the crowds.

Estimate: Wow.

## "International House"—Para

Peggy Hopkins Joyce, W. C. Fields, Stuart Erwin, Sari Maritza, Burns and Allen, Bela Lugosi, Edmund Breese, Rudy Vallee, Col. Stoopnagle and Bud, Cab Calloway, Baby Rose Marie.

Crazy comedy with a strong radio angle that will likely do business along lines of "The Big Broadcast." Snatches of radio favorites are seen and there is a thread of a story to keep the thing moving. In addition, W. C. Fields aids the general progress. No reason why the show can't clean up.

Estimate: Big box office.

## "When Strangers Marry"—Col.

Jack Holt, Lilian Bond, Gustav Von Seyffertitz, Barbara Baronde.

Ordinary programmer that will satisfy the Holt fans and draw few complaints. A neglected wife plays with the third part of the triangle and the results are averted in the nick of time by love, etc.

Estimate: Fair.

## "Heroes for Sale"—Warners

Richard Barthelmess, Aline MacMahon, Loretta Young, Gordon Westcott, Joseph Cawthorn, Grant Mitchell, Robert McWade.

Barthelmess as a war veteran who gets the worst of the breaks from the first reel until the end, with the result a picture that can't claim too much as far as entertainment is concerned. However, the show, with unemployment and hoboes as a major theme, can be sold, because it contains plenty of topical angles. All in all, though, it may be difficult entertainment.

Estimate: Topical.

## "Emergency Call"—Radio

Bill Boyd, Wynne Gibson, William Gargan, Betty Furness, Reginald Mason, Edwin Maxwell, George E. Stone, Oscar Apfel.

Tale of racketeers and a hospital with the melodrama angles already familiar to most audiences. Show isn't destined to get much attention because it follows in a path that has been smoothed by the passage of other similar yarns. On the whole, however, it passes as a programmer.

Estimate: Fair.

## "The Narrow Corner"—Warners

Doug Fairbanks, Jr., Ralph Bellamy, Patricia Ellis, Arthur Hohl, Reginald Owen, Dudley Digges.

Slim story of two fellows and a girl, and with what there is of the Fairbanks, Jr., draw to get them in. Show will slip in as a programmer and probably entertain, but in the star competition it will be lost in the shuffle. Tale has a sea background and makes the most of its opportunities.

Estimate: Fair.

## "Silk Express"—Warners

Sheila Terry, Allen Jenkins, Neel Hamilton, Guy Kibbee, Harold Huber, Dudley Digges, Tom Wilson.

Mystery yarn without benefit of a standout name, but one that is likely to prove more satisfying than a lot of films which have. The silk express travels east with a carload of silk; the menace, of course, seeks to stop it, and there you have it.

Estimate: Program.

## "When Ladies Meet"—MGM

Robert Montgomery, Ann Harding, Myrna Loy, Alice Brady, Sterling Holloway, Luis Alberni, Frank Morgan.

Star picture that should have no trouble in the class spots and likely to attract trade where sold properly. Get away from the class label and the picture is a box office possibility. That Montgomery-Harding-Loy-Brady-Morgan lineup should hold up anywhere, but in the spots where they still scratch their initials in the seats, the angles will have to be exploited.

Estimate: Deserves hand.

## "Circus Queen Murder"—Col.

Adolphe Menjou, Greta Stevens, Ruthelma Stevens, Don Cook, Dwight Frye.

Murder yarn with Adolphe Menjou, as Thatcher Colt, solving it in a circus atmosphere. Show won't cause any shouting, but, then again, will not cause complaints.

Estimate: Fair.

## "King of the Arena"—U

Ken Maynard, Lucille Browne, Michael Visaroff, John St. Polis.

Our hero turns detective, finds "The Black Ace," wins the girl. And what more can any western audience ask?

Estimate: Let 'er ride, Ken.

# WEAK KNEED



*or an alert, constructive force\*?*

**P**UT yourself in Mr. Theatre Owner's chair! Would *you* rather devote your Trade Reading Hours to ponderous treatises of nation-wide problems and academic studies of appalling trade practices violations in Peoria—or would you rather devote those same T. R. H.'s to a decided, two-fisted attack on your local ills—a pat on the back for a local job well done—all garnished with a flowing, breezy, newsy chatter about the fellows you know and situations with which you are familiar?

Professor Einstein has the world's greatest modern mind, but if you wanted understandable interesting news, you'd rather listen to Lowell Thomas.

Take advantage of Mr. Theatre Owner's T. R. H.'s through the columns of his local Regional.

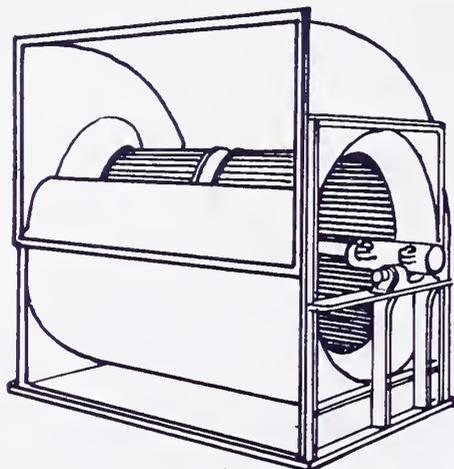
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## JAY EMANUEL PUBLICATIONS\*

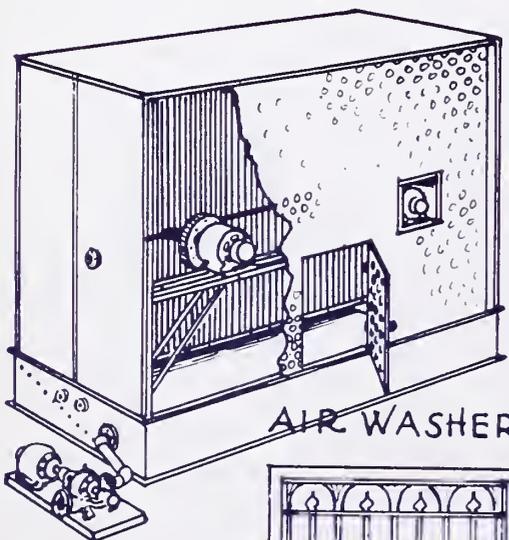
HOME TOWN TRADE PAPERS  
OF 4600 THEATRE OWNERS

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# Plan For a Good Summer

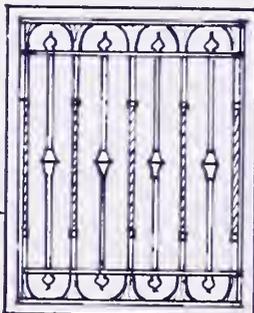


BLOWERS



AIR WASHERS

PUMPS



DEFLECTING GRILLES

SILENT "VEE" BELT DRIVES



MOTORS

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—plus good apparatus!*

Dear Friends:

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When you buy a cooling system you buy a result and depend on those you buy from to supply proper equipment and to properly install it. Your best assurance of getting the result you want is the past experience of the company you buy from. What is their record of successful installations?

We are proud of our long list of good jobs and we would welcome an opportunity of telling you about them - of telling you how you can see some of them and perhaps talk with the owners and hear at first hand how pleased they are. We'd like to submit, without obligation to you, our engineers' estimate on the cost of adequately cooling YOUR theatre.

There's just one thing on which we wish to caution you: GET THE ADVICE OF AN ENGINEER (either your own or ours) BEFORE CONTRACTING FOR A COOLING SYSTEM. We've learned a lot in 20 years of service.

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TYPHOON AIR CONDITIONING CO., Inc.

*J. S. Dailey*  
Pres.

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NEW YORK CITY

BRANCHES IN PRINCIPAL CITIES

In this  
issue:

M. P. T. O. A. Makes Plans for Industry Control Code

The  
NEW  
YORK  
STATE

# EXHIBITOR



A Jay Emanuel Publication

Vol. 5—No. 19

NEW YORK, JUNE 10, 1933

Price, 15 Cents

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will draw the plaudits of  
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A nation of Charlie Chap-  
lins . . .with the habits, man-  
ners, pathos, joys and sor-  
rows of human beings ●

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# "DASSAN"

Tale of the Jackass Penguins

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when you play



Jack  
**BUCHANAN**  
**YES, MR. BROWN**

"There seems to be no limit to the entertaining talents of JACK BUCHANAN! He not only stars in the picture but directed it in a manner which establishes him as an expert! The picture, 'Yes, Mr. Brown' is roaring farce with Music!"

—VARIETY

YES, MR. VARIETY, YOU'RE RIGHT!

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*Director of Productions HERBERT WILCOX  
A British and Dominions Production*

Released by **UNITED ARTISTS**

# The New York State EXHIBITOR

Issued on the Tenth and Twenty-fifth by

**Jay Emanuel Publications, Inc.**

219 North Broad Street, Philadelphia, Pa.

1600 Broadway, New York City

Washington, D. C.

JAY EMANUEL  
Publisher

PAUL GREENHALGH  
Advertising Manager

HERBERT M. MILLER  
Managing Editor

Circulating in New York State and Northern New Jersey.

Subscription: \$2.00 for one year; \$3.00 for two years.

Publishers also of THE EXHIBITOR, of Philadelphia, and THE NATIONAL EXHIBITOR.

Official organ of the Motion Picture Theatre Owners of Buffalo Zone.

All editorial and business communications should be addressed to the Philadelphia office.

Vol. 5, No. 19

June 10, 1933

## To the Honorable Franklin D. Roosevelt President of the United States

MR. PRESIDENT:

There can be no question that the citizens of this country stand behind you 100% in your drive to rid the country of the depression and set its tack on a course that must mean the return of a healthy, sane, sensible living for everyone.

With the other industries of the country, the motion picture business is ready to give you its fullest co-operation. Its many divisions, production, distribution, exhibition are filled with veterans who feel that in your leadership there is the real hope of the return of American business to its proper place as the world's leader.

The motion picture industry is ready to pledge all of its resources, its screens to aid your plan for recovery. It is a business which lacks a single leader such as yourself, and that is another reason why it is so gratified to find that its many units can find a helping hand from you and your administration.

The motion picture industry has heard, these many weeks, that the government intends to bring about new regulation for American business in such form that each line of endeavor will so regulate itself to bring about an elimination of unnecessary competition, waste, needless effort. In this, too, the motion picture business is ready to pledge co-operation.

This motion picture industry is a funny business, Mr. President. It has long since been decided that while other forms of commercial endeavor can regulate their activity and decide on a fair method of operation, the motion picture business has had a more trying time of this very thing than others. What might be good for the rest of the commercial divisions might not necessarily apply, in concise form, to the motion picture business.

This business was healthiest when there was the most competition, Mr. President. When many units were producing pictures and this was a buying market, theatres made money, people were happy with the pictures presented, distribution companies waxed fat on legitimate profits.

Then, somebody, Mr. President, got the idea that the distribution companies should have more of the profits than they had been getting. They started to organize vast theatre combines, almost pushed the little independent theatremen out of the picture, joined lots of companies together until there were less than a dozen.

On the face of this, then, it would seem as if the business should be healthier because there would be less competition, less waste. But, Mr. President, it is our sorry duty to report that such a scientific application didn't work out. The fellows who made mistakes still continued to make them, theatre chains which made money as independent propositions lost it as part of circuits, the companies which had combined in production turned out the same number and more of poor pictures, and the net result was a collection of receiver-ships.

During all this time, though, Mr. President, the independent exhibitor kept struggling along, until, when the blow-up came, he was standing right there ready to pour his money into the distribution home offices so that production could be continued. He paid his bills. He kept this industry running.

He didn't expect any reward, either, for that service. All he wanted was a chance to stay in business, to buy enough pictures, including some good pictures, at a price that would allow him to make a fair profit. He was satisfied to get a legitimate return on his investment selling a form of entertainment that kept his patrons happy and his reputation high.

That's the way the picture looks now. This industry appears as if it has already turned the corner. Of course, there are lots of things that could be remedied, but the independent exhibitor is willing to believe that they may be ironed out.

The independent exhibitor has learned that competition is the life of the film business. He has found out that 12 big companies can deliver less hits than 20 a few seasons ago. He has found out that quality and showmanship is a question of brains not scientific formula. He has learned that people can't be governed by home office decreed rules. He has seen for himself that when there are fewer companies there is less incentive for originality in production, for new trends, new ideas. He has found out that when one company arises out of two, the same mistakes take place, the same few hits arrive and the only tangible result is that a lot of people are thrown out of work.

The independent exhibitor is looking toward you, Mr. President. He will be willing to go along with you in anything you desire because he knows that if you mean to protect the individual, the individual will be protected. He asks only that you take him into consideration when you hand out this new deal.

There is no spokesman for the independent exhibitor. No one has ever spoken for him. But if you want the job, Mr. President, you can have the post with all the good wishes of every independent exhibitor in the country.

### Cool, Restful Peace

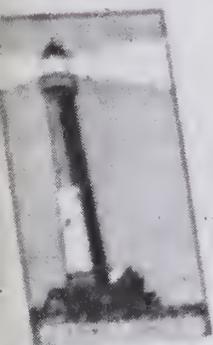
A COOL, restful green takes the place of the vivid, flaming red that ordinarily adorns the covers of this publication. This is not a change of policy, merely an endeavor to get the thought of red ink and heat out of exhibitors' minds during June, July and August.

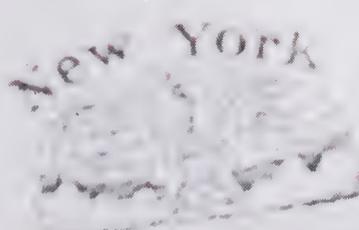
This department, besides co-operating in many other ways, is glad to bring psychological relief, at least, to theatremen.



# Front Page NEWS

Jun10'33 pg. 4



World  Tele

## GOLD DIGGERS TOPS 42<sup>ND</sup> MATTERN AT OMSK, I

### O'BRIEN BARS TAX HEARING; ALL MOTORISTS MUST PAY

### VETERANS SEEN WINNING HOUSE FOR AID TEST

Says "They'll Be Glad  
to Have New Road  
Fund Thought To"

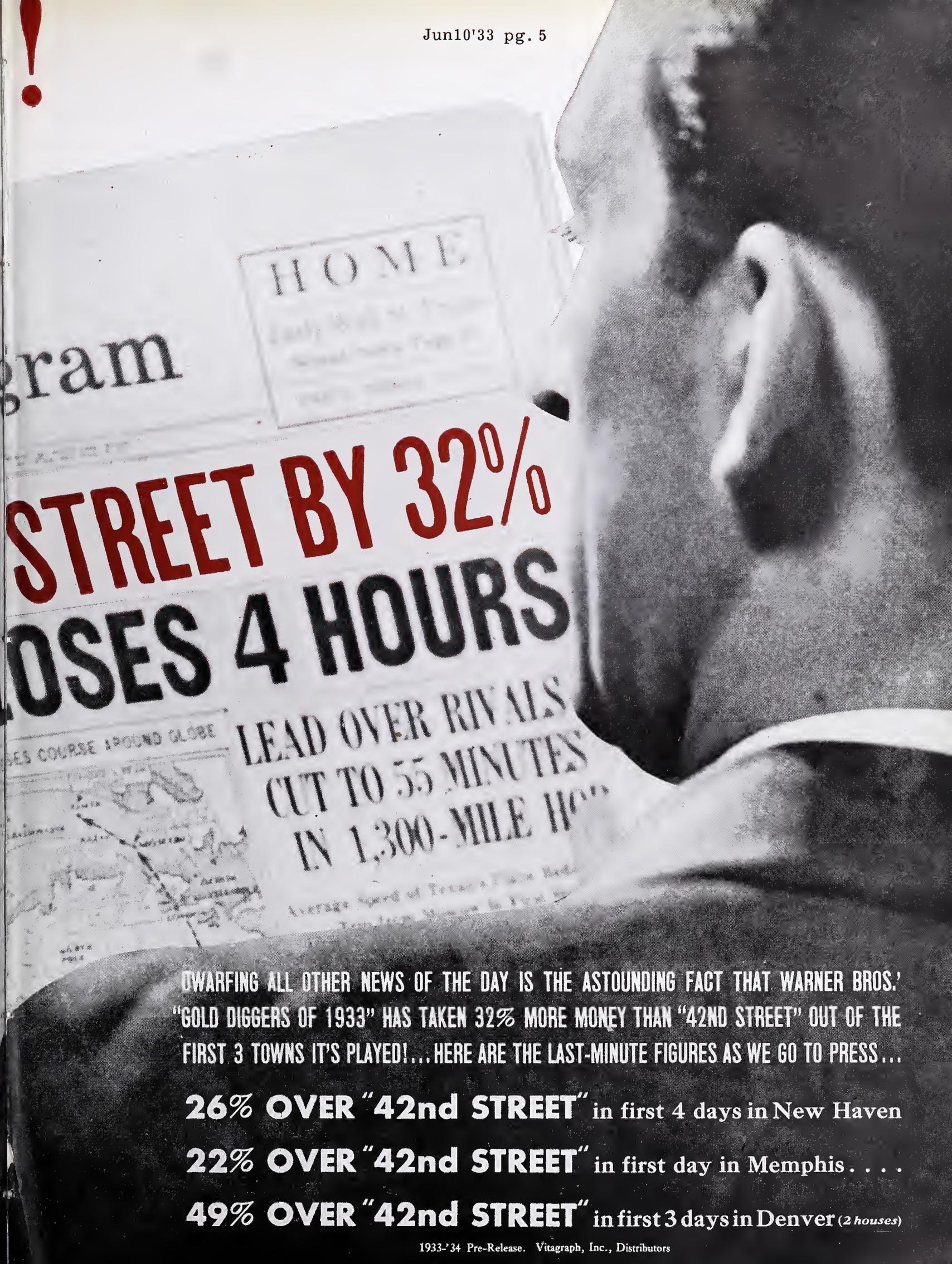
### Protest to the Mayor!

### PLANE PENALTY

at 11 Meriden  
to 11 Meriden  
& Meriden

... ..  
... ..  
... ..  
PARTY MIGHT BE ...

... ..  
... ..  
... ..



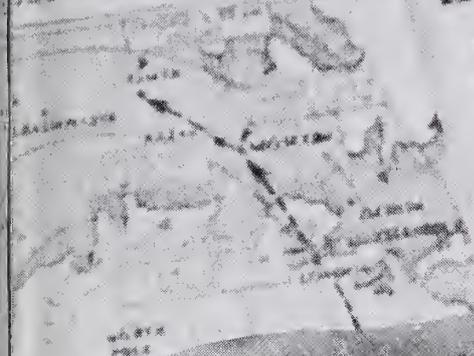
gram

HOME

# STREET BY 32% LOSES 4 HOURS

## LEAD OVER RIVALS CUT TO 55 MINUTES IN 1,300-MILE HOP

SES COURSE AROUND GLOBE



DWARFING ALL OTHER NEWS OF THE DAY IS THE ASTOUNDING FACT THAT WARNER BROS.' "GOLD DIGGERS OF 1933" HAS TAKEN 32% MORE MONEY THAN "42ND STREET" OUT OF THE FIRST 3 TOWNS IT'S PLAYED!...HERE ARE THE LAST-MINUTE FIGURES AS WE GO TO PRESS...

**26% OVER "42nd STREET"** in first 4 days in New Haven

**22% OVER "42nd STREET"** in first day in Memphis . . .

**49% OVER "42nd STREET"** in first 3 days in Denver (2 houses)

---

 Heard In
 

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**CROSSTOWN**  
 Plenty of Changes  
 in the Territory
 

---

FIVE HUNDRED WARNER executives and employees used seven buses to journey to Ossining recently to see the annual Warner Club-Sing Sing baseball game. . . . Club's mascot is Edward G. Robinson, Jr. . . . Undaunted by the approaching discussion of its fate, the old Roxy continued to pull them in this past week with a novel idea. . . . It was "World's Fair Week" at the theatre. Warners finally opened "Gold Diggers of 1933" at the Strand last Wednesday night. . . . And released five thousand balloons from the roof of the theatre, fifty of which contained passes good for two admissions.

**HOLLYWOOD**, dark all season, may be reopened by the Warners soon as an outlet for a half a dozen pictures ready for release. . . . Company fears these productions may be held up because of an expected lengthy run of "Gold Diggers" at the Strand. . . . They expect the new musical to stay even longer there than "42nd Street." . . . Another expected theatre reopening is the Brooklyn Paramount. . . . The house may be relighted by Paramount. . . . And Howard LeSieur, formerly with the Hanff-Metzger advertising agency, has become connected with U-A in the ad promotion department. . . . The Astor will not reopen until the end of this month. . . . Gaiety next month.

**ALHAMBRA**, FIFTH AVENUE, Brooklyn, has closed. . . . Transfer, Union City, N. J., has been reopened by George Cohen, formerly of Poughkeepsie. . . . Roslyn, Roselle Park, N. J., has been taken over by the Rose Theatres, Inc., Morris Kassan, president. . . . Roslyn Holding Corporation formerly had it. . . . The Ginsbergs dropped a house when the Paragon, Beacon, was taken over by the G. P. R. Holding Company, Inc., Saul Gross and Egidio Baracca, operating. . . . The Bowery Universal has closed for the summer. . . . Pioneer, Brooklyn, also is dark for the hot period. . . . F. Santini, Inc., landlord, is now operating the Hub, Bronx. . . . Decatur, Brooklyn, damaged in a fire, is going to be operated by Apel and Beck when it opens up, redecorated and altered, in the Fall season.

**TWO WEEKS' NOTICES** were posted in the RKO Proctor's, Newark; Palace, here; Proctor's, Troy; Palace, Proctor's, Albany; among other spots.

**POPULAR PRICED POLICY** at the RKO Roxy, with second runs and doubles on a split week seems to have hit popular fancy. . . . And grand opera at the nearby Hip was an innovation, too. . . . Columbia has moved its departments again. . . . Company has three and a half floors in 729. . . . So is U-A expanding. . . . Monte McLevy is back with Frisch-Rinzler. . . . Fred Cruise is managing the RKO Roxy.

**MARK BLOCH**, who has the Lyric, Newark, is now operating the Station, Newark. . . . Herman and Morris Levine have taken over the Fortway, Brooklyn, formerly a Randforce possession, as the Fortway Holding Corporation. . . . Bandbox, Bronx, is now a Goodwill Enterprise, Inc., operation. . . . Fort Lee, Fort Lee, N. J., has closed. . . . So has the Public, Second Avenue, which had a Polish picture there for a week.

---

**"306 Unfair"—I. T. O. A.**


---

According to a statement by Harry Brandt, president, the Independent Theatre Owners' Association, finds demands of Local 306 for local independent houses unfair.

Messrs. Brandt, Small, Moses, Juskwitz, Nelson, Springer and Schwartz were on a committee which conferred with Messrs. Sherman, Mackler and Dazy of the union.

U-A additions include Karl Krug, Gertrude Smith, Leon Lee. . . . Among others. . . . The AMPAers threw a "last rites" party for Paul Benjamin, who is among the benedicts, effective June 10. . . . Jules Chapman is now supervising the play date department at First Division under Budd Rogers. . . . Universal list \$211,211 for the last quarter, ending January 20. . . . While Columbia showed a profit of \$546,778 for a nine months' period. . . . An increase of 8%.

**REX, MANHATTAN**, has closed. . . . 72nd Street Playhouse has closed for the summer. . . . Skillman, Brooklyn, also has closed. . . . New Beninson, Bronx, is now the Fenway. . . . New Brighton, Brighton Beach, operated by Jacobson Brothers, has opened for the season with a vaude-pix policy. . . . The Long Beach houses will be in full blast after a spell. . . . Cosmo, Keansburg, N. J., has reopened for the summer. . . . Estate of Vincent Braggi is operating.

**THE PALACE**, scheduled to go dark, apparently isn't. . . . And the operators of the George M. Cohan announce that more theatres will be added to their list. . . . While the Globe revives such fare as "Road House Nights," because of the Jimmy Durante craze. . . . And the Mayfair puts penny arcades in the lobby because of "A Study in Scarlet." . . . Which means just what?

---

**"Permits" Gain Point**


---

Two hundred and thirty-nine "Permit" men of Local 306, Moving Picture Operators' Union, who are suing the local for an injunction restraining it from disposing of certain funds, won a point in their fight when Supreme Court Justice Frank F. Adel in Brooklyn granted their motion for an order permitting inspection of the union's books.

"Permit" men, operators not holding regular union cards, but permitted by special dispensation to work in union theatres, want to prevent the local's disposing of funds paid in by them, and also desire a declaratory judgment from the court allowing them full membership in 306.

The men continued their presentation of evidence before Supreme Court Justice Edward Riegelmann in Brooklyn this week.

Benjamin Ribman, attorney to the permit men, told the court his clients received only half salary and were assigned to picket duty at theatres having trouble with the union, although they paid full membership dues. Charles H. Tuttle, attorney for the union, replied the men were fully aware of the nature of the contracts they had with the local.

F. RALPH GERVERS, who recently resigned as exploitation director for Columbia, has opened his own office. . . . J. J. Franklin has become the new manager of the Albee, Brooklyn. . . . "Forgotten Men," the film of actual war scenes, had a nice run of three weeks at the Rialto. . . . There was great excitement in the vicinity of 729 Seventh Avenue, one day this past week. . . . Ernest Bru, president of Enterprise Film Corporation, fell to his death from a window of his office on the sixth floor of that building, critically injuring a woman when his falling body struck her.

**THE PAUL BENJAMIN DINNER** was a complete sell-out and was attended by most of the elect. . . . Even Al Sherman was there. . . . And they all voted Paul a jolly good fellow.

**MIDTOWN THEATRE**, new Lee Ochs house, opened the past week-end. . . . Sam Chernow managing. . . . House seats 600. . . . Allied Jersey will meet June 20. . . . Nothing much happened at the last meeting, according to a statement from an official. . . . Local exhibitors and film folk don't like the new taxes on projectionists, signs and marquee promulgated by the city fathers. . . . They are supposed to start July 1. . . . And it looks like the overhead will go up.

**ROYAL, PORT JERVIS**, has closed, but will reopen soon. . . . Former manager has resigned. . . . But same operator will operate. . . . Benam Amusement Corporation has taken over the Westchester, Mount Vernon. . . . Stanley Benford, formerly with the Loew Mt. Vernon house, is managing. . . . Raebell formerly had it.

**THE LOCAL CURB** is pointing at the recent publicity accorded a future legal tilt as the wrong way to handle public relations. . . . It seems that the stories indicated that the case in question would be more than just another breach of contract tussle. . . . And while the defense might have been generally in the dark, publication of the intentions revealed just what the deal was going to be.

**JULES FIELDS** is managing the Parkway. . . . He is a former F-R hand. . . . The Mayfair is giving out service passes. . . . Jerry Safron has been promoted to be a district manager for Columbia.

**FIFTEEN YEARS AGO**. . . . Special meeting of Manhattan Local No. 1, Motion Picture Exhibitors' League held at Wurplitzer Hall, June 7, John Manheimer, president, in chair. . . . Resignation of David Weinstock as secretary read. . . . Sydney Cohen brought up question as to how many delegates New York State could send to National Convention in Boston. . . . New movement was started by Sydney Cohen to start a new body of 100 exhibitors. . . . Lee Ochs said it would be better to reorganize the League. . . . About \$2,000 was pledged.

---

**Battle Park Competish**


---

Theatre men are calling on Mayor "Rolly" Marvin, of Syracuse, in an attempt to halt plans for extending municipal vaudeville programs, established last summer, from further inroads on their box office.

Municipal shows were presented twice weekly in Thornden Park amphitheatre last summer, with the boys playing big hearted and helping out. This year the newly organized Syracuse Associated Leisure Time Association is attempting to enlarge the program with the city's talent trouping from park to park and appearing on a portable stage.

---

# M. P. T. O. A. President Asks Aid of All Exhibitors on Control Measure

## Allied Officials Meet

Allied national officials met in town this week to discuss the new Industry Control Bill, sponsored by the administration.

An organization program was formulated, dealing with the idea as it affects the business.

## Heard In

**44<sup>TH</sup> STREET**  
Meyer Luncheon  
a Big Success

By Daniel R. Klein

THAT LUNCHEON given Phil Meyer by his exhibitor friends in the territory, a couple of weeks ago, was a great success. . . . About two hundred and fifty were in attendance at the affair. . . . Louis Nizer was toastmaster, and numbered among the speakers were Al Lichtman, United Artists, Leo Brecher and Jack Cohn. . . . Meyer was presented with a beautiful star sapphire ring with a platinum setting, duly engraved. . . . And also an onyx desk set, which present was given by the Film Board of Trade. . . . Joe Lee, Fox, made the presentation speech that went with this gift. . . . One of the highlights of the occasion was a telegram Meyer received from his daughter at Wellesley. . . . First production of Meyer's new concern, Helber Pictures, has been completed, and negotiations are now under way for a Broadway showing. . . . The film is "Faithful Heart," and features Herbert Marshall and Edna Best. . . . Incidentally, an interesting commentary on Helber Pictures is found in the fact that the name of the company derives from the first names of Meyer's wife and daughter. . . . They are Helen and Bernice, respectively, and Helber came into being as a combination of the first syllable of each name. . . . Dave Brill, Capital, is back from a four weeks' trip through the hinterlands.

HAROLD AUTEN has sold "Savage Gold" to Jack Bellman, Hollywood Pictures, and the latter is now releasing it in New York State, New Jersey, Eastern Pennsylvania, Delaware, Maryland and West Virginia. . . . Film was taken by Commander Dyott in Ecuador. . . . Saul Trauner, assistant manager up at Columbia, has bought a Saint Bernard dog. . . . Can it be to protect himself against grasping exhibitors? . . . Sally Pearlman, Capital, went automobile riding last Sunday and got plenty sunburned. . . . George Godfrey, former head booker for RKO, has opened a booking office in the Bond Building. . . . He is associated with Jack Goldstone. . . . Moe Usoskin and Matty Jackson have formed the M. & M. Projection Room, Room 1101 in the Film Center Building, for trade showings. . . . Both men are expert projectionists. . . . Their equipment consists of Simplex projectors and the only Western Electric Reproducing System available for trade screenings in the East. . . . Arthur Flick and Pete Arno are synchronizing "Joan of Arc." . . . Burton George, who has just completed the cutting, editing and recording on "Alpine Demons," was associated with Ernest Bru, the film man who fell to his

## Organization Head Says Theatremen Everywhere Should Endorse Industry Regulation Bill—Unit Makes Plans for Co-operation

Exhibitors of this country should all give their support to President Roosevelt's industry control measure, asserts Ed Kuykendahl, newly elected president of the M. P. T. O. A. in the organization statement regarding that bill.

death from a window of 729 Seventh Avenue, the past week.

AMERICAN FILM EXCHANGE announces distribution of 21 two-reel comedies and the re-issued Pathe features. . . . Lou Moskowitz and John F. Lyons are in charge.

LOCAL EXCHANGE FOLK attended the second and last of a series of meetings regarding the new contracts, with a talk delivered by Louis Nizer, this week. . . . Milt Kusell was upstate, in Buffalo, recently. . . . Henry Randel is enthusing over "College Humor." . . . While Harry Buxbaum, the Foxite, is back from his vacation. . . . And raring to go to the convention. . . . Stanley Joseloff is now with the Shuberts. . . . Adolph Pollak is going to distribute the Florida Kennedy productions.

GUMMO MARX, a brother of the four Marxes, has been around the United Artists exchange for the past couple of weeks learning the ins and outs of the business. . . . Another Polish film to be released by Capital has just come in from the other side. . . . This one is "Palace on Wheels. . . . The first print of one of the company's specials just arrived from the coast this week. . . . "The Sphinx," with Lionel Atwill heading a star cast. . . . FD is once more releasing a famous story in "The Return of Casey Jones." . . . The company had a film called "Casey Jones," a silent production, which was released over three years ago. . . . "Oliver Twist," the exchange reports, is booked solidly until the middle of July. . . . Not a print is available till then. . . . "Dassan" is to go into the Cameo soon, and "Strange People" will start a week's run at the original Roxy on June 16. . . . "Forgotten" has been very well liked by all who have seen it. . . . And if all that isn't enough to keep an exchange busy even through the heat of midsummer, nothing is.

ADD PROSPERITY COMMENTARY: Last time we reported that four Columbia salesmen had gone out and bought themselves new cars. . . . And this time the fever has hit Capital. . . . Martin Harra purchased one and Jerry Wilson, Long Island salesman, is riding around in a shiny new one. . . . Dave Burkan, United Artists salesman, couldn't leave his house in Brooklyn one day recently, because of a swarm of bees that surrounded the place. . . . Ask Sid Levine, also of United Artists, to tell you the one about the couple in a row boat. . . . And ask Sylvia Baxter, at the same exchange, the meaning of being rained out. . . . Miss Baxter, incidentally, has obtained a motorist's license to knock people down. . . . Members of the United Artists force certainly go to varied places to spend their week-ends. . . . Recently Ethel McCue week-ended at Central Park, L. I. . . . Lillian Rottman was in New Haven. . . . Alice Nolan flew to Washington, and Ben Levine went to Montreal by air. . . . Harry Newman is now making a collection of old beer bottles. . . . Mary Bolnick is going in for calisthenics in a big

The M. P. T. O. A. favors the measure, asserts Kuykendahl, who arrived in New York the past week to confer with directors of the board on the organization's moves in regard to a probable conference of industry heads regarding the measure.

Kuykendahl plans an active campaign as president. He has resigned a vice presidency of a Columbus, Mississippi, bank, has resigned from the Chamber of Commerce there in order to give full time to his duties. He is retaining his Boy Scout activities, however, and intends to go camping for a 10-day spell this summer with the scouts, as he has for the past 15 years.

Kuykendahl is chairman of the board of deacons of his Presbyterian church and helped build up the Sunday school in his town.

Kuykendahl is a former outdoor man. When his father died he joined an acrobatic troupe called The Mackeys as top-mounter. He was 12 then, and later became an assistant to a balloon ascensionist and parachute jumper playing country fairs. Later he did a black-face act with medicine shows and eventually drifted into vaudeville, tent shows and dramatic stock as a clown, tumbler and contortionist. Finally, 25 years ago, he settled in Columbus and became an exhibitor. Now he has leading theatres in that town and in West Point and Tupelo, Miss.

He has announced his intention of starting a campaign to familiarize the public with film business problems.

In regard to the industry control measure, he seeks co-operation of exhibitors, through their opinions, to solve all industry troubles.

way. . . . Herb Richek, assistant United Artists booker, celebrated a birthday a while ago. . . . Charlie Dortie, U. A.'s head booker, claims he can tie a bow tie with one hand. . . . Helen Honahan lost her purse in Weehawken the other day and was stranded there. . . . Ben Levine carries piano keys on a key ring as a memento of his childhood. . . . He was hit with the piano—and to this very day he's slightly off key! . . . Mary Barton is going in for painting.

## Directors Meet

Directors of the M. P. T. O. A., executive board and officers will meet next week in this city to discuss the proposed industry code.

Those invited to attend are M. A. Lightman, M. E. Comerford, Fred Wehrenberg, Jack Miller, Ed Levy, David Barrist, O. C. Lam, Fred Meyer, President Kuykendahl and the officers.

The meeting, June 13, is expected to result in some definite declaration of the M. P. T. O. A.'s ideas on the subject.



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No picture ever grossed more! No picture ever broke so many records! No picture ever made more for the Exhibitors of the World!



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CASH IN on the vast new audience created by Cantor on the air—the 40,000,000 people who follow his coast-to-coast broadcasts!

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CASH IN on the millions of additional movie fans created by Cantor's two recent smashes, "PALMY DAYS" and "THE KID FROM SPAIN"



**ARTISTS EXCHANGES**

## Heard In

**B U F F A L O**Looks Like Vacation  
Season Starts

By Mary Ann

ELMER LUX, salesman for First Division, backed away from his appendix at the Burke Clinic. . . . Joe Schuchert, Jr., was low medalist in the First Tournament of the motion picture exchange and theatre men. . . . Albert C. Febrey won the kickers' handicap. . . . J. H. Kaplan, manager, and his entire organization, are going to the United Artists' convention at Chicago. . . . World premiere of "Shall We Tell Our Children" was held at the Lafayette Theatre, Buffalo. . . . Exploitation was handled by the Columbia staff. . . . Richard Noonan, for the past two years usher at Shea's and the Lafayette, has been made service manager of the latter theatre. . . . Teck, Leonard Sang, manager, is now running a permanent stock company. . . . It has just come to the attention of the writer and I think worth passing on that Ted Rosen, manager, Star Theatre, Tonawanda, gave a free performance for the unemployed in that town. . . . No admissions were charged and the community was very appreciative. . . . Leo Murphy, RKO, donated comedies, and Harry Berkson, Standard, short subjects.

HAROLD HUGHES is now representing Cleveland Sound Engineering Company. . . . Bill Maier, Fox shipper, and Louise Aldrich, stenographer for Fox, upon returning from their honeymoon are now located in Buffalo, right handy to the exchange. . . . With the closing of the Great Lakes for the summer, John E. Carr, manager, is now managing the Hippodrome. . . . Robert T. Murphy, manager, Hippodrome, is now at Niagara Falls, managing the Bellevue. . . . Stanley Weber has succeeded John Stevens as manager of the Bellevue in the Tonawandas. . . . Stanley has been assistant manager at the Century. . . . Ed Carney, assistant manager, Great Lakes, is occupying a similar position at the Century. . . . John E. Carr, Karl Rindscen and Ed Carney, Shea Theatres, have all been on jury duty of late. . . . Shea community theatres tied up with the Times in promoting a serial in that newspaper by putting on Saturday morning shows. . . . Michael Shea and Vincent R. McFaul are in New York lining up some strong attractions for the summer season. . . . Emil Giffionelli, Shea Theatre staff, is passing around the cigars. . . . It's a boy, and is Emil smiling. . . . Baby will be named after his famous showman grandfather, Mike Shea.

JOE WEINSTEIN, Shea booking offices, is sporting some of the new color combinations in haberdashery. . . . Leo Murphy, RKO sales staff, has taken a cottage for the summer months at Crystal Beach. . . . Sara Weil, RKO, and Ruth Rapoport, Warner Brothers, took part in the annual dance recital at the Playhouse, June 2. . . . Since RKO's star

**Loew's Rochester Dispute**

Loew's Rochester, Rochester, 4,500 seater in financial difficulties for some time, may go back to the owners, Greater Rochester Properties, Inc. The lessee, Clinton Court Corporation, is carrying on temporarily under Loew's management pending the service of a dispossession warrant or reaching a new agreement. The owners obtained a city court judgment for \$39,000 back rent due, but withheld final action to see if agreement can be reached.

Possibility that Greater Rochester Properties, Inc., of which Charles Polakoff, Buffalo, president, will operate the house.

Loew's originally took a 25-year lease at \$165,000 a year, but last year obtained a reduction from \$13,750 a month to \$11,250. Papers show that the lessee has paid only \$6,414.56 since February, of which \$5,000 was cash and the rest credited for heat and electricity furnished other tenants in the building.

salesman, Chas. Boasberg, has been playing hand ball in the Athletic Club he doesn't know his own strength. . . . Harry Berman, Shea exploitationist, is getting all excited about the Chicago World Fair. . . . J. J. Schnitzer, RKO auditor, will spend another two weeks in the Buffalo office. . . . A. J. Mertz, short subject sales manager, paid a one-day visit to the local RKO offices. . . . Mr. and Mrs. Harry Dixon, RKO, and Mr. and Mrs. George Gammel, Seneca and Unity Theatres, went up to Warton, Ontario, on a "fishing trip."

COLUMBIA PRE-CONVENTION DRIVE lasted a period of 8 weeks. . . . Lou Goldberg, head of Columbia exploitation department, assisted by Wm. Healey, were up here in advance of "Shall We Tell Our Children." . . . Chas. Johnston, Albany branch manager for Columbia, spent the holidays at Crystal Beach. . . . Film Row extends deepest sympathy to Mary Clark, Fox, on the loss of her sister, Josephine, and to Arthur Pfeleger, Warner Brothers, on the sudden death of his brother. . . . Tim Donohue, Columbia booker, spent a week-end with his mother in Boston. . . . Opening night base ball game looked like a "Who's Who in Film Row." . . . I noticed the following film people: Arnold Febrey, Francis Maxwell, Jack Chinell, RKO; Norman Sheehan, Fox; John Bykowski, United Artists; Ralph Maw, Metro; Howard MacPherson, and many others too numerous to mention. . . . By the way, John Bykowski is having another birthday pretty soon. . . . Jack Pearl, George Burns and Gracie Allen landed at the Buffalo Air Port. enroute via the air from Chicago to New York.

TALK ABOUT TIE-UPS. "International House" got plenty of them all this week cov-

ering its run at the Buffalo Theatre. . . . Charlie Taylor, well known publicity director, Shea houses, is sporting some new summer clothes. . . . Eddie Miller, manager, Kensington, is putting over some great tie-ups with the merchants in that community. . . . George Rosing, manager, Roosevelt, has tied-up with a big East Side store in the presentation of four big prizes at the Roosevelt Theatre. . . . RKO has a two-reeler covering the World Fair at Chicago. . . . Dave Miller, Universal manager, is on a two weeks' vacation to Cleveland, Detroit, Milwaukee and Chicago. . . . Dave will stop off to spend some time with his mother, who is recovering from a fall in which she broke her leg, and also visit his sister in the same hospital, who has given birth to a baby boy.

VACATIONS have started in the Fox exchange. . . . Jane Riley and Marjorie McBride, stenographers, have already departed, and Eddie Jauch, booker, has started for the Chicago World Fair. . . . Bill Warr, assistant poster clerk, is on a fishing trip. . . . World, Rochester, formerly operated by Adolph Vinci, has been taken over by Michael Carr. . . . Orpheum, Buffalo, formerly operated by C. Cohen, has been taken over by Arthur Hawes, who worked as an operator at this theatre up to the time he took it over. . . . Family, Attica, closed for some time, has been taken over and reopened by Pete Bifarella and is being operated by House. . . . Olcott Beach Theatre, Olcott Beach, opened for two days by A. Stornell, but was closed by county authorities until the booth is enlarged to conform with state regulations. . . . Suburban, Binghamton, has been taken over by the Comerford interests. . . . A. K. Manny formerly operated this house.

## Heard In

**E L M I R A**Strand Closes Again—  
Schenk to Keeney

By Jay

STRAND (WB), after closing and opening several times during the past months, has closed. . . . Manager Herbert Schenk has returned to the Keeney as assistant. . . . Capitol has established summer prices of 30 cents, with 20 cents for mats.

MIDNIGHT SHOWS at Keeney and Capitol draw large business. . . . Capitol is getting lots of publicity and increased business through hook-up with The Reporter in star hunting contests. . . . Keeney and Capitol showing many double features. . . . Present indications Keeney, Capitol, Regent and Colonial will remain open during the summer.

**ST. CHARLES**

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ATLANTIC CITY—Healthful—Restful—Affording complete relaxation so welcome after intensive work—Where the St. Charles offers the maximum in hotel comfort and service—Spacious Sun Deck occupying one entire block overlooking Boardwalk and Sea—Ocean view Lounge.

IDEAL CONVENTION FACILITIES

RATES GREATLY REDUCED

**Buffalo Body Formulating Code**

A general meeting of the Motion Picture Theatre Owners, State of New York, Buffalo Zone, was held June 5.

The new Optional Standard License Agreement was read and generally discussed. A committee was appointed to formulate a code and co-operate with the industry control bill.

A report will be made by the committee at a general meeting to be held at a later date.



# YOUR THEATRE

A MONTHLY FEATURE  
OF  
JAY EMANUEL PUBLICATIONS, INC.

## GET TO WORK—OUTSIDE

WITH the trainload of June weather, aided and abetted by daylight saving and twilight athletic contests, exhibitors are tempted to begin to slough-off inferior product in a panicky endeavor to stave off box-office losses. How ridiculous the plan really is is evidenced by the receipts of the past few months when business is supposed to be good. The fault is not necessarily placed at the door of only the exhibitor but the producer-distributor, too.

Some of our industry leaders should begin to realize that within the thirteen week period of Summer in 1933 history will be made! Either more than half of the picture theatres now open will be forced to close or, if enough encouragement by producer-distributors is provided in the form of irresistible entertainment, a brighter future looms. It's a certainty that if half of the theatres are forced to close even for the summer, or even 25% of the theatres, where will the producers and distributors get the money to meet the payrolls during these thirteen weeks?

Producers and distributors must not slough-off unsalable product anticipating bigger grosses in the Fall. If they repeat their performances of past years there will be less than half prospects to sell in the Fall. We do not profess pessimism but it seems that a human being stops thinking selfishly only when he is affected. If the producers and distributors only call a conference on this subject then our efforts have not been in vain. We have reason to believe that the majority will and can visualize the inevitable unless they get wise, quickly.

Assuming that there is no slough-off, will the exhibitor or theatre operator take advantage of the "break"? You must, or the slough-off policy can be put into effect so fast that it will make your hair stand up. Overhead knows no seasons. It has a terrific appetite and must be fed. Sure, we know, a lot of exhibitors charge off overhead for 52 weeks over 40 weeks. That's to kid someone.

Let us take up the cudgels of the gentleman referred to as house manager. How many exhibitors realize that their current panicky mental state has been and still is being transmitted into the minds of the men upon whom exhibitors are dependent in the operation of the theatre for profits? You are only forcing these managers to waste hours for the purpose of conceiving alibis. Try and deposit them in the bank some time.

We respectfully suggest that you immediately call in your manager and tell him this: "For the next six weeks let the chief usher be on the floor. Let's concentrate on the box office. I want you to spend as much time as is possible on the outside making contacts, tieups, arrangements for anything which will almost force people to come into this theatre, regardless of our attractions or counter-attractions, weather, daylight-saving time, etc."

You will be surprised at the gradual proportionate increase in receipts. You will learn that a house manager who is permitted to fulfill the duties which are rightfully his can bring you more dough. What's the use of being on the floor when there is no one in the house? They won't steal the seats.

It appears to us that our business is the only industry in the country today still depending on receipts to come in as they did during the days prior to the crash. Every other industry has washed up, cleaned up, drawn the lines harder, pulled in another notch in the belt and not only are rarin' to go but are on their way.

The picture business was the last to feel the pinch. Will it be the last to revive?

ELI M. OROWITZ  
EDITOR

VOL. 1 No. 4

June, 1933

SMART SHOWMEN WILL  
SAVE EACH ISSUE FOR  
FUTURE USE AND REFERENCE

FOR YOUR OWN GOOD  
AND THE GOOD OF THE  
INDUSTRY, FILL OUT THE  
PAGE OPPOSITE AND  
SEND TO . . . . .

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**219 North Broad Street**  
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**IF**

**... you could afford to have a  
PRESS BOOK made up expressly  
for your theatre's use, what  
would you demand?**

**CUTS:**

Action? \_\_\_\_\_  
Star? \_\_\_\_\_  
Sizes? \_\_\_\_\_  
Criticism? \_\_\_\_\_

**READERS:**

Use? \_\_\_\_\_  
Length? \_\_\_\_\_  
Criticism? \_\_\_\_\_

**PAPER:**

Action? \_\_\_\_\_  
Star? \_\_\_\_\_  
Sizes? \_\_\_\_\_  
Criticism? \_\_\_\_\_

**LOBBY DISPLAYS,  
BANNERS, etc.:**

Type Preferred? \_\_\_\_\_  
Use? \_\_\_\_\_  
Sizes? \_\_\_\_\_  
Criticism? \_\_\_\_\_

**EXPLOITATION  
STUNTS:**

Criticism? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**NOVELTY  
ACCESSORIES:**

Heralds, Balloons, Door Knob Hangers, etc. \_\_\_\_\_  
Criticism? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Theatre** \_\_\_\_\_  
**Manager** \_\_\_\_\_  
**City** \_\_\_\_\_

**NAMES WILL NOT BE PUBLISHED AND WILL BE KEPT IN STRICTEST CONFIDENCE BY THE PUBLISHER**

# The Strong Finishers Handicap—SUMMER MEETING—June-July-August

Boys, this summer is going to be T O U G H. Whatever dough that will be made will come from the tail-end of the season's pictures, usually called slough-off product. This year, though, it's a different story. For the first time in many seasons, the producers are delivering real box office all, get out and sell.

attractions, PROVIDED that you go out and sell them. This chart illustrates the cream of the pictures that are coming and some selling angles. Get set, study the chart, form your own conclusions, but, above all, get out and sell.

**TEAR OUT THESE PAGES, PASTE THEM ON YOUR WALL AND SELL EVERY SHOW**

HORSE	STABLE	JOCKEYS	CONSENSUS
REUNION IN VIENNA	M-G-M	John Barrymore, Diana Wynyard, Frank Morgan	Class entrant, and in the money if mass angles are stressed. Wife, husband, lover triangle is saleable.
HOLD YOUR MAN	M-G-M	Clark Gable, Jean Harlow, Stuart Erwin	No question. Team of box office "Red Dust" should repeat, with an excellent title. Names make b. o. records.
TUGBOAT ANNIE	M-G-M	Wallace Beery, Marie Dressler	Family picture that should repeat "Min and Bill" business. Name combination in a human story can't fail anywhere.
DANCING LADY	M-G-M	Joan Crawford	Crawford has slipped in her last two, but this type of story will help her. Sexational type of yarn always did.
HELL BELOW	M-G-M	Robert Montgomery, Madge Evans, Walter Huston, Jimmy Durante	All-type picture with thrills to match romance. Durante comedy strong aid. Picture has everything, with good title.
WHEN LADIES MEET	M-G-M	Robert Montgomery, Ann Harding, Alice Brady, Myrna Loy, Frank Morgan	Another class entrant, but cast will overcome this in lots of spots. Woman angle is strongest basis for appeal.
INTERNATIONAL HOUSE	Paramount	All-star, including many radio names	Crazy comedy with good gags, music, plenty of humor. Should duplicate "Big Broadcast."
COLLEGE HUMOR	Paramount	All-feature musical. Burns and Allen, Bing Crosby, Richard Arlen	Looks like a big hit. Burns and Allen will help, and timeliness is more important.
JENNIE GERHARDT	Paramount	Sylvia Sidney	Dreiser name might aid, but, in short, dramatic attempt at this time may prove tough. Book was well known.
MELODY CRUISE	RKO	Charlie Ruggles, Phil Harris, Greta Nissen	Comedy with music and lyrics. RKO'S first musical in current cycle. No big names, must be sold from music angle.
BED OF ROSES	RKO	Constance Bennett, Joel McCrea	Bennett was set back in last two attempts. This must help her. Strong love interest here.
PUBLIC BE SOLD	RKO	Richard Dix, Elizabeth Allen	Another hard-hitting role for Dix. If action is needed, this one means money. Title may be changed.
DOUBLE HARNESS	RKO	Ann Harding, William Powell	New starring team, first time out. New deal might help Harding. She needs it.

<b>DIPLOMANIACS</b>	RKO	Wheeler and Woolsey	As crazy as it is box-office. Dough in every spot.
<b>WHOOPEE</b>	U-A	Re-issue with Eddie Cantor and load of favorites and a sure hit	Smash first time out and due to repeat to good returns because of musical craze. Can stand second deal in any spot.
<b>THE MASQUERADER</b>	U-A	Ronald Colman, Elissa Landi	Probably running in late summer and one of the best of the Colmans. Sell star combination.
<b>I COVER THE WATERFRONT</b>	U-A	Ben Lyon, Ernest Torrence, Claudette Colbert	A meller that is refreshing in its novel treatment. Marquee opportunity.
<b>SHOOT THE WORKS</b>	U	All-feature musical	Universal's contribution to the musical cycle can be sold. Show will depend more on musical appeal.
<b>KING OF JAZZ</b>	U	Re-issue with Paul Whiteman, Jeanie Lang, John Boles	Was fine first time made, but will depend on demand for musicals. New prints and some new sequences included. Looks good.
<b>THE LITTLE GIANT</b>	Warners	Edward G. Robinson, Mary Astor, Helen Vinson	Little Caesar comes back with a comedy slant, and one at the b. o.
<b>THE LIFE OF JIMMY DOLAN —NARROW CORNER</b>	Warners	Dual entry—both starring Doug Fairbanks, Jr.	Set to break during the summer, dual entry will boost Fairbanks, Jr., back into money.
<b>HEROES FOR SALE</b>	Warners	Richard Barthelmess, Loretta Young	Said to be his best since "Tol'able David," it is front page stuff.
<b>GOLD DIGGERS OF 1933</b>	Warners	Warren William, Joan Blondell, Aline MacMahon, Dick Powell, Ruby Keeler	Next season entrant available during summer and probably a better grosser than "42nd Street."
<b>MAYOR OF HELL</b>	Warners	James Cagney, Madge Evans, Allen Jenkins.	Punchy Cagney yarn with box office title that will stand up. Sell sympathetic angles.
<b>RED MEAT</b>	Warners	Edward G. Robinson.	Punch tale based on true to life story with front page angles. Natural for men; sell women.
<b>THE STOLEN MAIDEN</b>	FD	Exploitation special with new angle	Another picture now being prepared by this company for exploitteers only.
<b>THE WORLD GONE MAD</b>	Majestic	Pat O'Brien, Evelyn Brent	Topical picture that can cash in of finance frenzy. For exploitteers.
<b>SING SINNER SING</b>	Majestic	Paul Lukas, Leila Hyams	Musical that promises to be a good grosser for an independent. Advance reports optimistic.
<b>THE SPHINX</b>	Monogram	Lionel Atwill	Thriller that promises to be best of lot from company.
<b>Invisible Man Counsellor at Law Lilies of Broadway</b>	U	Added starters	Advance reports highly optimistic but not enough known on which to concentrate opinion.

# The Private Letter to Mr. Bill Box-Office\*

*(In this fourth of a series of letters, WillB Okay takes up the stage of the theatre, equipment, projection. Exhibitors who want to keep their houses at the peak of efficiency ought to be able to gather some helpful hints here.)*

WE ARE NOW in the back of the theatre looking toward the stage. Do you just catch and review the show or do you simultaneously check and double-check, mentally, your crew? Are they on the job not only every minute but every second? Do they lose half-minutes and minutes in close-ins, and are the close-ins handled properly? Does every border hang true or are some cockeyed? Does the speed of your show slow because artists steal bows and stage crew waits for these artists to get tired of going through this petty larceny method of picking up another hand-clap or two?

THERE IS NO QUESTION that there are many artists who deserve much more applause than they receive from your audience, but who has the right of forcing an artist's presence on your patrons if customers have applauded an act and are waiting for the next turn? We certainly don't have to educate people to good vaudeville! They have enjoyed it for years and years. Shows are legitimately stopped by consistent applause, loud enough to remove any doubt that the audience wants the artist to say something or give an encore.

YOU KNOW OF SEVERAL ARTISTS yourself who are encore "hogs." The audience comes to know them, too. They slow up the whole show. It is unfair to the next act and the subsequent portion of your bill.

DOES SOMEONE CHECK your picture and report that surplus light coming from back or off-stage spoils your feature or short subject? Let's see what's doing back stage. Are there any visitors? Is there smoking or drinking going on back there? How about your equipment? Is everything placed where it should be immediately after these props have been utilized in respective acts?

IS THE STAGE FLOOR properly cleaned or do you find an accumulation of trash in corners from which fire might start? Let's say that temporarily you are playing pictures only. Have you looked over your equipment, and is it adequate in the event a change of policy is decided upon? Is everything thrown together in some corner or are the various articles arranged in a systematic manner and easily accessible? Can you transform your back-stage to meet vaudeville requirements within a few hours? Are the stage brackets hung up? Is the flat material put in the scene docks? Is the hanging material being hung properly?

HAVE YOU EVER PERSONALLY OBSERVED the hanging material let down, examined it and had it cleaned often enough to prevent dust from flying into the auditorium, into ventilating ducts, on to the stage and into the nostrils of your patrons?

DURING ONE PERFORMANCE check from back-stage. Are all the lights in the borders burning? Are the border lights hung properly? Are you getting the proper illumination? How are the color frames? Check and double-check on whether they're using cracked gelatine. If they are, your effects are not up to a high standard of vaudeville presentation and effective stage lighting.

ARE YOU SURE every member of your stage crew has a thorough understanding of your ideas and ours? Ever meet

them and inject the pep spirit into them? We know many stage crews who are enthusiastic, peppy and loyal to their theatres to such an extent that after the first show they are trying out new ideas, with the approval of the artists, for the purpose of enhancing the stage crew's contribution to the show.

VAUDEVILLE is or should be modernized. It is being or should be bought differently and sold differently, and for this reason its presentation should have modernized treatment. Think this one over.

HAVING SATISFIED YOURSELF that everything back-stage is okay, how about your projection? Do you know your operators well? Do you know anything about their personal habits? Ordinarily, it is not an employer's business what an employee does away from his theatre or office, but when you consider how important that operator is in your theatre, you should know. It isn't necessary to put a Pinkerton man on his trail, nor do we mean that his actions may be questionable. But a fellow who has personal troubles, which continue piling up, cannot possibly help but make a mistake. Any mistake on the part of a projectionist during a picture showing is serious. He cannot concentrate on his work. He cannot give you a clear, clean-cut, brilliant picture. He cannot keep that picture in focus. His change-overs are recognized by even a person who attends a picture theatre only once a year. Every once in a while the screen goes blank and the end pieces are visible. All these things are possible if your projectionist, for some reason or another, has other "important" matters on his mind and, therefore, cannot be all eyes and ears while he is in command of your booth.

ARE HIS ASSISTANTS constantly going out on personal errands? Is the chief projectionist in your office a great deal or leaving that booth too often? If he does, remember that every second he is out of your booth, and that place is in charge of an assistant, a hazard exists. Sure, everything is going along fine and nothing has ever happened, but it might. Eliminate the possibility of negligence and indifference on the part of your operator to avoid anything happening which is humanly possible to prevent.

DID YOU EVER SIT in your balcony to determine whether the operator's loud conversation carries into your auditorium? First of all, it annoys some of your patrons. Occasionally the trend of conversation is not the most pleasant to the ears of ladies attending your theatre.

IS THERE AN OBSERVER on the auditorium floor watching the sound and what method is being used to expedite sound control information to your booth? Does that observer give you a report each day of how many sound interruptions there were? Do your operators give you a daily report of show interruptions, the duration of each interruption and the cause of these or those screen presentation defects?

**IN MY NEXT LETTER suppose we walk right into the operator's booth for an observation and check-up.**

Your friend,

(Signed) Everything WILLB OKAY.

*\*Watch for the fifth in this series of letters in the July YOUR THEATRE. It will deal with the operator's booth. Save these letters as a part of your permanent file. Every theatre can stand 100 per cent efficiency.*

# CHANGE

By CECIL B. DE MILLE

WE OF THE MOTION PICTURE INDUSTRY must always depend upon two kinds of "change" in our business. Primarily, it is the "small" change of the nation which comes into the box office that keeps the wheels of the industry in motion. Unfortunately, this "small" change lately has been suffering from a dry spell. The other type of "change" embraces the innovations, developments and progress which have brought the film industry from the nickelodeon era to its present state as one of the vital influences in modern life. Were it not for "change" this industry would have died out two decades ago.

FROM TIME TO TIME there have been individuals who have attempted to standardize motion pictures. However, whenever such a thing was attempted, the film would at once show its hidden strength. Without warning it would burst from its channels and cut a new course. I have heard people decry the changes which came with the introduction of the full-length feature picture; with color photography, with incandescent lighting, with sound, etc. These calamity-howlers spoke lugubriously about the time and money "wasted" by such upsets. To me such statements are the acme of short-sightedness. Personally, I refuse to worry about the photoplay, until the day when there are no more changes or innovations. When pictures reach the end of their creative and inventive rope, then there will be cause for concern, but not until then.

IT IS A VERY FUNNY THING how history repeats itself.

In 1913, when Jesse L. Lasky and I plunged out from the stage into the sea of the cinema, we were overwhelmed with black warnings. "The pictures are through," we were told, "there are too many pitfalls." Business at the film theatres is dropping off. Furthermore, you can't get to first base because the whole thing is controlled by a 'trust.' They franchise all the theatres and control the distribution. They won't even let you start." All of these things were true. The two and three-reel stories of the time were declining in popularity.

BUT ADOLPH ZUKOR, with his Famous Players, Lasky, Goldwyn and I proposed to get better stories, existing popular stage successes, and make them twice as long. It was a simple idea—and it met with

immediate success. The opposition from the "trust" was strong, descending even to suspected attacks on our negative as it passed through the laboratory, and to a "ban" in all of its theatres. But the new sort of pictures, when shown in a few independent houses, proved so popular that other "independents" were encouraged to build theatres. It wasn't long until other producers sensed the breach in the walls of the "trust," and the new idea became the dominant one in the picture world.

AT THIS TIME pictures were made very crudely, entirely out of doors, and entirely with daylight, or with solid banks of Cooper Hewitts in the Eastern Studios. Stories were of higher class, and we were getting better actors. The new idea in pictures drew many fine artists from the stage. But in about two years it became evident that another change was necessary. The story and acting side of the business was forging ahead of the technical.

ATTENDANCE at film theatres again began to fall off. When audiences were queried it became evident that they were missing many story values through bad photography.

Then the "close-up" came into general use as a medium of giving better character delineation.

But with the close-up came new problems of lighting. When a man's face was shown in magnified proportions, proper illumination became vital. We experimented first with a cumbersome business of iron and glass to reflect daylight through a lens, and then came the first use of theatre spot lights and then the Kliegs.

I REMEMBER CLEARLY the first time I sent a picture on to New York giving a close-up wherein the face of Raymond Hatton was strongly lighted on one side, but left dark on the other. A wire was received reading: "We're paying that actor full salary, why light only half his face?" Providence was good to me. A good phrase flashed into my mind. I wired back. "Of course you are familiar with Rembrandt and his paintings. That is Rembrandt lighting." That was a good sales phrase so the explanation was accepted, and "effect" close-ups were here to stay. Again the photoplay went along for several years with good business, and then again it began to sag.

What was the trouble this time?

PHOTOGRAPHY WAS BETTER. Better actors were coming into the field every week. Camera lenses and film were improving in quality.

This time the trouble turned out to be "mental indigestion."

The same thing had happened to moviegoers that will happen to you if you sit down and eat nothing but ice cream and cake for every meal. When crude "chases" were superseded by the feature picture, two classes of stories gained instant popularity; first, a peppermint boy and butterscotch girl love tale; second, a rip-snorting western. The demand for these was so intense that companies grew to think that nothing else was needed. Slowly, audiences slackened off. They had "indigestion." We were giving them more "ice cream" than they could assimilate.

THE NEXT BIG CHANGE was a change of "diet."

At this point we discovered a truth which will be forever a foundation stone in the industry, no matter what changes may come to it in the future. We found that the screen, far more than the stage, was adapted to epic subjects.

WE FOUND that the tremendous optical sweep of the cinema and its fluid method of telling a story, made it possible to put on the screen epic stories of both past and present which had been discarded by the stage as too cumbersome for that medium. "Birth of a Nation" paved the way. "Joan, the Woman," based on the life of Joan of Arc, set new marks for cost and return.

IN THE FIELD OF WESTERNS came "The Covered Wagon." What a different thing this was from the ephemeral bandit-sheriff chases of the ordinary western. It took the thrills inherent in out-of-door stories and gave them a greater reason for existence. "The Covered Wagon" made enormous profits because it substituted beefsteak for ice cream.

A FEW YEARS after the war we had another period of box office restlessness on the part of the public. Audiences were mutely after something we weren't giving them. About that time I had gone to the public at large for an idea for a new picture. Thousands of answers poured in on me and out of them came one central discovery which had not been previously considered in Hollywood.

THE PUBLIC WANTED RELIGION on the screen.

Up to this time we had shunned this subject. We had been told, time and time again, "People don't want to be preached to on the screen. The theatre is a place for entertainment only." We had overlooked the fact that we are a nation addicted, for medicinal purposes, to sugar-coated pills. We will take any medicine, willingly, if it is surrounded with enough palatable disguise. "The Ten Commandments" proved that people will come to a motion picture theatre to see a story taken out of the Bible. Many, of course, went away from both "The Ten Commandments" and "The King of Kings," no more affected than they would have been by any absorbing tale from a modern national magazine. A certain percentage, however, found and clung to certain things, beyond the mere sequence of action.

THE GREATEST CHANGE OF ALL, of course, was the coming of talking pic-

(See next page)

In this article, written especially for YOUR THEATRE, one of the greatest production minds in picturedom contributes an interesting survey of changes in the field of motion picture production. He does not dare venture to predict what the future will hold in store, but says that when further advances are needed, the screen will be ready.

IT IS HUMAN to indulge in hindsight. In fact, it's almost a national complex. It is also human to begin to count costs when the costs can be least conveniently met. Coming out of the fever of high times the movie industry is being very human these days. Bad temper is being evidenced on all sides and the business has come to the point where something must be done about it. In other words, a goat—or rather a herd of goats is being sought.

HOLLYWOOD is taking a terrific swatting from various people who could have begun their swatting much more advantageously three years ago. Murmurs have been developing against the Hays regime, which are being promptly met by Mr. Hays with some chiding of movie producers and a flourishing of the big stick, with particular emphasis on the demand for "clean" movies, which is the most terrifying club which could be wielded against a sinful cinema. Every one connected with the movie business is a bit touchy.

SOME OF THE TROUBLES of the movie industry—viewed in the light of that wonderful and painful hindsight—now appear obvious. Some are the almost intangible products of a changing medium, changing just as drastically if more subtly as when the talkie revolution occurred. Some of these troubles may be sketched under the following subheads. Some may be remedied rapidly, some will take time.

DEPRESSION—With expenditure curtailed in every field, it is natural that the movies suffer. But I am sure they are suffering a bit more from the philosophy than from the fact of depression. Movies are cheap entertainment and almost any one with even a small income is a potential customer. But economic restrictions have

## CHANGE

(Continued from preceding page)

tures. It is a common error for people to think that this change caught the industry unawares. This is entirely untrue. Talking pictures in some form have been in existence over a quarter of a century. In fact, the first cinema experiments of Thomas Edison were made with an idea of a screen that would talk. For years and years all through the silent picture period producers looked at one talkie invention after another. None was taken up because all were in the experimental stage. None was perfected sufficiently to compete successfully with the finely developed technique of the pantomimic silent picture of the time.

However, we had come very close to the limits of advance in pantomime.

AGAIN, AT THE BOX-OFFICE, the public showed its insatiable appetite for change. The talkies came. Crude as they were at first, their virility conquered their imperfections. The public responded to this amazing new change with their "small change" and everything was all right again.

I do not venture to prophesy what is coming next.

I laughed at the first automobile chugging along over a quarter of a century ago. When we went into pictures I thought the industry never would reach higher heights than were attained in the first two years.

ALL MY PROPHECIES have been so confounded I shall make no more. I only know that the vitality of the screen is so enormous that when further advances are needed, they will be ready.

# FROM THE CRITIC'S EYE

By HENRY MURDOCK

made customers in all lines selective. For the first time in their history, the movies are encountering serious "sales resistance."

PRODUCTION—One week in Hollywood there were twenty-five films before the cameras; forty in preparation for later shooting and forty-five in the cutting rooms in their final stages. In other words, Hollywood was concerning itself about 110 feature films at the same time. The figures themselves make comment on overproduction unnecessary.

THEATRES—A corollary to the above lies in the number and the size of motion-picture theatres throughout the land. Theatre-building expansion came with high times, and capacities were designed for the entire peak of prosperity. Except for periods of tremendous business, the nation is "over-seated." But overheads must be met and the theatres must be kept open. Films cannot draw as they once did and they must be changed frequently. Thus grows the demand; thus is accelerated pace of production which causes too many potentially fine pictures to be robbed of that little extra treatment; which causes the production of "program pictures," designed for nothing more than to hold the fort until a money-making film comes along.

COST OF PRODUCTION—Lumping together all feature production, including the "quickie" films which are still being made on a "shoe-string" basis, the average photoplay costs \$200,000 to make. Probably the cost of the first-run pictures which arrive in de luxe theatres comes closer to \$400,000 or \$500,000. That's a lot of money, and only an expert right in the inside of production could suggest how to pare it. One rather obvious thing, however, is that story material is costing too much, not only in the high prices paid for plots from other mediums, but with the recklessness with which high-priced scribes—also educated in other mediums, are imported to the screen.

The answer seems to be the percentage or royalty system. These experiments will probably be closely watched. They seem to offer the true solution to this business of box-office draw, and the plan would seem to be equally applicable to the stars. There seems also to be much of merit in the Will Hays suggestion that the movies follow the

automobile industry in its exchange of exclusive process patents, a vexatious and entangling problem. Hays points out that the automobile industry enjoys the mutual use of 1700 patents held by its members. Such a treaty should help the films.

FAMILY PICTURES—A volume would be needed to cover this one. Exhibitors claim films are becoming too sophisticated; many clubs bewail the lack of "family" pictures. It's a problem about which nothing much can be done. The medium is inevitably growing adult; nothing can change it. It just looks like a thin time for junior and parental supervision is the only practical answer. Striking an average of critical appraisal so far this year, I would say that of the dozen films proclaimed the best, only one or two were free of some element which would make them dubious as juvenile entertainment. The pictures of the future to be most carefully exploited in advance campaigns will be the true family pictures. I'm not sure that isn't the right answer. Let each company make a quota of such films, carefully and honestly, and then withhold release until they have the sanction of everybody in the land interested in supporting such pictures.

EXPLOITATION—Tied in with the above is the matter of off-color films. The two rather run together on the subject of "sex" pictures. Now sex is legitimate dramatic material with probably more interest, whether admitted or not, than any other theme in the world. Obviously it cannot be disregarded in the movies; cannot help tinting 90 per cent of the output. But movie exploitation has been running wild in the wrong direction by painting sex, not as a drama element, but as a peep-show, catch-penny ingredient. More than the actual photoplays themselves it is this habit which keeps the movies in hot-water with legislating bodies, official or otherwise. Titles, captions, trailers all try to make lurid, stories which are intrinsically honest.

EXHIBITORS—These are the lads complaining the loudest, probably with the best right. They bear the final brunt. But they do permit a strange business system to endure. In almost every other line the retailer is in a position to bargain with the manufacturer. In the movie business, the exhibitor takes what he gets—and likes it.

The motion picture editor of the "Philadelphia Evening Ledger" spends a few minutes in hindsight. His survey takes in the depression, production, theatres, cost of production, family pictures, exploitation and other industry problems. Murdock's observations are especially interesting because they reveal what a great majority of the country's critics think of the present condition of the motion picture business.

# BETTER MANAGEMENT

*A Review of How Showmen are Selling Their Pictures*

## Horne, Greenthal Click with "Waterfront"

In putting on their "I Cover the Waterfront" campaign in New York City, Hal Horne, director of advertising and publicity, United Artists, and his manager of exploitation, Monroe W. Greenthal, went the limit.

The beginning of the outdoor bathing season made the exploitation of "I Cover the Waterfront" an especially timely affair, and



Horne and Greenthal went after it with such vim and vigor that they secured window displays in four of New York's largest department stores. Macy's, Gimbel's, McCreery's and Lord & Taylor's had simultaneous window displays on the picture, while Brill Brothers

30; 10

Management of the State, Middletown, believes not enough stress is placed on program attractions other than the feature picture. In a large advertisement in the Middletown newspaper it catalogued at length the "shorts"—four of them—and concluded with a description of the main attraction.

Then it priced them thus: "30 cents for the big one; 10 cents for the little ones."

featured a window of men's beach accessories under the heading of "We Cover the Waterfront."

Gimbel's used not one, but four windows devoted to "I Cover the Waterfront," with stills, cards and larger photographs calling attention to the picture at the Rivoli. Macy's used a fashion window, with a chair used by Claudette Colbert on the studio set prominently displayed.

McCreery's used the "Waterfront" title to sell their white goods, Lord & Taylor's not only gave the picture a splendid window display, but used an especially attractive newspaper ad carrying a prominent announcement that their beach shop "Covers the Waterfront."

Another smart display was the Southern Pacific window which stayed three weeks on Fifth Avenue, and there were various high-class book shop windows arranged through Dutton's.

### "College Humor" Special

As the first round of the intensive exploitation and advertising campaign which Paramount plans to put behind its forthcoming release, "College Humor," five important key centers have been selected for pre-release showing of the picture and exploitation men assigned to each city.

Heard In

## BINGHAMTON

Comerford Adds Another Story Says

By Chap

CITY FATHERS introduced an ordinance in City Council banning all "road shows" of the tent variety and frowned upon staging of carnivals in Binghamton. . . . George King, Lyric, shows the Schmeling-Max Baer fight pictures. . . . Movie patrons go shopping for their movies, says Fred Perry, Capitol Theatre.

IT WILL BE "LAMP-NIGHT" at the Capitol, July 19, when fifty table lamps will be given away. . . . Working in conjunction with the local radio station, Capitol plans staging a children's review with more than 150 local youngsters taking part in a Saturday morning performance.

ALTHOUGH it has been twice denied by local magnates, one of Binghamton's theatres will be sold, if not already. . . . Suburban to the M. E. Comerford interests has been mentioned.

### Rochester Flesh Gone

Regent Theatre, Rochester, has dropped vaudeville policy. Action taken despite apparent success of flesh because of difficulty in getting name acts at low enough figure to stay inside the budget for 1600-seat house.

### For "Ex-Lady"

Neat calling cards were used about Utica hotels recently to ballyhoo a Stanley attraction. Printing matter was extremely brief. Here's the reading:

EX-LADY

No Appointment Necessary

Phone Utica 4-400

## "I Cover the Waterfront" Gets Some Excellent Tieups



An idea of the manner in which the U-A exploiters sold the show in town here, in accordance with the description given above.

# WE'RE NOT KEEPING 'EM ON ICE! . . .



## CONSTANCE BENNETT

Glamorous . . . Gorgeously Gowned  
in  
**BED OF ROSES**

with  
**JOEL McCREA**

John Halliday Pert Kelton Samuel Hinds  
Directed by Gregory La Cava  
Pandro S. Berman Production

★  
*The throbbing love story of a girl who wanted to make her life a bed of roses . . . but forgot that every rose has its thorn!*

THE YEAR'S BIG LAUGH  
ON THE RADIO BUSINESS!



## "PROFESSIONAL SWEETHEART"

with  
GINGER ROGERS NORMAN FOSTER  
ZASU PITTS FRANK McHUGH  
Allen Jenkins Gregory Ratoff



*The Private Life of the "Purity Girl" of the Ipsy-Wipsy Wash Cloth Hour who was too good to be true!*

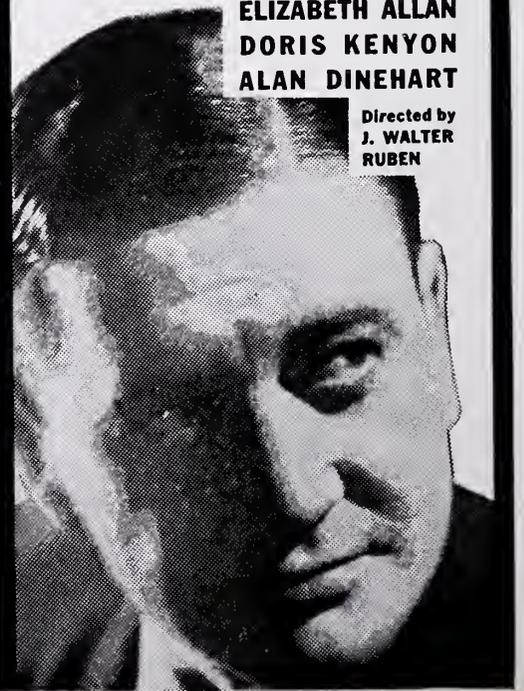
## RICHARD DIX in "THE PUBLIC BE SOLD"

[TENTATIVE TITLE]

*A smashing up-to-the-minute business romance of a hard hitting young advertising man who knew how to sell a bill of goods to a million people . . . or a girl!*

with  
ELIZABETH ALLAN  
DORIS KENYON  
ALAN DINEHART

Directed by  
J. WALTER  
RUBEN



# Cool

*your aching brow Mr. Exhibitor . . . RKO RADIO HAS PICTURES . . . and we're not keeping 'em on ice for the fall and winter! You're going to get 'em now . . . THIS SUMMER . . . right when the thermometer is getting sunstroke and your box-office needs a shot in the arm!*

# IRENE DUNNE

in "THE SILVER CORD

with

## JOEL McCREA

Frances Dee, Eric Linden  
Laura Hope Crews

Directed by John Cromwell from  
Sidney Howard's Theatre Guild Play  
Pandro S. Berman Production

UNANIMOUS PRAISE FROM  
THE CRITICS FOR THE BEST  
WOMAN'S PICTURE IN YEARS!



# GIRLS AND MUSIC AND WAVES OF LAUGHTER !



## MELODY CRUISE"

with

## CHARLIE RUGGLES PHIL HARRIS



Greta  
NISSEN  
Helen  
MACK

Marjorie  
GATESON

Chick  
CHANDLER

and a Flock  
of Girls  
that will  
make the  
wild waves  
wilder!

Directed by  
Mark Sandrich  
Louis Brock  
Production

Everywhere . . . on the  
air they're playing the  
big song hit "Isn't  
This a Night for Love"

## AND A DOZEN OTHERS . . . READY, IN WORK AND COMING!

WHEELER & WOOLSEY in "Diplomaniacs" . . . Bill Boyd, William Gargan, Wynne Gibson in a smash drama of the hospital racket "EMERGENCY CALL" . . . "India Speaks" with RICHARD HALLIBURTON . . . Chester Morris and Vivienne Osborne in "TOMORROW AT SEVEN" . . . "FLYING DEVILS" air thriller . . . "FLAMING GOLD" . . . The last EDGAR WALLACE story "The Death Watch" . . . Phillips Holmes, George Stone, Fay Wray in "THE BIG BRAIN" . . . "THE DELUGE" . . . and another CONSTANCE BENNETT production.  
**YOU'LL GET 'EM WHEN YOU NEED 'EM . . . WE'RE NOT KEEPING 'EM ON ICE!**



Two Great Stars  
brought together  
in a Great  
Drama of Modern  
Marriage!

★ ★

## ANN HARDING WILLIAM POWELL

in  
"DOUBLE HARNESS"

with

Henry Stephenson, Lucile  
Browne, George Meeker

Directed by JOHN CROMWELL



Jun 10 '33 pg. 21

MERIAN C. COOPER Executive Producer

**"Jimmy Dolan"**

Every once in a while a picture pops up that takes the reviewer off his feet. "The Life of Jimmy Dolan" does just that.

With Doug Fairbanks, Jr., turning in a believable performance, "Jimmy Dolan" emerges as a gem of a programmer, one that any house can play with plenty of applause from patrons.

With all the angles that make for good, sound entertainment, "Jimmy Dolan" deserves a hand because it covers familiar ground at a refreshing, invigorating pace. The supporting cast, Loretta Young, Guy Kibbee, Aline MacMahon, Mickey Rooney, Farina, Lyle Talbot and the others all turn in good performances.

The show is a surprise number.

**Heard In**

**U T I C A**

Second Community Wedding Big Success

By Harry

UTICA'S SECOND ANNUAL community wedding, at the Stanley Theatre, proved far more popular than the first. . . . Bert Leighton, Warner resident manager, had the co-operation of nine business houses in this event. . . . Gifts to the couple included a bedroom suite, living room suite, wedding trousseau and lingerie for bride, groom's wardrobe and street attire, attendants and usher staff evening attire, bride's engagement and wedding ring, bride's and bridesmaids' bouquets and all floral decorations, traveling outfit for the bride and shoes and hats for the maids, photographs of couple and party, wedding banquet and honeymoon trip to Chicago's Century of Progress.

STEVE BOISCLAIR, former WGY organist, and later filling in a similar capacity at the Avon, Utica, has taken over the management of the Liberty, Herkimer. . . . Evan Davis, Dolgeville manager for Schine, has been transferred to Oneonta. . . . During the summer, Tom Warne, manager of the Schine house, Little Falls, will direct the Dolgeville uit, which will show only on Saturday and Sunday nights. . . . Lawrence J. Carkey, former manager, Rialto, Little Falls, and later with Schine, Utica, has been named traveling representative for the Gloversville brothers. . . . Competitive drill by squads of Third Battalion, Headquarters Company, 10th Infantry, was recently held on the stage of the Utica Theatre, Utica.

**Convention Lineup**

Here are some of the convention dates:

Paramount district: June 26-27, New York.

Fox national: June 29-July 1, Atlantic City.

United Artists national: July 17, Chicago.

**"Son of the Border" Is a Keene**



Tom Keene and Julie Haydon are the two lovers in RKO's open space epic, "Son of the Border."

**Heard In**

**S Y R A C U S E**

Thompson Moves and Lampe Gets District

CENTRAL NEW YORK will gain another screen celebrity as a home townner after June 14, when Doris Kenyon becomes the bride of this city's Arthur Hopkins. . . . Gus W. Lampe, Eckel manager, becomes district manager for Schine Enterprises, with the Central New York territory falling to him. . . . Wide range sound makes its appearance in Syracuse with the installation of equipment at the Regent, Sid Kallett's neighborhood. . . . A week's television engagement is the prize held out by Harry Shaw, Loew's State manager, in a contest to plug Sanabria Television,

booked for a week's run. . . . Hearst's Journal American tied in. . . . Former Senator J. Henry Walters, RKO legal staff, was a visitor in town during Syracuse University commencement. . . . Walters is a member of the board of trustees of the New York State College of Forestry.

HARRY THOMPSON, former booking chief for the Central New York Theatres Corporation, with headquarters here, has gone over to the Smalley circuit, where he will serve in the same capacity. . . . Plans are under way for the installation of an excursion line on Onondaga Lake, restoring the resorts of 40 years ago. . . . Legalization of beer and the development of Onondaga parkway, work relief project upon which the state and county have spent more than \$1,000,000, is behind the project.

**"Love Is Like That" Emerges**



And John Warburton and Rochelle Hudson head the cast of this First Division hit.

## The Copyright Protection Bureau—A Survey

"The Copyright Protection Bureau is an investigating body, not a policeman."

Jack Levin, operating head of the organization that has been misinterpreted more than any individual in the film business, is responsible for the above statement, and after his explanation is read, the industry will have every reason to believe it.

Generally, exhibitors look upon the copyright investigators and their supervisors as akin to something lower than a detective. In reality, the body aims to be an educational force that would be most happy if it had the least to do.

Unfortunately, despite attempts at education which include periodical publicity on its motives, addresses before bodies of exhibitors, repeatedly cautioning exchange representatives on verbal agreements, other deviations, etc., etc., the Copyright Protection Bureau is both feared and hated, and above all, verbally wronged.

Contrary to general opinion, the Bureau works by itself, does not depend on its revenues to meet its overhead and does not participate in its returns on any sort of a percentage or bonus or anything. Any and every employee of the Bureau is employed only on a straight salary. Briefly, the Bureau operates in this manner.

When an exchange representative or an exhibitor reports or complains that there is an irregularity, the Bureau visits the district and investigates. This may take the form of examining exchange records and later checking at houses so suspected of wrongdoing or similar unfair methods. The process is a long and expensive one and must be exact because no charge can be made against an exhibitor unless certain.

When the case is complete, the exhibitor is advised of the findings and is offered an opportunity to make an amicable adjustment.

Sometimes the exhibitors do, sometimes they don't. When the first occurs, the exhibitor's slate is cleaned. Although the investigation of the Bureau covers a limited period of time, if he evidences a sincere desire to correct his wrongdoings, nothing is held against him prior to the date of his conference with the Bureau's representative.

If he arbitrarily refuses to discuss the matter then it becomes a court case.

It is here that the matter of publicity is considered. The Bureau does not reveal anything, records are the sole property of the distributors concerned.

When the case comes to court, then it is a matter of public record, open to all eyes. Should an exhibitor settle, the fact that a settlement was made is not disclosed by the Bureau. If it leaks out, it is not the fault of the Bureau. The representatives of the Bureau have no desire or motive to injure or condemn an exhibitor. They offer him every opportunity to correct his contracts by the purchase of additional playing time and to operate his business honestly.

If the case is forced into court and the charge is found correct, then a judgment of \$250 for each violation is awarded each distributor and the exhibitor must pay the judgment, the costs and a counsel fee allowed by law.

The excuses of the exhibitors, when caught, are such that they have been brought down to 14 different classes. All the reasons given for holding-over, bicycling and sub-renting may be placed in one of the 14 classes. Levin asserts that if all the complaints of a train being wrecked, delaying film in its return were true, the railroads ought to go back to the stage coach days.

Essentially, the Copyright Protective Bureau is an organization that was forced by unethical exhibitors. Prior to its existence hundreds of thousands of prints, so necessary for subsequent runs, were returned anywhere from 2 to 10 days late. Conservatively, 30% of the entire playing time in the country was being used but without being paid for. Millions of dollars of revenue each year was leaking away from the distributors. Seven years of operation have seen these conditions reduced to what may, by comparison, be called a comparative minimum. But still the violations continue, and in practically all cases, the court generally rules in favor of the distributors. The unethical exhibitor has little sympathy coming to him either from an exhibitor or distributor. The exhibitor feels that the practices of his unethical brother reflect upon the industry as a whole, while the distributor, continuing to serve the unethical exhibitor, has no other choice but then to appear against him if he persists in his unethical practices.

After having successfully traversed the tough roads of the pioneering days, the Bureau today preaches PREVENTION rather than DETECTION. Likewise it has convinced those in this industry that it is not a question of a distributor against an exhibitor or an exhibitor against a distributor, but rather that all honest exhibitors and distributors have joined hands to wipe out dishonesty and harmful practices in our industry.

### McCune Up

E. O. Heyl, manager, photophone division, RCA Victor, announced the appointment of R. H. McCune as sales representative operating in the Northern New Jersey, Southern New York State and Staten Island territory.

McCune, who replaces A. H. Rau, was formerly in the Centralized Radio Division of the RCA Victor Company, at Camden, and has had many years of sales and executive experience in radio and allied fields.

### RCA Scores

New RCA Victor High Fidelity sound equipment has been installed in the Rialto, Poughkeepsie, which is operated by the Elite Amusement Enterprises of Boston.

### "Killer" Deals Set

Several foreign deals for B. F. Zeidman's Production, "Trailing the Killer," have been closed within the past few days. The picture was released in this country by World Wide.

## Allied On Control

The passage of the Industry Control Bill (Senate 1712), a part of the President's emergency program, brings about a complete nationalization of industry for a period of two years, says Allied.

Allied States Association has received power of attorney from Allied units as well as certain unaffiliated bodies to see that no action is taken with respect to the motion picture industry which will discriminate unfairly against the independent theatre owners.

Allied is pledged to co-operate with the Government and with the industry in all measures for the benefit of the motion picture business so long as the legitimate interests of the independent exhibitors are protected.

## Sobel Appeals

Eli Sobel, Rome, convicted of attempted arson in County Court, Rome, will carry his case to the Court of Appeals.

Sobel, former proprietor, Arcade Theatre, Camden, was accused of attempting to set fire to the building in January, 1932. Following September he was found guilty and sentenced to Auburn Prison for a ten-year stretch. Appellate Division, to which the case was next carried, upheld the findings of the lower court, with two judges dissenting. They voted a reversal of the lower court's judgment on the law and facts, holding guilt had not been established beyond a reasonable doubt. Based on the minority opinion, Sobel will next go to the Court of Appeals at Albany.

## 637 Receivership Vacated

Receivership of Local 637, Kingston, has been vacated, following an appeal by that body.

Receivership resulted from a suit and judgment recovered by Thomas J. Little.

## Schneider Up

At a meeting of the Board of Directors of Columbia Pictures Corporation, held May 24, A. Schneider, formerly assistant treasurer, was elected treasurer of Columbia Pictures Corporation.

## RCA Records

A multi-color scenic picture, entitled "Lure of the Lake," depicting the natural charms of the Lake of the Ozarks, in Missouri, has been scored with "High Fidelity" sound at the Fifth Avenue recording studios of RCA.

## ST. CHARLES

AN ENTIRE BLOCK ON THE BOARDWALK

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A Smart Hotel in America's Smartest Resort

ATLANTIC CITY—Healthful—

Restful—Affording complete relaxation so welcome after intensive work—Where the St. Charles offers the maximum in hotel comfort and service—Spacious Sun Deck occupying one entire block overlooking Boardwalk and Sea—Ocean view Lounge.

IDEAL CONVENTION FACILITIES

RATES GREATLY REDUCED

### Copyright Fine

T and K Amusement Company, Phil Shafter and Lou Traub, were fined \$500 on each of three points in a copyright violation charge suit brought by Educational. Holding over was alleged. Louis Nizer was plaintiff's attorney.

### Heard In

## PASSAIC

Weiss Host to  
Six Kid Heroes

By Eye-Ess

HUNDREDS OF PATRONS of the Montauk (Warner Bros.) saw machine-gunners mow down beer racketeers near the side exit of the theatre the other night. . . . William Weiss, manager, Capitol (Warner Bros.), had six hero orphans as guests at showing of movies of themselves as guests of Col. Jake Ruppert, at Yankee Stadium. . . . Man was arrested trying to pass bogus \$5 bill at Harry Doneger's Palace (Harry Hecht). . . . Success of musical comedy at Rex (Gottesman), East Rutherford, resulted in another stage show.

KATE SMITH, movie and radio favorite, presented Legion medals to six orphans who prevented train wreck. . . . Bill Weiss wrote "Herald-News" thanking editor for nice words about "Gabriel." . . . Lillian Roth, flicker star, was guest at bridge luncheon of Mrs. Max Hecht (Rialto), at Ritz Ballroom. . . . Brand new Ford was given away to lucky patron at the Montauk in a special contest arranged by Manager Garret Voorman.

SABBATH FLICKER HOUSES are still going strong. . . . Squawk against showing of movies without license at Polish Home. . . . Agreed later to run only foreign flickers. . . . Harold Baringer Post, American Legion, used Lyndhurst Theatre for Legion review.

### Heard In

## HUDSON COUNTY

Commuting and Lots  
of Roller Skating

GEORGE FREEMAN once hoped to be a newspaperman. . . . Mike Neary has moved back to Jay Cee. . . . Larry Conley still commuting to Long Island. . . . And the writer commuting to New Haven, Sundays. . . . Jack Keale a cigar and baseball fan. . . . Incidentally, Jack recently staged an amateur drama written by Phil Voza, printer, at his flicker house, as an interlude. . . . George Dumond and George Freeman were Dick Libert party guests. . . . Bob Deitch has a new racket (tennis).

JOSEPHINE MONTE CARLO imitates Mae West's lingo. . . . Stanley gang is going in for roller skating and sun bathing (on the theatre roof). . . . Jersey City fashion pageant held at the Warner Central. . . . Ted Meyn is taking boxing lessons. . . . Sam Goldman, Central manager, is a fishing enthusiast.

### Yea, Bo, Here Are Some Warner Hits



John Wayne, in "Somewhere in Sonora," two chorines from "Gold Diggers," and a scene from "The Life of Jimmy Dolan" are contributed.

### Roxy Decision Due

Decision concerning the equity receivership in connection with the Old Roxy will be given June 13.

Order was signed recently by Federal Judge Francis Caffey.

### Finney Up

Hal Horne, advertising and publicity head of United Artists, announces the appointment of Edward Finney as publicity director of the company, following the resignation of George Gerhard.

### A. F. L. Fights Empire Expansion

All is far from harmony in the ranks of the Empire State Union. Local appears to have split into two factions fighting among themselves as fiercely as formerly they warred against Kaplan.

The Empire State Theatrical Stage Employees' Union has been formed as an off-shoot of the Empire State Motion Picture Machine Operators' Union. The nucleus of the new union is a group of stagehands who formerly belonged to the movie operators' union and, through the influence of the Empire State, obtained work in theatres employing Empire projectionists.

Stagehands want musicians and projectionists included in their own ranks.

Empire State Theatrical Stage Employees' Union applied recently for extension of its incorporation to the projectionists' and musicians' crafts. In opposition to the application there appeared Edward Canavan, president of Associated Musicians' Local 802 (A. F. of L.), James J. Brennan, legislative representative of the stage hands affiliated with the A. F. of L., and the following members of the A. F. of L. legislative committee:

Glen Humphries, Utica; James Lemke and Harry Brooks, Troy; William Burke, Buffalo; Harry Sherman, president of Local 306; Dick Walsh and Tom Murtha, Brooklyn, and Michael Mungovan, Rochester.

The Central Trades and Labor Council of Greater New York also has lined up officially against extension of the Empire State charter rights.

### United Artists Has Some Variety



Margot Grahame, Jack Buchanan in "Yes, Mr. Brown," and Claudette Colbert in "I Cover the Waterfront" are pictured.

# First Division Enters Summer with Gala Group

**Variety of Hot Season Fare Ready for Trade**

First Division offers a complete variety of summer fare for hot weather exhibitors of the metropolitan area.

Included in forthcoming releases are such pictures as "The Sphinx," with Lionel Atwill; "The Phantom Broadcast," with Ralph Forbes; "Black Beauty," with Esther Ralston, from Monogram; "Forgotten," a tale of father love, and "Love Is Like That," with John Warburton and Rochelle Hudson, from Chesterfield; "The Shriek in the Night," with Ginger Rogers, of "42nd Street" and "Gold Diggers" fame, from Allied; "Dassan," with a novelty cast of penguins, as well as many current releases available to exhibitors.

The exchange figures that release of this strong line-up during the hot weather assures exhibitors of consistent product of such nature that will mean ready dollars.

Meanwhile, FD is expanding in various parts of the country.

The company, also, is priming some exploitation specials to be ready when the new season rolls around.

Heard In

## ROCHESTER

"Shut Up" But 'Twas Too Late

By Eeatch

SAM B. DILL'S CIRCUS, first of the season, reports excellent business. . . . With addition of the Monroe, Fenyvessy Bros, now have four houses in their string. . . . Manager John J. O'Neill, Regent, declined to let the Pickens Sisters show free at the police charity entertainment. . . . Leopold Friedman, representative, Loew's, in city to straighten rent tangle at the Rochester. . . . Strand showed three features on single program.

WITH CITY BADLY OVERSEATED for present business, the smaller houses are doing best. . . . Manager Edward May, of Riviera, is doing special exploitation for hit pictures, including decorated truck in the downtown section. . . . Manager Eddie Melnicker, Loew's Rochester, told the newspapers to shut up when they gave too much of the wrong kind of publicity in the rent squabble. . . . They did, but it was too late.

BILL CADORET, the sage of the Capitol, went to New York, attended the races with M. E. Comerford, and won enough to buy an additional subscription to this mag. . . . Hint to exhibitors: do the same.

### Schine Syracuse Deal

Negotiations are under way in New York to turn the Paramount, Syracuse, one of the Publix enterprises, over to Schine of Gloversville. Deal would give the Schines their second Syracuse house, with the Eckel already under the Gloversville banner.

It is expected that the Paramount will become the "A" house with the earlier purchase taking second place.

## The "Silk Express" Is a Thriller



Neil Hamilton, Sheila Terry, Harold Huber and others may be seen in Warners' "The Silk Express."

Heard In

## ALBANY

Yates Has Stunt and How Are You?

By Bill

BOB YATES, Lake Theatre, Lake George, has as an exploitation stunt a large wagon equipped with radio and amplifiers to shout his pictures to the natives. . . . Fred Kavanaugh, Waterford, former exhibitor, Casino, Waterford, and the Arbor, Albany, will operate a "Show Boat" on Lake George this summer, carrying big orchestras and, after a trip around the lake, anchoring just off shore for moonlight dancing. . . . Paper mills in Corinth and Ticonderoga are going again full blast. . . . Warner's Strand, Albany, has a tie-up with radio station WOKO and an Albany dairy by which the advertising broadcast of the dairy is sent on the air weekly by remote control from the stage of the Strand, just before the regular Thursday matinee, the public being permitted to see and hear the broadcast by attending the first show.

WILBUR GRANT, Warner booker, Albany, for two and one-half years, has been transferred to a like post in the Philadelphia exchange. . . . Tracy Barham, Chicago exchange booker, will succeed him in Albany. . . . Ray Palmer, Warner home booking department, has been in the Albany exchange.

### Brown Due Back

Julian S. Brown, Syracuse's most celebrated theatre "angel," is expected back in the game most any day now, following a compromise settlement of Brown's objection to the probate of his mother's will.

Instead of waiting until his sixtieth birthday, as the will stated, for his share of the estate of Mrs. Mary L. Brown, widow of Alexander T. Brown, Syracuse capitalist, Julian will now receive \$350,000 in cash. The will originally provided for the creation of a trust fund with Brown and his brother, Charles S., sharing the income from the estate until they reached the age of sixty when they were to receive the principal.

. . . Harry Thompson, formerly First National exchange manager in Albany and later booker for the Central New York State Theatres in Syracuse, has become chief booker for Bill Smalley's chain, with headquarters in Cooperstown. . . . Crawford Lasher and Charles Barrett have reopened the Maxbit Theatre, Fleischmann's in the Catskills. . . . Warner Brothers had a private newspaper showing of "Gold Diggers of 1933" at the exchange projection room June 5. . . . Ralph Pielow, M-G-M exchange manager, and Mrs. Pielow, have returned from a vacation in Canada and Nova Scotia. . . . M-G-M Traveling Motion Picture Studio, in charge of Eddie Carrier, paraded in Albany June 6.

## Columbia Has a Couple of Nitties



Sidney Blackmer in "Cocktail Hour," a scene from that picture, and Fay Wray, of "Ann Carver's Profession" are noticed here.

**Promotions**

Recent company promotions include: Appointment of George Schaefer to become general manager of Paramount.

Announcement of the appointment of John Clark to become general manager of distribution for Fox.

Announcement of the appointment of Budd Rogers to become general sales manager for First Division exchanges.

Election of Abe Schneider to become treasurer of Columbia.

**Heard In**

**E L I Z A B E T H**  
Stork Again at  
Bechtle Home

ROSE THEATRES, with offices in Roselle, filed incorporation papers. . . . Maximilian Bader will be counsel. . . . Warner Brothers' houses throughout this section held personality contests for the title of Miss Sunshine, winning miss being given an automobile. . . . These were conducted at the Central and Hawthorne, Newark; Union, Union; Fabian, Hoboken; Lincoln, Union City; Millburn, Millburn; Regent, Newark; Royal, Bloomfield; and Branford, Newark. . . . Liberty, Plainfield, through Manager Joseph J. Siccardi, showed "Below the Sea," pre-release, before New York. . . . Oxford, Plainfield, has provided an adjacent parking space for patrons. . . . Those attending Paramount, Plainfield, before 8 P. M., may witness preview.

STORK AGAIN HOVERS over the home of John Bechtle, Ritz electrician. . . . Threat of Warner theatres to close if musicians would not accept salary slice was healed. . . . Special holiday program given at Park, Roselle Park, Memorial Day. . . . Elmora house departed from usual custom and gave continuous program from 2 to 11 P. M., Memorial Day. . . . Ritz has cut down orchestra from eight men to five for the summer. . . . Dunellen, Dunellen, has adopted straight 10-cent matinees, with 15-cent evening show starting at 7 o'clock. . . . Free parking checks for Oxford patrons can be had at Plainfield department stores.

**Haring, Blumenthal Growing**

A quartet of former Bratter and Pollak houses, operated by RKO, were added recently to the string being promulgated by Haring and Blumenthal.

Rex, Irvington, N. J.; Regent, Kearney; Ritz, Lyndhurst, and Rahway, Rahway, are the four recently disposed of by the RKO receivers.

**Warner Loss Down**

Warner Brothers and subsidiaries, for the 13 weeks ending February 25, showed a net operating loss of \$1,695,564.01, against a loss of \$3,418,830.73 in the same period last year.

**"Samarang" Will Shortly Be Here**



And a swell production it is indeed, distributed by United Artists and made by Bennie Zeidman. Laid on a South Sea Isle it is filled with real punches, both natural and dramatic.

**Room Full**

The Federal Trade Commission has a room full of evidence in Washington in connection with the body's investigation of the film industry that has been going on for the past 9 years.

**Heard In**

**P A T E R S O N**  
Protest Opening of  
Ridgewood House

*By Jim*

IN PATERSON three schools combined and gave a movie for the benefit of the same institutions, a share going to the junior police of No. 2. . . . Season is now on when Harry Ellis starts boasting about his golf score: par 90. . . . So he says. . . . Children of Abraham M. Fabian, named after the son of the owner of the popular Fabian Theatre, held the annual yahrzeit service.

SUB-DEBS had their day, or rather their night, at the New Warner, Ridgewood, N. J. . . . Society rhythmic dances were featured. . . . Old Playhouse, only amusement place in Ridgewood until the advent of the New Warner may be opened again. . . . It has lain idle since the opening of the latter theatre. . . . Chamber of Com-

**Heard In**

**H U D S O N V A L L E Y**  
Biz Off and Premiums  
Continued

HUDSON RIVER BUSINESS is off. . . . Academy (Publix), Newburgh, has dropped flesh for first half of week. . . . Star, Hudson, is running ladies' special matinees at 10 cents. . . . Playhouse, same city, is distributing gold Saturday night. . . . Strand, Port Jervis, was loaned for Memorial Day service.

CRANDELL, CHATHAM, is Columbia County's newest house, running vodill and pictures. . . . Two Beacon women were hurt in falls on Memorial Day, Mrs. John Hickey at the Apollo, Beacon, and Mrs. George Custer at Cameo, Newburgh. . . . Strand, Newburgh, is distributing tableware, and the Peekskill a mechanical refrigerator.

**N-R Add Another**

Nelson and Renner have added another house to their growing inde string. Chain takes over the Coliseum, Brooklyn, formerly operated by the Levine brothers.

merce is taking steps in the matter. . . . James Dunn, attorney for the Warner interests, protested the new egresses proposed by the town council.

**And "Emergency Call" Is Worthy of Attention**



Bill Gargan, Bill Boyd, Wynne Gibson and George E. Stone are the RKO folk in this programmer.

# LOOKING AHEAD AT THE PRODUCT

A Service Designed to Give the Exhibitor Each Picture's Analysis Before Playing

By Our Hollywood Correspondent

## "Jennie Gerhardt"—Para.

*Sylvia Sydney, Don Cook, Mary Astor, H. B. Warner, Louise Carter, Theodor Von Eltz, Cora Sue Collins, Edward Arnold, David Durand.*

The woman's angle is most important here. The Dreiser tale is familiar to movie audiences who have seen similar plots, but because of intelligent handling the show holds interests all the way through. Sidney turns in a good performance but the strength of the piece will depend on the way it is sold. Tale of a gal who loved a lot, but not too wisely, it is slow, but still attention-holding.

Estimate: Sell tears.

## "Ann Carver's Profession"—Col.

*Fay Wray, Gene Raymond, Claude Gillingwater, Frank Albertson, Claire Dodd.*

Well produced programmer of conflict between wife and husband when wife's career overshadows that of husband. Show has few real high spots but interests all the way through. Subject hits home in a lot of families and can be sold in manner that might mean good returns.

Estimate: Interesting.

## "She Had to Say Yes"—WB

*Loretta Young, Lyle Talbot, Winnie Lightner, Hugh Herbert, Regis Toomey.*

This one, about a girl who is forced to entertain out of town buyers, won't mean much at the box office. Title is intriguing and cast has a few names, but in the long run show can't mean too much. However, there are enough angles with which to entice patrons.

Estimate: To be sold.

## "Flying Devils"—RKO

*Arlene Judge, Bruce Cabot, Eric Linden, Ralph Bellamy, Cliff Edwards, June Brewster.*

Air stunt story with a youngster making a play for the wife of the head man. Punch comes in a crash at the end. Tale appears to be quite familiar and has been produced with few new angles, but should do well enough in the thrill houses.

Estimate: Air thrills.

## "Thunder Over Mexico"—Lesser

*Eisenstein's epic of the Mexican peon, cut for domestic consumption.*

This is what remains of the 186,000 feet taken by Sergei Eisenstein in Mexico. Pictorially, and from the directional standpoint, the show is a masterpiece. As a commercial possibility, it is a problem. Where it is sold properly, it may do. In most cases, it just won't fit in.

Estimate: Artistic epic.

## "A Study in Scarlet"—WW

*Reginald Owen, Anna May Wong, June Clyde, Alan Dinehart, Warburton Gamble, John Warburton.*

Well produced Sherlock Holmes tale with a cast that lends a lot of distinction to the show. Piece rates highly with films of its kind and is filled with enough entertainment and action to satisfy all types of houses. While cast lacks star strength, feature players guarantee good going.

Estimate: Okay.

## "Dinner at Eight"—MGM

*Marie Dressler, John Barrymore, Wallace Beery, Jean Hersholt, Lionel Barrymore, Billie Burke, Madge Evans, Karen Morley, Edmund Lowe, Lee Tracy, Philips Holmes, Louise Closser Hale, May Robson, Grant Mitchell, Edwin Maxwell.*

What comment is needed after one look at the cast? The show should make a lot of money, contains the greatest list of stars in film history, has a successful play to back it up. Direction is fine, moving. In short, Metro is delivering a gigantic box office bet.

Estimate: Wow.

## "Bed of Roses"—RKO

*Constance Bennett, Joel McCrea, John Halliday, Pert Kelton.*

This won't help, nor will it hurt Constance Bennett. A lass comes out of prison, is kept by a publisher but chucks it all for love, and there you have "Bed of Roses." Direction is extraordinarily good, while Bennett acts a bit more human than in her last. Show, generally, shapes up as a fair programmer.

Estimate: Exactly.

## "Melody Cruise"—RKO

*Charles Ruggles, Phil Harris, Greta Nissen, Helen Mack, Chic Chandler, June Brewster.*

Musical that lacks star strength and a punch score but which has Ruggles' comedy. It must be sold on the musical basis, which may be a tough job if it breaks along the line too late. Show will generally satisfy, has some directorial and cutting features that will cause comment, but, in short, bally must be behind it.

Estimate: Must be sold all the way.

## "Lady of the Night"—MGM

*Loretta Young, Ricardo Cortez, Franchot Tone, Andy Devine, Una Merkel, Warren Hymer, Halliwell Hobbes.*

Old stuff but dressed up in that modern M-G-M manner. A lass takes a lot of knocks, and kills to save the man she loves. Sure, it is familiar, but the show entertains, even with a gangster background.

Estimate: Okay program.

## "Sunset Pass"—Paramount

*Randolph Scott, Tom Keene, Kathleen Burke, Harry Carey, Noah Beery, Leila Bennett, Kent Taylor, George Barbier.*

Western with more than the usual intelligence and deserving of more than the usual attention. Show has a group of western names to sell and a competent supporting cast. Thanks to a rousing finish, it is assured of attention from the open space lovers, but maybe some of the others can be interested, too.

Estimate: Okay.

## "Cocktail Hour"—Col.

*Bebe Daniels, Randolph Scott, Sidney Blackmer, Barry Norton.*

Well produced tale of a girl who wants to live her own life according to her own code and who finally lands in the arms of the first one and only. Piece is smart, looks expensive, and goes from one round of parties to another. Daniels sings one song. As summer entertainment, it will get by.

Estimate: Light and airy.

## "Professional Sweetheart"—RKO

*Ginger Rogers, Norman Foster, Zasu Pitts, Frank McHugh, Alcen Jenkins, Gregory Ratoff, Edgar Kennedy, Lucien Littlefield, Franklyn Pangborn.*

An idea was muffed somewhere in the making. A radio sweetheart doesn't want to be pure, wants to know about life, so a professional sweetheart is obtained. Had the idea been developed properly it would have been a surprise of the season. It emerges, then, as only a fair programmer.

Estimate: Muff.

## "Big Brain"—RKO

*George E. Stone, Philips Holmes, Fay Wray, Minna Gombel, Regina'd Owen, Lillian Bond, Regina'd Mason, Sam Hardy, Lucien Littlefield, Burton Churchill.*

Good job and worthy of a hand for KBS, which made it. The show lets down in some of the punch scenes, but on the whole it is a good idea, skilfully completed. George E. Stone contributes a good performance and the cast is feature-studded.

Estimate: Okay.

## "It's Great to Be Alive"—Fox

*Raul Roulien, Joan Marsh, Edna May Oliver, Herbert Muddin, Gloria Stuart.*

Fox musical with a potpourri of everything in general. Roulien is new but women may like him. If audiences go for a piece which has for its plot a story of the last man on earth and the way women bid for him, business may pick up. But it may take some effort.

Estimate: So what?

## "Forgotten Men"—Jewel

*Collection of war shots with running talk.*

This latest review of what the war brought depends entirely on the selling. Show is no better nor worse than the usual thing of its kind, with appeal male. Where tieups are available, this will be the best feature.

Estimate: Exploitation only.

## "Gambling Ship"—Paramount

*Cary Grant, Jack La Rue, Benita Hume, Roscoe Karns, Glenda Farrell, Arthur Vinton.*

A couple of racketeers and a gangster's moll and there you have it. The humor, at least, is a bit new, even if the plot angles aren't. Grant and La Rue are building followings. Perhaps they will help.

Estimate: Familiar.

## "Night of Terror"—Col.

*Bea Lugosi, Tully Marshall, Sally Blane, George Meeker, Wally Ford.*

Mystery thriller of the usual type with a trick audience appeal ending that takes a bit of the edge off. Audience who like thrill stuff won't complain.

Estimate: Mystery.

## "Cougar"—Snow

*Record of lion hunting on west coast.*

Animal film with descriptive running talk that should stand up with the best of 'em where such material is liked by audiences. Where patrons don't care, well—

Estimate: Suitable, in its field.

# WEAK KNEED



*or an alert, constructive force\*?*

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Professor Einstein has the world's greatest modern mind, but if you wanted understandable interesting news, you'd rather listen to Lowell Thomas.

Take advantage of Mr. Theatre Owner's T. R. H.'s through the columns of his local Regional.

---

## JAY EMANUEL PUBLICATIONS\*

HOME TOWN TRADE PAPERS  
OF 4600 THEATRE OWNERS

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The  
NEW  
YORK  
STATE

In this  
issue:

Industry Code Conferences Completing Work

# EXHIBITOR



A Jay Emanuel Publication

Vol. 5—No. 20

NEW YORK, JUNE 25, 1933

Price, 15 Cent

## *Year after year!*

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Jack  
**BUCHANAN**  
**YES, MR. BROWN**

"There seems to be no limit to the entertaining talents of JACK BUCHANAN! He not only stars in the picture but directed it in a manner which establishes him as an expert! The picture, 'Yes, Mr. Brown' is roaring farce with Music!"

— VARIETY

YES, MR. VARIETY, YOU'RE RIGHT!

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Director of Productions **HERBERT WILCOX**  
*A British and Dominions Production*

Released by **UNITED ARTISTS**

# The New York State EXHIBITOR

Issued on the Tenth and Twenty-fifth by

**Jay Emanuel Publications, Inc.**

219 North Broad Street, Philadelphia, Pa.

1600 Broadway, New York City

Washington, D. C.

JAY EMANUEL  
Publisher

PAUL GREENHALGH  
Advertising Manager

HERBERT M. MILLER  
Managing Editor

Circulating in New York State and Northern New Jersey.

Subscription: \$2.00 for one year; \$3.00 for two years.

Publishers also of THE EXHIBITOR, of Philadelphia, and THE NATIONAL EXHIBITOR.

Official organ of the Motion Picture Theatre Owners of Buffalo Zone.

All editorial and business communications should be addressed to the Philadelphia office.

Vol. 5, No. 20

June 25, 1933

## Gentlemen Be Seated

THESE next few weeks will be history-making periods in the motion picture business. A government commands. In a short space of time what the industry has been demanding may come to pass.

For years the exhibitor has been trying to get a square deal. Conferences, parleys, get-together meetings have availed nothing. A few exhibitors have been stumbling blocks; some short-sighted distribution units have failed to realize that what is good for the exhibitor is good for them.

What might have been a permanent problem must now be settled within a very short time. The industry must put its house in order. An outside body, the administration, demands it. So it will be for at least two years.

Code conferences will be the fashion. In line with other industries, the motion picture field will sit down and attempt to iron out its difficulties. Producers, distributors, exhibitors, M. P. T. O. A., Allied must get together and agree on some form of industry code. For once all factions *must* co-operate in an effort to put this industry on a level headed and fair plane, or else ———.

It does not matter who is responsible for the final version of the code as long as it is practical, fair, protects the little fellow and is fashioned in such manner as to insure a real break for every department of the business. Unethical exhibitors will find that they must stop their practices; grasping distributors will have a federal check on them. In short, they may as well make the best of things. Their days of wrong-doing, if the code is as should be, are over. It will be well.

Everyone knows what should be included in the industry code. Business problems such as protection, cut prices, premiums, forcing of short sales, substitution, cancellations, selective buying, overbuying, etc., all must be regulated. They will be.

No organization, Allied or M. P. T. O. A. can protest against a fair code. No distributor can find fault in a code that is balanced, sane.

It would be well for exhibitors, everywhere, to contact their organization and express their opinions. Here is one time where inattention will not lead to a theatreman not being affected. An exhibitor cannot say that a code cannot touch him because he had nothing to do with its making. Once the code is put into practice all the legal threats in the world will not help an exhibitor. So he may as well become interested in these proceed-

ings from the start. There can be no anti-trust threats later.

The industry is not so much interested in the emergency phases of the governmental law as it is in the prospects of a code continuing indefinitely. Once a fair decision is reached there is no reason in the world why the code cannot become a permanent measure as far as this business is concerned.

The whole picture presents some odd angles. Radical elements of the industry have always been shouting governmental regulation. In their attempts, thanks to lobbying and other reasons, they have always been defeated. But here is another form of governmental regulation and all divisions help it become all the more effective.

If the code is put into practice, and if at the end of the emergency period this business reverts back to its unethical practices and unfair principles, governmental regulation will come without a shadow of doubt, and it won't constitute a code of fair practice, either.

So the industry had best make up its mind that the code to come should be enacted with a view towards its becoming permanent. It will be a great idea.

## Opportunity

ALREADY the trade is beginning to talk about Twentieth Century, the United Artists producing unit, headed by Darryl Zanuck, which is the main reason why U-A is going to increase its output this coming season. Twentieth Century starts in the business with clean slate. It is headed by a man who has made a neat record as a producer, and, if advance publicity is any indication, the unit intends to deliver not only timely and topical pictures but films with box office names.

Twentieth Century has an opportunity to establish itself in its first season. When U-A goes out to sell its product, it emerges from its former policy and offers a complete program like the other companies. Twentieth Century will comprise the bulk of the pictures.

If exhibitors get a fair break out of the new deal, it will establish Twentieth Century for once and for all. Here is an opportunity that U-A cannot overlook. The good will of the season 1933-1934 should be enough to last the life of the company.

## One Year Ago

JUST about a year ago, this department had this to say of price cutting:

"One by one the theatres that have slashed admission prices have begun to realize that even the bait of reduced tariff for some pictures fails to evoke response.

"To reduce admissions results only in a greater loss on the poor days and a lesser intake when a good picture arrives."

A year ago, the public was shopping. Today, it still is. The theatres that have slashed prices will attest to the truth of the above.



## Heard In

## CROSSTOWN

Paramount Week  
Dates Are Set

D AND S AMUSEMENT COMPANY has the New Civic, Richmond Hill. . . . S. Shill is president. . . . Myrtle, Brooklyn, has closed. . . . Shulman Brothers Amusement Corporation has taken the Vernon, Long Island City. . . . Pelham, Pelham, has closed. . . . Nelson and Renner closed the Coliseum, Brooklyn, June 23. . . . The Cameo, Ossining, closed June 13. . . . Robert Justry closed the Lido, Brooklyn.

ETUDE CLOSED for the summer June 12 and will have a Saturday and Sunday policy only. . . . Alhambra, Fifth Avenue, closed to reopen in September. . . . A. C. Currigoni will keep the Lewis Theatre, Newark, open two days a week. . . . Prudential will open the Star, Westhampton, L. I., June 30, for the summer season. . . . Emil and Albert Kranter have taken the St. George, Linden, N. J. . . . Calvin Perry, landlord, has taken back the St. Albans, St. Albans. . . . Albert Holmes has the Graham, Gerritsen Beach. . . . Two new corporations, the Garden City Amusement Corporation and the New Deal Amusement Corporation, have taken the Williston and Mineola, Mineola, respectively, both Matty Christmas houses.

FORT LEE, Fort Lee, N. J., has closed. . . . So has the Pioneer, Brooklyn. . . . And the Universal, Bowery. . . . And the Boro, Brooklyn. . . . And the Savoy, Bronx. . . . And the State, West Orange, N. J. . . . And Manhattan Playhouses' Stadium and Clinton. . . . And the Fifth Avenue Playhouse. . . . And the Palace, Morristown, N. J., until September. . . . While the Decatur Theatre, Inc., is handling the Decatur. . . . And the Roman Theatre Operating Corporation has the Lee, Brooklyn.

BUD POLLARD has formed his own producing company, with offices at 729 Seventh Avenue. . . . John Weinstein is general sales manager. . . . Pollard's first production was on view at the Cameo last week. . . . "Victims of Persecution" . . . Employees of the Columbia home office now have their Saturdays off during the summer, but they have to be in fifteen minutes earlier in the morning, and stay half an hour later at night. . . . Sam Handler, manager, Riviera Theatre, Brooklyn, is a bridegroom. . . . He was married last week to Diane Cohen, secretary of Louis Cohen, RKO. . . . "Gold Diggers" moved from the Strand to the Hollywood, which has been

## Fight Tax

Local theatre owners have joined to fight any proposed tax on theatres.

The proposed tax schedule, as revealed recently, would increase theatre costs aplenty, so a committee, composed of Hays organization, Loew, Paramount, Skouras, RKO and T. O. C. C. representatives, met to decide on a plan of action.

Increase in marquee taxes and fire inspections, as well as other items, would run into the millions, it was revealed.

## Plenty Closing

Survey of the local closing list reveals that theatres are closing earlier for the summer than last year.

This bears out predictions made by Charlie O'Reilly several months ago that 1933 would see a new high for a dark list.

closed all season, and Warners expect to keep the picture there all summer. . . . A fuse blew out in the Paris-Court Theatre in Brooklyn, one day last week, causing thereby a stampede for the exits among the thousand in the audience. . . . Six children were treated for contusions sustained in the rush for the doors.

ENTIRE YOOST CIRCUIT has shut its doors, the theatres including the Superior, Challoner, Regent, 34th Street, Amphion and Royal. . . . B. F. Zeidman's "Samarang" will go into the Rivoli, June 28, for a run of three weeks. . . . Bob Wile, handling the picture for Zeidman, will go out of town with it, after its New York premiere. . . . Bob Harvey is now managing the Coliseum for RKO, replacing Harry Federman.

KAY KAMEN, Walt Disney's representative in New York, has moved into larger quarters, and will continue to handle the license and merchandising activities of the Disneys in connection with their Mickey Mouse and Silly Symphony United Artists releases.

SEPTEMBER 3-9 will be Paramount Week in the film industry, and the company is planning a big drive to make the whole country conscious of that fact. . . . Neil Agnew announced the special week as his first official act since becoming assistant general sales manager. . . . "Gold Diggers of 1933" has started off with a bang at the Strand. . . . First week's grosses topped the initial week's intake of the previous film by several hundred dollars. . . . The seven independent companies listed as incorporators of the newly-formed Progressive Motion Picture Producers and Distributors are as follows: Mayfair, Ideal, Rowland-Brice, Picture Classics, Helber, Eagle and Frank D. Ferrone.

PAUL GARNIS is no longer managing the Windsor, Bronx. . . . Who will operate the Paramount, Brooklyn, should be made public any day now. . . . Closing of the house meant a loss of revenue to the local exchange. . . . Loew's Coney Island, Will Woolfolk, manager, celebrated its seventh anniversary.

A. MURPHY has been managing the Bronx, succeeding J. Callahan. . . . Regun and Florence (Manhattan), are also closed. . . . Nat Waller is managing the Harlem Opera House. . . . Other managers are relieved for summer. . . . Bad check charge against an uptown exhib was settled recently. . . . Local unions protested. . . . And settlement was made.

FIFTH AVENUE PLAYHOUSE has closed for the summer months. . . . Station Theatre, Newark, dark since the beginning of May, has been taken over by Mark Block. . . . Charles Blum has been put in charge of the house and also the Lyric, Newark, which Block also controls. . . . Original Roxy is to continue for another six-month period under its present receivership, it was decided at a recent meeting.

ED FINNEY went to the coast with Hal Horne. . . . Al Sherman went on a boat ride.

## Heard In

## HUDSON COUNTY

Local 384 Has  
Some Court Trouble

SKOURAS STATE sent two women to Atlantic City for four-day stays for best essays on "Silver Cord" in contest staged in co-operation with Jersey Journal. . . . Vice-Chancellor Fallon, in Jersey City, has granted a temporary restraint against the officers of Local 384, International Alliance of Moving Picture Machine Operators. . . . Complainants are Frank Gardini, Hoboken, William Cameron, North Bergen; Frank Barkowski, Bayonne. . . . Officers must show cause why a receiver should not be named. . . . An accounting of the expenditure of union funds is sought, and other irregularities are alleged by the defendants. . . . A group of independent movie exhibitors filed a complaint in the same court (a court of equity, rather than law) seeking to force Warner Bros. to give them first run pictures, but at this writing the complaint had not been moved to a hearing in court.

GEORGE AND MRS. DUMOND went to the Century of Progress in Chi for their vacation. . . . Jim Furman visited his dad at Cape Cod. . . . George Freeman recently visited Hartford. . . . Tey Meyn rides a bike each morning. . . . Helen Lasky, 17, was picked as Miss DeWitt (Bayonne) by spectators' applause. . . . She will compete in state-wide Warner "Sunshine Girl" contest. . . . Tony Williams, manager, DeWitt, sponsored contest.

ONCE AGAIN FILM MAKING has been resumed at Ft. Lee. . . . An American unit of the Starmark Production Co. of England is shooting "The Unwanted Venus." . . . Grover Lee is directing. . . . Company plans to produce a dozen features in the next year. . . . Peerless studio has been leased for a year, with the privilege of renewing for six-month periods thereafter.

NILS T. (N. T. G.) Granlund, and three of his chorus gals got in a jam in Jersey City. . . . Inspector Harry Walsh abetted by a captain and two policewomen, arrested Granlund and three of his stage cuties backstage of Loew's, June 7. N. T. G. was booked on a charge of abetting a lewd performance and the gals were entered in the police records as giving a lewd show.

NEXT MORNING the quartet was arraigned. . . . Billy George, assistant corporation counsel of the city and also counsel for Loew's, got Judge Frank Eggers to set bail for N. T. G. at \$1,000 and for the girls at \$500 each, and had the case put over to June 12. . . . On the 12th Acting Judge Edward Markley continued the bail and ordered the four to await the action of the Hudson County Grand Jury. . . . They were not represented by counsel on their second appearance.

. . . . The industry had a fine time at the Film Daily golf tournament. . . . Practically everyone was there. . . . The two-a-day market threatens to crop up again. . . . Fox goes into the Gaiety with "Pilgrimage"; Paramount may take the Criterion for "Song of Songs"; Astor will open soon. . . . Hip opera is doing okay. . . . While the RKO Roxy does just so-so. . . . Without any rent to pay. . . . Vacations will again be the order in local film offices this year. . . . Bill Ornstein still doesn't wear a hat. . . . They ought to buy him one.

# Industry Groups Completing Job of Formulating Business Control Code

## Nizer, Jr.

One of the laughs at the Film Daily golf tournament came when Ed Kuykendahl was introduced to Louis Nizer, prominent attorney and film board secretary.

Kuykendahl spoke to Nizer, and as he turned away remarked to friends that Nizer, Jr., was certainly a bright son.

When it was explained to him that Nizer was the gentleman he had been reading about, Kuykendahl was amazed. He just couldn't believe that a fellow so young-looking could be so prominent.

Nizer, incidentally, is attorney for poultry groups drawing up a code for that industry.

## Local 306 Activities Keeping That Body Busy

### Legal Actions, Reported Investigation Touch Group

Local 306, the operators' union, formerly headed by Sam Kaplan, but now supervised by Harry Sherman, continues to hold the center of the spotlight.

Its activities include many legal actions and even a report that the proposed governmental investigation of racketeering may include that body.

Recently, 306 won a victory in its case against Walter Reade's Savoy here when the Appellate Division decided that contracts for union labor cannot be voided by transfer of ownership or control. 306 secured an injunction last week restraining Reade, Jerome Rosenberg and the Rose-Read Corporation from cutting wages in the Savoy below union scale. Union scale must be paid in house.

Meanwhile, over in Brooklyn, the case of the 306 permit men against the union has been proceeding, with Harry Sherman taking the stand. Permit men want more to say, in the union.

The new Harry Brandt-headed body, the Independent Theatre Owners' Association, has refused to deal with 306, and probably intends sticking to Empire men.

The *World-Telegram*, here, is responsible for the statement that Local 306 may be the first union to be investigated in the drive



Harry Brandt

## Many Units Submitting Own Versions—M. P. T. O. A., Hays Body, Independent Producers and Other Organizations Active

Out of the many tentative control codes that are being formulated by various industry groups, a complete code for the industry will be fashioned. That much, at least, is certain, even though, at this writing, its form and substance is not available.

Many bodies are formulating exhibition, distribution and production codes.

These include the production code, completed by Sidney R. Kent and Harry M. Warner, and submitted to members of the exhibitors' committee for further discussion which includes Harold B. Franklin, E. A. Schiller, representing circuits; John Hamrick, Seattle, and Charlie O'Reilly, representing unaffiliated exhibitors; and Ed Kuykendahl and Fred Meyer, M. P. T. O. A., with Jay Emanuel alternate.

Tobias Keppler's Progressive Motion Picture Producers and Distributors Association also has been formulating a plan. This is being submitted to the new National Association of the Motion Picture Industry, under the chairmanship of Pat Powers, and fathered by Pete Harrison, among others.

Allied has not given any indication whether or not it is drawing up a code. Sidney Samuelson has been busy with the Powers body, in a personal capacity only.

son, vice-president; Abe Fisher, sales manager, and Fred Thomson, treasurer. . . . Another Principal release is "Russia Today," with a synchronized narrative by Carveth Wells. . . . Sidney Jacobs, Strand Theatre, Farmingdale, L. I., was the victim of three hold-up men a couple of weeks ago. . . . He was robbed while in his box office, and was forced at the point of a gun to turn over to the bandits \$63 most of which were the receipts for that day. . . . The capture of the robbers provides a happy ending for the story, however. . . . Pete Fishman, assistant booker up at Fox, is having appendix trouble. . . . He's under observation now. . . . Entire Yoost circuit has closed its doors. . . . Weequahic Theatre, Newark, has gone dark for the first time in the history of the house. . . . Ben Tendler owns the house. . . . Astor Pictures Corporation is the new exchange formed to handle the distribution of all Amity Pictures product in the local territory. . . . Headquarters of the new exchange are located in the Film Center Building. . . . Jack Bellman had another one of his Hollywood Pictures playing a Broadway first-run when "Corruption," with Preston Foster and Evalyn Knapp featured, opened at the Mayfair Theatre.

**THE WISEACRES are wondering what will happen now that the Harry Brandt I. T. O. A. and the T. O. C. C. don't seem to get along. . . . And the operator situation isn't the only fly in the ointment. . . . Sam Sonin has been sitting in for the T. O. C. C. at the control conferences.**

HENRY RANDEL is all set for that convention. . . . The drive doesn't end until August which means that he can't win until then. . . . First Division's "Strange People" got a Roxy booking. . . . And the exchange expects to announce a swell lineup for the season. . . . Harold Carlock has joined Educational to handle Brooklyn sales, succeeding Howard Levy, who has joined M-G-M in New York.

### Heard In

## 44TH STREET

Vacations Become Order of the Day

By Daniel R. Klein

VACATION NEWS is in order now, and film people are scurrying away from sultry exchanges for a week or two of well-earned rest out in the open air. . . . Joe Lee is on a two weeks' leave of absence from Fox. . . . When last heard from, he was on Joe (Prudential Playhouse's) Seider's boat somewhere off Fire Island. . . . Lou Allerhand, New Jersey booker for Metro, is off on his vacation. . . . As is Marjorie Kranick, Harry Buxbaum's secretary at Fox. . . . And Douglas Milton Peck, M-G-M office manager, is back from a one-week boat trip. . . . Philip Gettelson has been receiving congratulations on becoming the father of a baby girl. . . . He is in charge of the contract department at First Division. . . . Ed Frieberg, Haring and Blumenthal office, is quite busy these days. . . . He is booking the four new acquisitions of the circuit, the Rahway, Rahway; the Lincoln, Arlington; the Ritz, Lyndhurst; and the Rex, Irvington. . . . And in addition to these houses, he is attending to the booking of the New Playhouse, Dover; Utica, Brooklyn; Crescent, Bronx; Bridge, Washington Heights, and several theatres in Connecticut. . . . Outside of that, he has nothing to do.

**AL MENDELSON AND GEORGE BLENDERMAN, Fox bookers, are going to the Atlantic City convention June 29. . . . Sam Hauser, well-known local exhibitor, died last week. . . . "Curtain at Eight," new Majestic production, has been completed with Dorothy Mackaill heading the cast. . . . The music in another Majestic picture, "Sing, Sinner, Sing," is to be published by Irving Berlin, Inc.**

MILT KUSELL, Paramount, was in Albany a couple of weeks ago. . . . William Schutzler's daughter was married on June 18. . . . He's a Brooklyn salesman for Fox. . . . Principal Film Exchange will be the distributors in the metropolitan area of "Tarzan the Fearless," a twelve-episode serial now being produced on the coast by Sol Lesser, with Buster Crabbe, the swimmer who was seen in Paramount's "King of the Jungle," starred. . . . Nat Cherin is president of Principal and owns a half interest in the exchange, and the other officers of the company are Frank Wil-

against racketeering unions. Nothing definite has yet come from the government.

And on top of all this, there are reports around that the circuits may ask still further cuts in operating overhead. That labor conditions must be stipulated in the industry code is well known.

Heard In

BUFFALO

Boys Get Ready For Conventions

By Mary Ann

BOB BERTSCHY has associated himself with Hollywood Pictures Exchanges, Inc., to take charge of sales for Buffalo, Rochester, and Syracuse.

Bob has been with our industry for the last twenty years or more, has been sales manager Vitagraph, New York; sales manager, Hallmark Pictures, New York; division manager, Triangle; division manager, World Film. Left the distributing end in 1925 to become secretary and managing director of Riverhead Playhouse, Inc., where he was successful as an exhibitor for five years.



RENEE CRAVEN will continue as office manager and booker. James Scibetta, formerly shipper for RKO is now shipper and poster clerk for Hollywood. George Jacoby, Universal auditor, has just completed the installation of a new system. Since George and Dot Gammel, managers, Unity and Seneca, were held up by burglars in their yard, they have installed a large flood light. Fillmore Theatre, Buffalo, formerly operated by C. Cohen, is now rented to the government as a U. S. post office. in the Jules Levy Testimonial Drive, Buffalo office, RKO, was the first to complete the picture of Jules Levy, which, by the way, was a contest to complete the picture first which was cut in squares. Well, Harry Dixon, local RKO manager and his boys won! Mickie Rose resigned from Paramount after 12 years as salesman in the Syracuse territory. Marvin Kempner, formerly Branch Manager, Paramount, for a period of 14 years, is now on the Fox selling force, and with Emmie Dickman and Bill Rowell will cover the Western New York territory. Keiths, Buffalo, has been running Italian language pictures and Italian vaudeville for the past six months.

RUMORS THAT Frank J. A. McCarthy, Universal eastern sales manager was in town, certainly kept the local switchboard working.—40 calls being reported to him morning upon his arrival. Al Barnett has been transferred to Pittsburgh as branch manager for Universal. Otto Siegel, formerly covering Rochester and Syracuse, is replacing him as city salesman. Jim Fater, formerly Universal salesman at Washington, now replaces Otto Siegel in Rochester and Syracuse. Bill Bork, Universal booker, has a peach of a tan. L. E. Blumenfeld, Fox booker, spent his two weeks' vacation at Crystal Beach. Laura Parker, Fox switchboard operator returned from her vacation spent at Dalton. Murray Briskin, district booker for Columbia, is in Buffalo. Jules H. Michael, chairman, Motion Picture Theatre Owners, flew to New York. Jack Bellman, president, Hollywood, has taken over the Buffalo exchange from Harry E. Lotz, who acted as distributor for this territory.

Rochester Deal Set

Agreement has finally been reached between Loew's and the Greater Rochester Properties, Inc., owners of the Rochester Theatre. Loew's continues operation of the house, but it is understood that rental plan is rescinded for a time at least. Lately, the theatre is said to have been much in the red and Loew's operating company has paid only \$5,000 rental since February. The agreement is believed to include payment of part of back rent without serving papers in \$39,000 judgment obtained by owners.

In order to reduce expenses under the new operating plan, manager Edward J. Melniker was transferred to Atlanta, Ga. Assistant manager Lester Pollock moved up to the executive post and Edmund Howard, publicity man, became assistant manager.

ROOSEVELT, Buffalo, is again being operated by George Rosing, whose father has purchased the theatre back from the Shea interests. Eddie Weaver, popular organist at the Buffalo, is now broadcasting programs for that house through WBEN. Bob Murphy, Niagara Falls, is putting over the Bellevue in great shape. John E. Carr, is all smiles the way "Gold Diggers" is going over. Through a deal consummated between the Schine office and Standard Film Exchange, Inc., Eckel Theatre, Syracuse, will play "Oliver Twist." On a recent visit to Gloversville, Jack Berkowitz and Bernie Mills did not only get the usual courteous and friendly reception on the part of its executives, but also sold "Oliver Twist," "Pride of the Legion," and "World

Gone Mad," to the balance of the newly acquired Schine circuit. Jack Berkowitz is leaving for a trip to New York, object being to complete the program of the Standard Film Exchanges of Albany and Buffalo for the season of 1933-34. "This part of the year's work is always a hard task," say Jay Bee, "for it represents important commitments and great responsibilities. However, with those many years of experience in back, we should be able to size up situations properly, and recent history shows we are picking our programs better with each successive year. From the viewpoint of quality, the coming season should represent our crowning year."

FIRST DIVISION, meanwhile, concentrates some of its specials. "Dassan" is available for immediate dating while the company is preparing a great lineup for the new season. "I Have Lived" is the first of the Chesterfields on the new program and has Alan Dinehart and Anita Page heading the cast. All the FD division staff is on its toes to make '33-'34 a banner season.

TED O'SHEA is back from his vacation and looking forward to M-G-M's biggest year. He spent one week at Rangeley Lakes, Maine, at the Lakewood Camps as guest of Captain Coburn,—caught 170 fish, largest being 10 1/2 lb. salmon with a 4 1/2 oz. fly casting rod—"that's his story!" Ted and his wife spent the second week at Old Forge with Tom Joy, former Metro salesman. Harold Beecroft, former M-G-M salesman, now zone manager for General Motors, spent the week-end at the O'Shea chateau. Ralph Maw, M-G-M salesman has been hanging around the maternity hospital for the past month. Charles Harter, M-G-M booker is going to the Thousand Islands. Irving Cohen and Morris Gaby, Strand Theatre, Hornell and Plaza Theatre, Corning, spent the day in town booking. Jack Karp, Cameo Theatre, Syracuse, was

"I Have Lived" Is the First New Chesterfield



Alan Dinehart and Anita Page are featured in the first Chesterfield on the new program, distributed here by First Division.

also "spotted" along Film Row doing a little booking. . . . Emma Loeffler is the new "stenog" at the Buffalo Film Exchange.

A BUFFALO YOUTH was held in connection with an alleged attempt to steal receipts from the safe of Shea's Riviera Theatre, Tonawanda. . . . Harry Slick, assistant conductor, Buffalo Theatre grand orchestra, is back on the job, following his honeymoon. . . . Harry Seed, Warner Brothers, Joe Weinstein, Shea booking department and Lee Lumberg, Warner Bros.' advertising department, were giving the folks a treat along the boardwalk at Crystal Beach last week-end. . . . Kenneth Robinson, manager, Buffalo Paramount exchange, is vacationing. . . . In connection with the exploitation of "College Humor," at the Buffalo, there was a contest in the Times in the form of seeking and awarding prizes for the most "collegiate flivver" in town.

MORRIS ZIMMERMAN has taken over the Majestic, Rochester. . . . Corporation name, Majestic Theatre Company. . . . Falls, Honeoye Falls, will close during June and July. . . . T. G. Norton has closed his Town Hall Theatre, Allegheny. . . . Family Theatre, Attica, which was closed by F. N. Harvey, is reopened by P. Bifarella, and House will manage. . . . Palace, Clifton Springs, reopened by E. G. Williamson. . . . Meco Theatre Corporation now has the Suburban, Binghamton.

DAVE MILLER, Universal manager, with salesman Otto Siegel and Jim Fater, will attend the U convention in Chicago. . . . Sidney Samson, Fox manager, with salesman Emerson Dickman, Bill Rowell, and Marvin Kempner, also L. E. Blumenfeld, booker will make up the Buffalo delegation of Fox for the sales convention at Atlantic City. . . . Ted O'Shea, M-G-M manager will attend their convention at the Book Cadillac Hotel, Detroit. . . . Hippodrome, Buffalo, is changing from a double feature policy to a single. . . . Gerald K. Rudolph, for the last ten years identified with the motion picture industry in New York and Los Angeles, and at one time local branch manager for Fox, has returned to Buffalo to become director of advertising and sales promotion for the Schreiber Brewing Company.

## No Rochester Cuts

Rochester theatre operators have agreed to no further price cuts during the summer, at least, it is understood. Present plan is that all will remain open, although for a time it was expected the Regent would shut for two months.

Some of the smaller neighborhood theatres will close during the hottest weather, but the larger ones will operate all summer. One way of meeting the heat challenge is a combined ad.

**ST. CHARLES**

AN ENTIRE BLOCK ON THE BOARDWALK

• ATLANTIC CITY •

A Smart Hotel in America's Smartest Resort

**ATLANTIC CITY—Healthful—**  
Restful—Affording complete relaxation so welcome after intensive work—Where the St. Charles offers the maximum in hotel comfort and service—Spacious Sun Deck occupying one entire block overlooking Boardwalk and Sea—Ocean view Lounge.

**IDEAL CONVENTION FACILITIES**

**RATES GREATLY REDUCED**

## William Randolph Hearst Speaks On Censorship

(William Randolph Hearst had the following to say in a signed editorial in his Hearst newspaper chain. Because it speaks of censorship, THE NEW YORK STATE EXHIBITOR feels it may be of interest to exhibitors of this territory.)

If parents want to take their children to a moving picture they should make inquiry beforehand as to whether the picture is suitable for children.

In some cities like Chicago the censors themselves designate certain pictures as fit for children and others as fit only for adults.

But it is undoubtedly better for parents to take the trouble to make their own decisions on such matters and surely to consider carefully the character of the pictures they want their children to see.

However, apart from the vital question of what the child should see, there is the equally vital question of what the adult should see and should properly enjoy and encourage.

Sad to say, there has been a certain definite degeneracy in the stage of late years.

And apparently there has been a corresponding degeneracy in literature.

There is a tendency for this degeneracy to affect moving pictures, but apparently moving pictures have been kept in the main on a higher plane of morals than the stage or the average book of fiction.

Perhaps this has been due to censorship, although it must be confessed that censorship as a rule has not been particularly conscientious or intelligent.

It operates generally by rule and routine on the one hand, or by personal prejudice on the other, and varies to such a degree in different States that moving picture producers hardly know what to do to satisfy the contradictory requirements of the censors; consequently producers are disposed very largely to make their pictures regardless of the censors and let the censors of each State mutilate the productions as their fancy dictates.

The censorship would be much more effective for good if it were unified or at least harmonized—if there were perhaps Federal censorship or at least an agreement among the censor boards of the different States as to what was permissible in pictures and what objectionable.

There must be a recognition of the obvious fact that a certain character of sex pictures and crime pictures are demoralizing, even if these pictures fail to violate the details of rules and proscriptions made by the censor boards.

A spirit of vulgarity or lewdness or licentiousness is sometimes much more demoralizing than an objectionable phrase or incident.

The censors eliminate vigorously improper phrases and incidents and frequently many that are of little or no impropriety, but seldom take into consideration a pervading spirit of lewdness or vulgarity.

What is required in the situation is not more censorship but more intelligent censorship, more thoughtful and judicious censorship, and in many cases more liberal censorship.

Such more intelligent censorship would have a great amount of co-operation from the producers, who are discouraged from co-operation at present by the unjustifiable and sometimes inexplicable performances of some of the censorship boards.

The screen should be saved from the degeneracy of the stage and of modern literature, because as an indisputable fact the screen is much more of an educational factor than either literature or the stage drama.

In the first place, it is, to a certain degree, patronized by every class and stratum of society and by individuals of every age.

In the second place, it permeates the whole nation, invading the smallest towns and appealing to the public in those small communities that hitherto knew nothing of the theatre.

The screen must be regarded in the main as an educating and liberalizing influence; demoralizing factors must be excluded from it carefully but intelligently.

The maintenance of the screen as an uplifting rather than a debasing, influence should be undertaken entirely regardless of the fact that the screen may not now be regarded mainly as entertainment for children.

There is obviously no reason why adults should be demoralized.

In fact, as far as consistent with interest and entertainment, the enormous educational value of the screen should be employed to improve the taste and culture and moral standard of the adult.

There should be in the screen some of the sense of obligation to society that exists in the press.

It should be one of the objects of the producers of high-class moving pictures to employ the enormous influence of the screen for purposes beneficial to the community.

The argument is often heard that vulgar pictures and lewd pictures are made because the public demands them.

This is not a good excuse, not even a good apology.

There may be an element of the public which patronizes prurience and vulgarity, but the screen should appeal to the better element of the public and endeavor by the constant presentation of pictures of high quality and character and equally high entertainment value to educate the lower element of the public out of its debased tastes. This is the important contribution the screen may make to moral and cultural progress.

## Incorporations

Faith Pictures Corporation of Manhattan. To deal in the motion picture business. Benan Amusement Corporation of Manhattan. To deal in motion pictures, theatricals, etc.

D. and S. Amusement Corporation of Queens. To deal in the motion picture business. Inter-Americas Film Corporation of Manhattan. To deal in the motion picture business.

# Allied Not Participating in any Industry Conferences on Code

## Body Won't Take Part with M. P. T. O. A. Representatives, Hays Organization and Others — Industry Meetings Continue

Allied States Association is not taking part in any conferences on the industry control code with the M. P. T. O. A. representatives, Hays body, producers and distributors.

So much was evident following failure of Allied folks to participate in meetings held recently, to be followed by others this week.

Allied is expected to continue its fight for federal regulation along lines already suggested.

### Heard In

# A L B A N Y

Wilbur Grant and  
Miss Endries Engaged

By Bill

JUST BEFORE WILBUR GRANT, Warner booker, left Albany to assume a like post in the Warner Philadelphia exchange, he announced his engagement to Miss Marion Endries of the Warner Albany exchange. . . .

## Kuykendahl Asks Exhib Assistance

I viewed with a great deal of satisfaction the enactment into a law of President Roosevelt's Industry Control Bill. Those who are sincerely interested in the fair and legitimate improvement of the motion picture industry realize fully the influence for good this bill will have upon our industry by nature of its regulatory intent.

We of the motion picture industry must immediately open our hearts and our minds in a fair attitude toward each other from the exhibitor end to the producer end. The so-called industry code is a very vital and necessary method of bringing about a fair and square understanding among those in all phases of the industry. Unless all of us get together open mindedly and in a spirit of give and take to work this code out among ourselves, the government will surely do it for us. I cannot in my wildest imagination conceive of any individual, or number of people, who know the mechanics of the motion picture industry, who would be willing for the government to write this code for us, because they understand nothing, practically, about the actual mechanics of operation and would necessarily include in the code things that would be most obnoxious. This would particularly apply to the little independent exhibitors who are so much in the minority and unless those so-called small independents participate with the industry as a whole, in the writing of the code, surely they cannot expect any consideration afterward.

You may rest assured that the producing end of this industry, through its well organized forces, of which you know all about, are busily engaged in writing their code. They are well organized and have an understanding among themselves. There is no reason for the theatre interests not to get together also in the same manner and in writing their code protect themselves against any inequalities or discriminations against them by the producers. Independent theatre owners sitting out by themselves are going to find themselves in a most deplorable condition when the industry code is completely worked out and accepted by the government.

Surely the theatre owners are not going to do this. Now is the time for the real men and women of this industry to get together across a common table inspired by the spirit of give and take and above all fairness, and work out a code which may be presented to the government as a document so manifestly fair that they will accept it. It is the only way that we can hope to be equally recognized with the producers. It is the only way, as I see it, that we can force the producers to treat with us fairly and squarely on the fundamentals that regulate our buying, protection, zoning, etc.

Finally, are you, as an exhibitor, going to line up with the vast majority of other exhibitors by lending your advice and experience, together with others, in making of the industry code the constructive, beneficial thing it should be to the exhibitors of America?

The Motion Picture Theatre Owners of America invite you and everyone interested in the industry to co-operate with them along the lines above mentioned.

(Signed) ED KUYKENDAHL, President, M. P. T. O. A.

## Little Fellows Protected

The belief is general that the little fellows will be amply protected when industry codes are formulated.

At first there was opposition to industry regulation because of a monopoly threat but succeeding events indicate that the little fellow will be well taken care of and the big fellow supervised so that he can't be too grasping.

week at Warner's Strand, Albany, thus matching the record of "42nd Street." . . . Chris Buckley turned over the stage of his Harmanus Bleecker Hall on Saturday afternoon and night, June 17, for a half hour, to the M-G-M movie tests, made in a contest tie-up with the Albany Times-Union (Hearst paper) and the M-G-M talking picture traveling studio. Now that Ralph Pielow, M-G-M exchange manager in Albany, and Mrs. Pielow, have returned from their vacation in Canada and Nova Scotia, the golf tournament between Ralph and Nat Sauber, Universal exchange manager, has been renewed on Saturday afternoons.

RKO GRAND (subsequent run house), Albany, cancelled pictures for one day, June 25, to show the radio play, "Moonlight and Honeysuckle." . . . Harry Schlinker is now publicity man for the RKO theatres in Albany, Troy and Schenectady. . . . Lew Golding, manager, RKO Palace, is grabbing off newspaper space and radio time for movie stars playing his theatre.

CHRIS BUCKLEY has gone to double features again at his Leland Theatre to combat the rivalry from the Warner Ritz in the next block. . . . Film Row will be more or less deserted the rest of June, what with conventions requiring the presence of exchange managers and bookers.

EMPLOYEES OF WARNER BROTHERS' theatres in Albany and Troy and of the Warner Albany exchange, gave a farewell dinner to Wilbur Grant, booker, June 9. . . . Grant has been transferred to the Philadelphia exchange as booker. . . . Benny Darrow, M-G-M exploitation manager, combined business and pleasure on the tour of the M-G-M talking picture traveling studio in the Albany district. . . . Mrs. Darrow came on from their home in Cleveland and spent the vacation touring New York state towns with Benny and the studio. . . . Warner Brothers opened "Gold Diggers of 1933" with a special midnight show, June 14. . . . Mayor John Boyd Thacher, of Albany, presided at the official opening of the cooling system at RKO Palace Theatre, Albany, at the request of Manager Lou Golding.

## Hempstead Beer Garden

Hempstead, L. I., gets a combined shorts-beer garden open air proposition when the Cabana Amusement Corporation, Rice and Sintic, open the Cabana the end of this month.

Beer, refreshments, etc., will be sold while shorts are unveiled. Product situation makes features a difficult proposition.

**Conventions**

Convention list now shapes up something like this:

Columbia, Atlantic City, date not yet set; Fox-Educational, Atlantic City, June 29-July 1; Metro (eastern), Detroit, June 25-6; Monogram (divisional), New York, July 8; Paramount (eastern), New York, June 26-27; Radio (eastern), New York, June 26-28; United Artists (Chicago), July 17; Universal (eastern), Chicago, June 29-July 1; Warners, not yet set.

**Heard In**

**E L I Z A B E T H**  
Plenty of Bathing  
Suit Contests

HEAVY RAINS flooded Ritz cellar. . . . John Bechtle, Ritz electrician, has purchased a new automobile. . . . Seven boys were arrested as they broke their way into Regent, disrupting performance. . . . Marriage was performed on stage of Regent, June 10. . . . Liberty is promoting vacation contest.

**NUNS OF PLAINFIELD** and surrounding territory were entertained at private preview of "The White Sister" at Strand. . . . Golie Hagin, Ritz stageworker, came within an ace of making a hole in one. . . . Bathing suit revue is held evenings on stage of Paramount, Plainfield. . . . Hotel Ludy, Atlantic City, arranged to receive Sunshine winners of preliminary finals, as guests of the hostelry. . . . Plainfield's first community wedding was held the other night on the Strand stage. . . . Employees donated services when Elizabeth Junior Police Corps held benefit at Liberty. . . . Roslyn, Roselle, has gone non-union, following labor difficulties. . . . Henry Barron, former Ritz trombonist, has caught on with a Westfield concert troupe for the summer. . . . John Martinson, Ritz props, took his first aeroplane journey. . . . Oxford, Plainfield, has diminished vaudeville from three days to one day weekly. . . . "Doc" Sergeant, stagehand, got day's work at Ritz when electrician participated in State Elks' parade.

**Heard In**

**P A S S A I C**  
No Free Bus  
Rides In Pompton

*By Eye-Ess*

THAT MACHINE GUN MURDER of two racketeers in front of the New Montauk Theatre (Warner Bros.) provided additional and unscheduled sound effects for the showing of "The Eagle and The Hawk." . . . Unsuspecting audience thought it all part of the show. . . . Lyndhurst police prevented a "smoker" by trailing alleged operators from headquarters in the Lyric Theatre Building, Hackensack, to a Lyndhurst hall. . . . Ownership of Lyndhurst's two theatres has changed. . . . Ritz (RKO) has been taken over by the Colonial Enterprise Co., N. Y. (Bratter and Pollack and Haring and Blumenthal). . . . Lyndhurst (Amco Amusement) has been sold to undisclosed interests. . . . Samuel Braverman has been retained as manager of the

**"Cocktail Hour" Is from Columbia**



Bebé Daniels and Randolph Scott are seen in the society show, now current.

**Heard In**

**P A T E R S O N**  
They All Write  
From Vacations

*By Jim*

PETER ADAMS, owner, United States and other theatres, writes from Athens. . . . Horse enthusiasts at Tuxedo, New York, presented the film of the last grand national at Aintree, England. . . . Samuel Ettelson, manager, Butler Theatre, was fined \$25 for keeping open on Sundays. . . . Ettelson declares he intends to keep on keeping open. . . . This is the second fine levied against him. . . . Frank Hall, manager, Fabian, is already laying plans for the fish he intends to catch on his vacation. . . . V. F. W. members were guests of J. Edward Helwig, himself a war veteran, at a showing of "The Big Drive."

Ritz. . . . Adam Geiger, 15-year-old Clifton High School boy, won Ford coupe in national safety contest at New Montauk.

**PUBLIC UTILITY COMMISSION** has ruled against bus line that carried passengers to Colonial Theatre, Pompton, despite owners' plea that no fare was charged riders. . . . Colonial is owned by Harold Blumenthal and Richard Ettelson, Passaic. . . . Ritz, Garfield (Ettelson and Blumenthal), is giving away glassware to the ladies.

MARK SILVER, Rex (Gottesman), East Rutherford, won't stand for rowdiness in his house. . . . Gang that raised row other night landed in Police Court.

WARNER THEATRE, Ridgewood, N. J., celebrated its first anniversary. . . . Frank Costa, manager, issued a letter of thanks to his patrons. . . . Cooling system after a little discomfort now works perfectly and is a big asset to the theatre. . . . A movement is on foot to open the Ridgewood Playhouse, closed when the Warner was opened to the public.

ROSLYN THEATRE BUILDING at Roselle, N. J., has been leased for ten years to the Rose Theatre, Inc. . . . Theatre contains 1200 seats. . . . All-Irish programs inaugurated at the Little Theatre, Newark, N. J., were so successful that there is a movement on foot to present the same feature in Paterson. Joseph Lefkowitz, manager, Regent, writes from California.

**American Display Busy**

Officials of the American Display Corporation, producers of standardized lobby displays, report a consistent increase in business. Plant at 475 Tenth Avenue is operating on an overtime basis. Among the new contracts for de luxe service are: Paramount Theatre, Peekskill, and Paramount Theatre, Dobbs Ferry, where the plan work was done in co-operation with the manager, D. J. Shepherd.

Warner New Jersey division continues to realize flexibility by the addition of the Roosevelt and Ritz theatres.

For the Loew's Metropolitan houses, special art displays were produced for their campaign on: "Central Airport" and "The White Sister." In addition, the Ochs circuit signalized the opening of its new Midtown theatre by covering the vicinity of the new house with a twelve-color display done in ADC's multi-color process.

**"Tomorrow at Seven" Is from Radio**



Chester Morris and Vivienne Osborne may be seen in this thrill hit.

### Poster Code, Too

A code for poster and accessories people is expected in the local territory.

Similar organizations have been formulated in other parts. The poster field needs regulating, too, apparently.

### Heard In

## BINGHAMTON

No Carnies In  
Section This Year

By Chap

CARNIVALS, traveling tent shows and out-of-door entertainment of that nature will not be tolerated in Binghamton. . . . And so the motion picture exhibitors in this section have reason to be glad. . . . Traveling shows of the "Summer" nature were also banned in Town of Dickinson, Endicott, Johnson City, Town of Vestal and Town of Union. . . . City Manager Charles A. Harrell, Binghamton, in a report to the committee on public safety declared that the movies are responsible for the quick promotion of radio-prowl cars for the police departments and is urging the city to so equip its cars.

CAPITOL THEATRE is planning its "Kiddie" Review working in conjunction with a Binghamton department store. . . . "I Cover the Waterfront" went over big. . . . Newark Valley, a tiny village near here, which voted out Sunday movies now faces a special election to permit Sunday baseball. . . . George "Lyric Theatre" King did a fine business with the showing of the Schmeling-Baer fight pictures. . . . Binghamton exhibitors claim that night baseball doesn't hurt their box office.

### Quittner Appeal Soon

Appeal in the Edward Quittner suit is expected shortly.

Plaintiff had sued distributors on monopoly charge, with decision going against him. He will appeal in the Circuit Court of Appeals, through Attorney Arthur Graham Butler.

### De Forest Scores

DeForest engineers have modernized for the F. H. Durkee circuit, Baltimore, four year old DeForest equipments with new wide range apparatus in their Waverly and Edgewood Theatres. The results have been so satisfactory that they have given DeForest orders for installations in the following twelve theatres for wide range equipments, which installations have recently been completed: Forest Theatre, Boulevard Theatre, State Theatre, Belnord Theatre, Patterson Theatre, Grand Theatre, McHenry Theatre, Pacy Garden Theatre, Arcade Theatre, all in Baltimore; Circle Theatre, Annapolis; State Theatre, Havre DeGrace; Riant Theatre, Conshohocken.

Due to the satisfactory installations in the above theatres, DeForest received orders for wide range equipments in the Ritz, Palace, Regent, Vilma, Baltimore; and the Strand Theatre, Dundalk, Md.

## RKO Has a Trio of Diversified Features



Bill Boyd in "Emergency Call"; Charles Ruggles in "Melody Cruise" and Irene Dunne in "The Silver Cord" are current.

### Says Freuler

Agreements that stunt the ability of the exhibitor as a showman should immediately be discontinued, in the opinion of John R. Freuler, president of Monarch productions. Independent exhibitors, as a body, can and should present a solid front in determining policies wherein lies their better judgment, despite pressure brought to bear from interests, however powerful.

### Monogram Meets

Monogram Pictures will hold a series of nation-wide regional sales meetings.

First of the meetings will be held in New York City, July 8 and 9, at which the managers, salesmen and bookers from the following branches will be present: New York, Philadelphia, Albany, Boston, Buffalo, Cleveland, Washington, Pittsburgh, Cincinnati.

Eddie Golden, sales head, will preside at all of the meetings, the purpose of which is to set the complete sales policy for the year, co-ordinating the technic of merchandising and sales for the 37 different branches into national unity for Monogram.

### Pollard Producing

"Bud" Pollard Productions is producing and distributing series of twelve exploitation features for the new season. First two features are now completed.

Salesmanager of the "Bud" Pollard Productions organizations is John Weinstein.

First show is now at the Cameo Theatre.

### Schlanger Back

Ted Schlanger, Warner booking and buying exec, hopped back to the big town after a jaunt to Chicago.

### Say Re-Issue

In Kansas City, according to M. P. Daily, protests from patrons came when a re-issue was not billed as that, but, apparently, as a new feature.

It would be well to bear this in mind as the term re-issue is not any reflection on quality but rather a protection for good will and patrons.

## "The Life of Jimmy Dolan" Deserves a Hand



Doug Fairbanks, Jr., Shirley Grey, Loretta Young, Aline MacMahon and Guy Kibbee are featured in the Warner show.

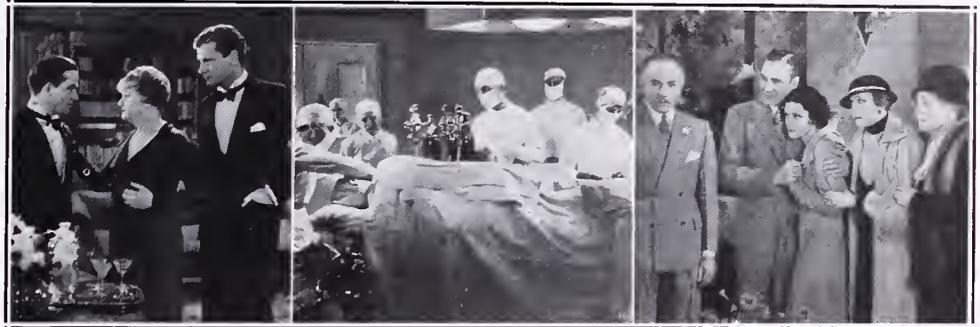
**On Codes**

In line with the code making conferences being held in the motion picture business, a note on a comment by the head of a group formulating a similar code for another industry is interesting.

Former Judge George McCorkle, of Washington, member of the Federal Trade Commission, presiding at a conference of 300 cleaners and dyers in Philadelphia, declared in his opening address that:

"Business had better begin now to engage in fair competition. If it does not, the government will make somebody do it for industry. Elimination of unfair competition is for the public interest."

**Radio Offers Some Hits**



Scenes from "The Silver Cord," "Emergency Hospital," and "Melody Cruise" are seen.

**Heard In**

**SYRACUSE**

Fitzer May Add Melva Theatre

SYRACUSE had an unscheduled Old Home Week celebration when Harry J. Brown, only alumnus of Syracuse University to become a Hollywood producer, broke his Europe-to-Hollywood trip with a three-day stopover. . . . Between reminiscences, Brown (1) denied that he had invested in a French play for talkie production, (2) said London showshops had only one play—"The Lake"—with New York and Hollywood possibilities, (3) revealed that Charles R. Rogers Productions would add to the so-called "Cavalcade" roster with a saga of New York in which the leading characters will be a political power, a song writer and a newspaper publisher, all taken from life.

MORRIS FITZER, having successfully rejuvenated the Arcadia, south side neighborhood house, is seeking new fields to reclaim. . . . Favored is the Melva, darkened opposition to the Palace in the Eastwood sector. . . . Mitchell Fitzer is associated with his brother in the neighborhood ventures. . . . Two weeks closing notice is up at the Paramount, but whether it's protective or related to pending deals with the Schine interests and RKO is undisclosed. . . . Usually well advised Rialto gossips are confident that the house will go to the Schines, now represented here by the Eckel.

CHARLES WILKES, chief inspector of public assemblies, theatrical censor, head of the arson squad and Rialto liaison officer, has

**30-60 Days**

It is not expected that any industry code will be ready much before 30-60 days, at which time the government is expected to be ready to receive industry programs.

There are 4000 different industries in the country, but all may not formulate codes.

It is not thought likely that the industry code will be ready for the selling season.

still another duty these days. . . . Charlie, as Mayor Marvin's booking agent, is contacting circuit chiefs and radio moguls to obtain talent for the municipal whoopee party the Republican administration will toss the taxpayers in Thornden Park next month. . . . Victor W. Frank, formerly manager Empire and Ritz, is doing special exploitation for "Whoopee" and "King of Jazz" revivals at the Eckel. . . . William J. Tubbert, RKO city manager, is looking over Broadway. . . . "Bud" Freeman is in the saddle locally in his absence.

JACOB BLOSS, young executive of the City Bank office of the First Trust and Deposit Company, is the new president of The Herald Cinema Critics' Club, succeeding Mrs. Ella R. Jost. . . . The Tri-C formally closed the club year with a dinner dance at Drumlins; Syracuse exhibitors were invited guests.

**Heard In**

**ROCHESTER**

Raives Operates Two Inde Houses

By Eeatch

HAROLD RAIVES, former manager, Regent, is now operating the Temple, Fairport, and the Rialto, East Rochester. . . . He was a theatre owner before joining Publix. . . . Better Films Council which has operated two years in friendly relations with theatre men re-elects Mrs. Hugh A. Smith as president.

TRUMAN BRIZEE, former house manager of the Capitol, quits theatre business to

**Utica Non-Suit**

In a conversation action brought by the 201 Bleecker Street Corporation, operators of the Colonial Theatre, Utica, against Henry Frieder, Hudson, president of the Mohawk Valley Theatre Corporation, lessees of the house, Justice W. F. Dowling in Supreme Court, Utica, granted a non-suit.

A default judgment was to be taken against the Mohawk Valley concern because, named as a co-defendant, it failed to appear in the action. The suit involved a claim of \$500 for equipment alleged to have been removed from the theatre when the Hudson company discontinued operation of the Colonial.

**Two Serials Ready**

Following is the cast of the first two Mascot Serials: "The Three Musketeers," based on Alexandre Dumas' famous masterpiece, and modernized in a great Foreign Legion story, with John Wayne, Ruth Hall, Jack Mulhall, Noah Beery, Jr., Raymond Hatton, Francis X. Bushman, Jr., and other important players.

Second Mascot Serial is the famous "Kit Carson," with the following cast: Johnny Mack Brown, Betsy King Ross, Noah Beery, Jr., Dewitt C. Jennings, William Farnum, Tully Marshall and others.

Serials are being distributed by Standard in Albany and Buffalo.

merchandise new window cleaning preparation. . . . Strand continues occasional three-feature policy to make the yokels talk. . . . Hughie Barrett, former theatre orchestra leader, takes bride in Syracuse.

**"Private Detective 62" Thrills**



William Powell and Margaret Lindsay may be seen in the Warner show.

# BETTER MANAGEMENT

*A Review of How Showmen are Selling Their Pictures*

## "Gold Diggers" Whams Thru with Big Boost

Warner Bros. put on a terrific campaign for the New York engagement of "Gold Diggers of 1933" at the Strand.

Starting from the theatre, where the front was in all gold foil background, against which were set full size colored standees, giant lobby sets, blow-ups of the stars and beauties in the picture, together with hundreds of stills showing the spectacular scenes, and the gorgeous costumes of the girls, the entire Warner campaign was one which made New York completely "Gold Diggers" conscious. Atop of the marquee, was an animated figure of one of the "Gold Diggers" girls, seven and one-half feet high, playing a violin. The girl, the violin and bow, were outlined in gold and green neon.

Opening night saw the release of 5000 inflated gold balloons, from the top of a truck. These balloons were released by Ruby Keeler, one of the stars in the picture.

Opening day, 50 girls dressed in "Gold Diggers" costumes, and sashes announcing the picture and theatre, skated up and down the principal streets. A sound truck thoroughly bannered, carrying exploitation records and song hits from the picture, covered the streets of New York.

Another tie-up for the picture was effected with the Postal Telegraph Company using 1,000,000 Gold Diggers inserts in every telegram delivered within the next two weeks, in Greater New York.

Another tie-up that landed pictures of Joan Blondell with strong plugs for the picture in 65,000 Postal windows in New York and throughout the United States, was effected with the Florist Telegraph Delivery.

Thousands of gold coins, the size of a twenty dollar gold piece, carrying "Gold Diggers" advertising copy and thousands more of chocolates, made up of gold pieces with the picture's message, were distributed throughout New York.

## Mickey Mouse Makes Another Tieup



Latest licensee in Walt Disney's Mickey Mouse commercial tie-ups is the Ingersoll watch, that company having brought out a varied group of watches and clocks named for United Artists' funny little screen hero. Macy's Department Store, New York City, has been devoting one of its most prominent windows to a display of the time-pieces, with Mickey, himself, occupying the position of honor in the center of the exhibit.

## G. C. T. "Gold Diggers"

Warner Bros.' advertising and publicity department pulled off a grand piece of publicity work for "Gold Diggers" at Grand Central Station. Twenty-four frames, scattered along the Grand Central Rotunda, the corridors and where the incoming trains enter, carry one sheet size colored blow-up stills of the stars and some of the beauties in their musical special with announcement copy. Each of these frames mounted on the wall, well lighted, flashes a new picture every 15 seconds, showing another star of "Gold Diggers."

## Baldy Contest

Paramount, Peekskill, presented "Baldheads on Parade" before an amused audience. Peekskill's baldest men were given prizes.

## Passes for Errors

Each day the Peekskill *Star* prints a short chapter of a story of outdoor life in which a number of words are misspelled and errors in punctuation made. Juniors in the schools are encouraged to enumerate the errors, and those finding the greatest number are rewarded with passes to the Peekskill Theatre.

## Wide Range Up

The first three hundred Wide Range installations made by W. E. in the United States were done on a price basis that barely covered the actual cost of installation.

To provide W. E. with a fair margin of profit, Wide Range equipment prices were advanced approximately twenty per cent as of June 7.

All quotations written or supplied to any exhibitor or exhibitor chain prior to June 7 are hereby declared void.

## "Heroes for Sale" Is Topical



Richard Barthelmess, Loretta Young and a generous cast are seen in the Warner hit.

## ST. CHARLES

AN ENTIRE BLOCK ON THE BOARDWALK  
• ATLANTIC CITY •

*A Smart Hotel in America's Smartest Resort*

ATLANTIC CITY—Healthful—Restful—Affording complete relaxation so welcome after intensive work—Where the St. Charles offers the maximum in hotel comfort and service—Spacious Sun Deck occupying one entire block overlooking Boardwalk and Sea—Ocean view Lounge.

IDEAL CONVENTION FACILITIES  
RATES GREATLY REDUCED

Heard In

**NEWBURGH**  
Academy Closes and  
Box Is Pulled

POUGHKEEPSIE THEATRE EMPLOYEE "dared" by companions to pull a fire alarm box, did so, and got a reprimand. . . . Academy, Newburgh, John A. Hartung manager, has closed for the summer. . . . Some of the employes are being taken care of in other Publix house, the Broadway. . . . High school benefit was given by the Oakland, Warwick.

A HOUSE MANAGER who goes in strongly for paid publicity asks what some managers who advertise but little can expect when advertisements of all sorts of summer resorts appearing on the same pages of newspapers with theatrical ads are played up in larger space and type. . . . Cameo, Highland, played benefit show. . . . Broadway, Kingston, presented an elaborate revue. . . . Rockland County houses operating are the Granada, Pearl River; Broadway, Haverstraw; Valley, Spring Valley; Lafayette, Suffern; and Rockland, Nyack.

ORGANIZATION is reported negotiating for next season's lease of the State, Newburgh, 1,650 seats. . . . Paramount and State, Middletown, making a drive for matinee patronage. . . . Broadway, Nyack, staged Rockland County crippled children's benefit by Haverstraw Elks and Rotary Club. . . . Playhouse, Hudson, distributes gold Saturday nights.

VILLAGE BOARD OF VALATIE has sold the Opera House to Harry C. McNamara, who it is reported, will inaugurate movies. . . . Building has been used as a village hall for years. . . . To spur early attendance, State, Middletown, offers a bargain admission until 7. . . . Cameo, Newburgh, installing new cooling system.

Playhouse, Hudson, staged a kiddies' revue, with Dorothy Louise, 6, doing trapeze work.

**Metro Uses Everything**



Here's how vacant space at the Astor Theatre, New York, was put to advantage while that house was closed for a few weeks.

**"Samarang" Rings the Bell**



And United Artists is distributing this Zeidman production of life in another part of the world.

**Hartley Groin Hits the Nail**

Very few exhibitors can write advertising, and even fewer are able to write advertising during the warm season when, perhaps, it is most necessary that advertising be written. In other words, many theatre operators who have installed cooling systems, or who have turned on electric fans in their lobbies, would like to let the public know about the comfort that their houses offer, but are unable to because the heat affects the mechanism of their minds.

It is for the benefit of these persons that this department's exploitation ace, J. Hartley Groin, has worked out a number of hot weather ideas, designed to acquaint the public in various unusual ways with the fact that real comfort may be had inside a movie house.

"Twenty Degrees Cooler Inside" is an old slogan and doesn't mean anything any more. Instead of this, Groin suggests the following very effective layout:

**NABORHOOD BUTCHERS ARE INVITED TO  
KEEP THEIR MEATS FRESH IN OUR  
AIR COOLED LOBBY**

**WE DO NOT INSURE THE LIVES OF OUR PATRONS  
AGAINST FROSTBITE, CHILBLAINS OR PNEUMONIA**

**Allied Statement on the Control Bill**

(The following statement was issued recently by Allied States Association regarding industry conferences on the proposed control code.)

The Allied Board after hearing the report of the Committee which attended the industry conference yesterday was unanimously of the opinion that the problems presented by the National Industry Recovery Act are of such far-reaching importance and impinge so directly on the interests of the theatre owners that the rank and file should be consulted through the regional associations before any definite steps are taken.

Another reason for approaching the subject carefully is the very grave doubt which exists as to whether the Act has any application to theatre operation. This doubt is engendered by the fact that the enforcement provisions are expressly limited to transactions "in or affecting interstate commerce."

There is also involved a choice of procedure on which the theatre owners should be heard. The Act gives the exhibitors the right to oppose any unfair provisions which may be proposed by the producers as well as the right to appeal to the President for relief from existing abuses. Conceivably some exhibitors may hold the view that participation by Allied in the drafting of an industry code would have the effect to prejudice the theatre owners in case they decide, or it becomes necessary, to invoke other provisions of the Act.

The Allied directors do not feel that they or any other exhibitor leaders are authorized to enter into negotiations which might have the effect to commit the theatre owners to the observance of a schedule of wages and working hours in the absence of authoritative administrative interpretations of the Act and without first ascertaining the ideas and necessities of those who will be affected thereby.

However, the Board is strongly of the opinion that the theatre owners, as consumers, have a deep interest in and definite rights regarding any code which the motion picture producers and distributors may submit. Allied has made many proposals to the other branches of the industry with reference to the fair practices which they think should prevail. The opinion was expressed that if the producers would now put into effect the reforms agreed to at the Trade Practice Conference, the Five-Five-Five Conference, and the meetings last winter with Mr. Kent, great progress would be made towards placing the industry on a basis of fair competition.

Pending the outcome of the regional conferences and the further action of the Board, President Ritter and General Counsel Myers have been authorized to keep in touch with the situation and to act in any emergency so as to protect the interest of the theatre owners.

### Exclusive Uncertainty

Although Wilmington is said to be one of the cities in which M-G-M would abandon their exclusive run policy advertisements, not only on the Parkway screen and in the newspapers, but on the theatre front, continued to flaunt the policy slogan.

Wilmington was one of the few cities in the country in which independents and other chains were entirely eliminated from M-G-M pictures.

### For "Gold Diggers"

"Gold Diggers" went over like a house afire in Buffalo at the Hippodrome. City and countryside was plastered with 24 sheets and 8 sheets. There was a big parade on opening day and an exciting ballyhoo in front of the Hippodrome at noon, with Roy Bolger, and the David Bines girls from the Buffalo taking part. American Legion, Martha Washington Drum Corps, bicycle girls, roller skating girls, cars, floats, etc., galore, were in line in the parade, which brought thousands to Main Street opening night. There was a classified ad contest in the *Times*.

A flash front on the Hippodrome illuminated by powerful lights at night. Barricades were placed in front of buildings on Main Street with elaborate signs. Plugs were obtained on Radio Stations. Many of the biggest stores in town gave flashy window displays. There were tie-ups on roller skates and bicycles in hardware windows.

Six thousand *Movie News* magazines were distributed in the Shea Community Theatres, and all the Shea Theatres used Advance trailers as well as current screen plugs.

### MGM in Utica

Central New York may send any part of four young women and a boy to Hollywood to become future artists and then again none of them may make the grade. Anyway, the MGM sound camera visited Utica on its tour "in search of talent" to say nothing of the publicity in connection therewith, and before Utica judges of talent it carried away five pictures and voices.

### M. P. T. O. A. Public Relations

The M. P. T. O. A. is sponsoring a new idea in public relations.

Ed Kuykendahl, president, is in favor of working with organizations throughout the country in order to help the movies along.

### Silhouettes Click

Many houses in the territory have been using silhouettes in a tieup with local newspapers. House pays for silhouette and gives passes to those guessing who's who. Paper usually gives display a good spot.

### Beer Garden Opposish

Beer gardens and beer places are offering serious opposition to theatres in the shore sectors.

Seems as if the folks would just as soon sip beer as see movies.

Perhaps a combination of the two is in order.

### "Cocktail Hour" Is from Columbia



Randolph Scott and Bebe Daniels are seen in the Columbia society picture.

### Paramount Staff Restored

Paramount has restored its exploitation staff. Organization intends to use the body on the specials it is lining up during the current and new season.

### Family Nights Plugged

Family nights are being plugged by various theatre units.

In many parts of the country, these institutional evenings are getting good co-operation.

### "Samarang" Deserves a Lot of Attention



And United Artists distributes this Zeidman production of nature in the raw.

**WILHELM**  
**THEATRE ARCHITECT**  
**ARMAND CARROLL**  
**ASSOCIATE**  
 1505 RACE STREET PHILADELPHIA  
 designers of more than 100 theatres

# LOOKING AHEAD AT THE PRODUCT

A Service Designed to Give the Exhibitor Each Picture's Analysis Before Playing

By Our Hollywood Correspondent

## "Laughing at Life"—Mascot

Vie McLaglen, Conchita Montenegro, Regis Toomey, William Boyd, Ivan Lebedeff, Frankie Darro, Ruth Hall, Henry B. Walthall, Henry Armetta, Lois Wilson, Noah Beery, Tully Marshall, Guin Williams, J. Farrell MacDonald.

Action tale with a feature cast that tops them all, and likely to please in all spots. For an independent show, it has been produced with a sensible and wise hand, with the result that the release would do credit to any company. The feature names give an exhibitor something to sell, with the result probably good returns.

Estimate: Looks good.

## "Captured"—WB

Leslie Howard, Douglas Fairbanks, Jr., Margaret Lindsay, Paul Lukas, Arthur Hohl, Philip Faverham, Frank Reicher.

Well acted show, with a prison camp for a background. Piece has Doug Fairbanks, Jr., co-starred with Leslie Howard, which should help him a lot, and also has a fine supporting cast. Show holds interest all the way and lends itself to exploitation easily. Without a doubt, it should help young Fairbanks back into the box office circle.

Estimate: Well done.

## "Mary Stevens, M. D."—Warners

Kay Francis, Lyle Talbot, Glenda Farrell, Thelma Todd, George Cooper, Ed Gargan.

Tale of a woman physician who gives all for love and can't get the man she loves. Show has Francis' name but not much else to sell, although the mother love-woman physician angles are quite prominent. All in all, piece shapes up as a programmer that can be made a bit more if the selling points are uncovered.

Estimate: Fair.

## "College Humor"—Para

Bing Crosby, Jack Oakie, Richard Arlen, Mary Carlisle, Mary Kornman, Burns and Allen, Joseph Sauters, Lona Andre.

Combination of a college yarn, a musical and football melodrama and satisfactory entertainment even if there are rough spots. Show has names with which to sell and an atmosphere of comedy that can't miss. Exploiters will make the most of it.

Estimate: Okay.

## "I Loved You Wednesday"—Fox

Warner Baxter, Elissa Landi, Victor Jory, Miriam Jordan.

Trivial number of a cheating husband whose wife always takes him back, a heroine who gives all for love and a hero who understands and is ready to forgive all. The show is rather talkie, has a couple of good sequences, including a Boulder Dam number, but on the whole doesn't get anywhere.

Estimate: Just a movie.

## "Hold Me Tight"—Fox

James Dunn, Sally Eilers, Frank McHugh, June Clyde, Kenneth Thomson, Dorothy Peterson, Noel Francis.

If the audiences can get used to the fact that this is a new Dunn-Eilers and come in, they will be satisfied. Show has plenty of human touches and is the usual D-E sort of film. Department store background makes it all the more down to the masses.

Estimate: Interesting.

## "Voltaire"—Warners

George Arliss, Doris Kenyon, Margaret Lindsay, Theodore Newton, Alan Mowbray, Reginald Owen, David Torrence.

Plenty of quality even if it is a costume piece. If exhibitors get over the idea that Arliss can't draw 'em and get out and sell the show, it ought to do business. Arliss, as Voltaire, caps his Warner screen career and delivers a sizeable and saleable piece of film. The whole picture conveys real entertainment.

Estimate: Worthy.

## "Arizona to Broadway"—Fox

James Dunn, Joan Bennett, Herman Muddin, Sammy Cohen, Theodor Von Eltz, Earle Foze.

Outside of the fact that this presents Jimmie Dunn for the 'nth time this season, the show hasn't any claim to prominence. The picture is a composite of lots of stuff seen before in a lot of other pictures and has no standout bits. Sammy Cohen supplies some comedy and Dunn-Bennett the love interest but most people might think the whole thing just another western.

Estimate: Tail-ender.

## "No Marriage Ties"—Radio

Richard Dix, Elizabeth Allen, Doris Kenyon, Alan Dinchart, Hobart Cavanaugh, David Landau.

Expose of a high pressure ad racket and rather good program material. Dix has a Dix part, and a hand picked cast gives him the best aid possible. Show has domestic angles with which to intrigue, an item that can't be overlooked.

Estimate: Should do.

## "Night and Day"—GB

Jack Hulbert, Ciedy Courtneidge, Francis Lister, Winifred Shottler.

English feature that holds little for American audiences. Subject is handled in such manner that it will be difficult for domestic patrons to become interested.

Estimate: Foreign.

## "Flaming Guns"—U

Tom Mix, Ruth Hall.

Good western with plenty of diversified material in it. Shot gun fans should easily be satisfied with this mixture.

Estimate: Okay, Tom.

## "Song of Songs"—Paramount

Marlene Dietrich, Brian Aherne, Lionel Atwill, Alison Skipworth, Hardie Albright.

Here is the Suderman novel in picture form and it shapes up as strictly adult entertainment. Dietrich, away from the Von Sternberg influence, turns in as nice a performance as she ever has for the American screen, while her leading man, Aherne, is handicapped by an unsympathetic role.

Estimate: Sell Dietrich.

## "Hold Your Man"—MGM

Clark Gable, Jean Harlow, Stuart Erwin, Dorothy Burgess, Barbara Barondess, Muriel Kirkland, Paul Hurst.

The Gable-Harlow combination is back and should repeat most of the success of "Red Dust." Show hits more dramatic phases, but in the long run will please the stenogs, which guarantees box office satisfaction. With the two-name draw, there shouldn't be any trouble.

Estimate: Good.

## "Disgraced"—Para.

Helen Twelvetrees, Bruce Cabot, Adrienne Ames, William Harrigan, Ken Murray.

Familiar, about the girl whose father was a cop and who killed the rich, young man who didn't mean right by her, and a young, poor suitor who did. All in all, it's just another collection of film with a good title that will have difficulty attracting paying customers.

Estimate: Another tail-ender.

## "Called on @ of Darkness"—Col.

Wallace Ford, Barbara Kent, Dickie Moore, J. Farrell MacDonald, Sammy Cohen.

Programmer that is destined to find its major strength in the naves. Baseball show that is interesting but without any main reason to haul patrons from all types. Title is a bit too basebally, too.

Estimate: Fair.

## "Good-bye Again"—Warners

Warren William, Joan Blondell, Genevieve Tobin, Helen Chandler, Ruth Donnelly, Wallace Ford, Hugh Herbert, Hobart Cavanaugh.

Crazy yarn done in a crazy way and apt to become a surprise number. The thing doesn't make too much sense and apparently should prove satisfactory to patrons. If a laugh number is desired, this one will supply it.

Estimate: Funny.

## "Victims of Persecution"—Pollard

Betty Hamilton, Mitchell Harris, Shirley Oliver, Bud Pollard, Juda Bleich.

Topical story for Jewish neighborhoods only, and cashing in on current religious and political trends. Show can be sold in Jewish territories, but can't mean much elsewhere. From production, photography, etc., angles it doesn't rate much, but timeliness will overcome this.

Estimate: Front page.

# WEAK KNEED



*or an alert, constructive force?*

**P**UT yourself in Mr. Theatre Owner's chair! Would *you* rather devote your Trade Reading Hours to ponderous treatises of nation-wide problems and academic studies of appalling trade practices violations in Peoria—or would you rather devote those same T. R. H.'s to a decided, two-fisted attack on your local ills—a pat on the back for a local job well done—all garnished with a flowing, breezy, newsy chatter about the fellows you know and situations with which you are familiar?

Professor Einstein has the world's greatest modern mind, but if you wanted understandable interesting news, you'd rather listen to Lowell Thomas.

Take advantage of Mr. Theatre Owner's T. R. H.'s through the columns of his local Regional.

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## JAY EMANUEL PUBLICATIONS\*

HOME TOWN TRADE PAPERS  
OF 4600 THEATRE OWNERS

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Jun25'33 b.c.

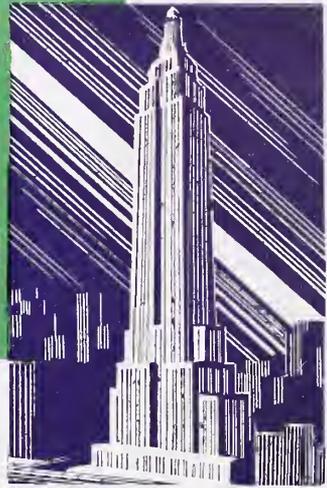
\* *Synonymous*

The  
NEW  
YORK  
STATE

In this  
issue:

Maze of Codes Envelopes Industry

# EXHIBITOR



A Jay Emanuel Publication

Vol. 5—No. 21

NEW YORK, JULY 10, 1933

Price, 15 Cents

# "I HAVE LIVED"

*A Superb Drama  
of Human Emotions!*

● He picked her from the streets,  
but she made her way into his heart.

With **ALAN DINEHART, ANITA PAGE**  
**ALLEN VINCENT, GERTRUDE ASTOR**

*Directed by Richard Thorpe*

A Chesterfield Production



**1<sup>st</sup>**  
..  
**SMASH HIT**  
for  
**1933-34!**

**PERMANENT SECURITY**

with

The World's Leading Independent

**FIRST  
DIVISION  
EXCHANGES, Inc.**

Harry H. Thomas, Pres.

*Why* DID THE BEACHES  
LOOK LIKE THIS?



*Why* DID BROADWAY  
LOOK LIKE THIS?



# *Exploitation* IS THE ANSWER!

A campaign modeled after the Rivoli's will enable YOU to turn the crowds from the hot-weather spots in your town to the box-office of your theatre!

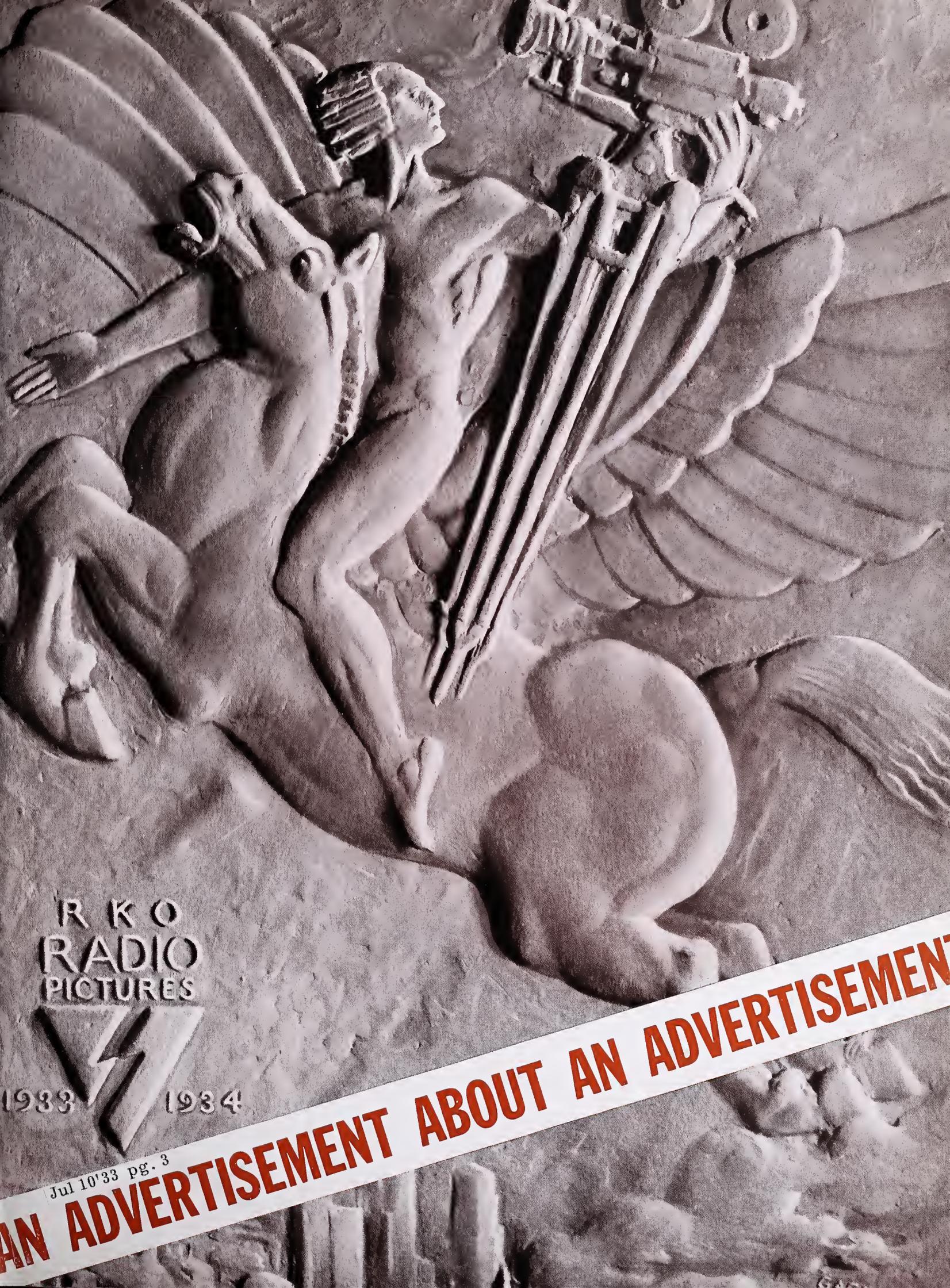
1. Windows everywhere! Three on Fifth Avenue. Black, Starr & Frost, world famous jewelers, Nippon Yusen Kaisha steamship window, Southern Pacific display halts crowds. And more than 100 key spot locations all ballyhoo "Samarang"!
2. Samarang Club. "Permit us to strip to the waist" — that slogan started a furore that crashed the front pages of the New York dailies. Arrests on the beach, petitions to Mayor Frankel of Long Beach, 8,000 Samarang Club members signed in four days — all started as a gag, now seriously becoming a national organization!
3. King Features Syndicate full page feature story on shark-octopus battle appears in 200 coast-to-coast top spot newspapers!
4. Radio air waves plug "Samarang"—Abe Lyman, Rudy Vallee play Samarang Love Song. Director Ward Wing describes exploits over WOR. R. H. Macy's Boys Club endorses picture.
5. Startling 24-sheets blanket city. Vivid 1-sheets plastered all over big circulation subway boards. 50,000 tabloid newspapers attract the natives. Elliot Service plants more than 18,000 shark-octopus photos in merchants' windows.
6. Stunts attract attention. Marathon sitter on marquee arouses curiosity. N. T. G. Paradise beauties stage hot Samarang Dance. Ward Wing lassoes python as reporters cover story. And many other exploitation highlights that kept the crowds flowing steadily into the Rivoli!

Directed by  
**WARD WING**

# SAMARANG

Produced by B. F. ZEIDMAN

RELEASED BY **UNITED ARTISTS**



R K O  
RADIO  
PICTURES



1933

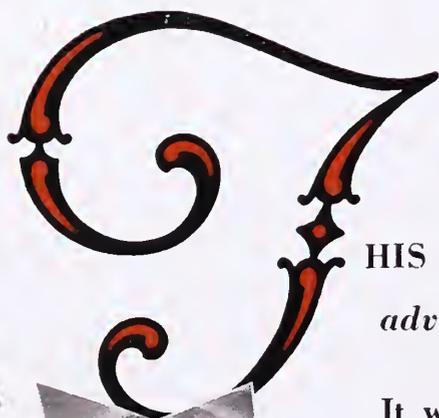
1934

Jul 10 '33 pg. 3

**AN ADVERTISEMENT ABOUT AN ADVERTISEMENT**

# PRODU

... NOT PREDI



N BARRYMORE



ANN HARDING

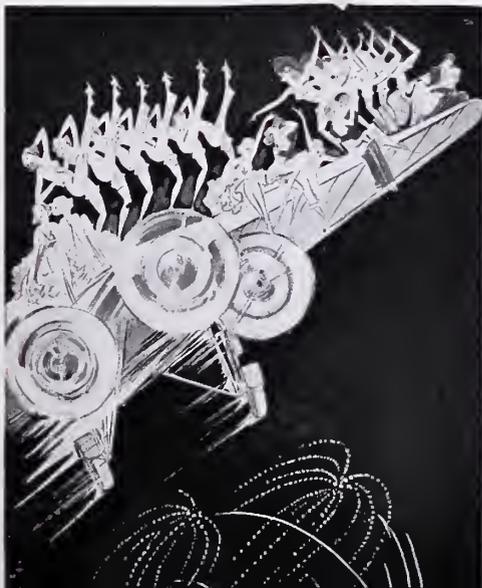
THIS is an advertisement to call your attention to a book *advertising* the RKO-RADIO Program for 1933-34.

It will be handed you by the postman or an RKO-RADIO salesman.

It is important that you get a copy for two reasons.

First, it is the only advance summary of our forthcoming product that you will see before the new season begins and secondly, it is an answer to a frequent question in this industry, "Can motion picture producers ever learn to sell a film in a sincere merchandising manner?"

In this book you will find few superlatives and no figments of the imagination.



# CTIONS

# CTIONS! . . .

*IN THIS BOOK WE TALK ABOUT PRODUCTIONS, NOT PREDICTIONS.*

It seeks to make one important point . . . it is that RKO-RADIO will continue making first rate pictures!

In the season just closing no program was more consistently filled with substantial audience attractions . . . no other producer turned out so many definite box-office hits. The list is long, we will not repeat it here.

But we will repeat that our studio, under the direction of Merian C. Cooper, is committed to a plan to surpass that enviable record in 1933-34.

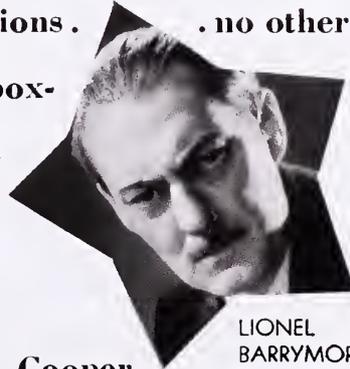
The frequency with which this company turned out successes is proof that they were not accident, but the product of an organization geared to the production of successful shows, with the genius to conceive and the resources to produce with intelligence.



RICHARD DIX  
CONSTANCE BENNETT



"Little Women"—  
dear to the heart of  
every woman



LIONEL BARRYMORE



"Ann Vickers"—This year's  
greatest dramatic property



"One Man's Journey"  
a drama of devotion

KATHARINE HEPBURN

FRANCIS  
LEDERER

# 52 FROM RKO-RADIO 1933...1934

It is upon a record of accomplishment that RKO-RADIO presents in this book an outline of its forthcoming program.

This book intentionally does not attempt to list the title of every picture that RKO-RADIO will produce during the 1933-34 season. You know, and we know, that is not practical.

In a business as kaleidoscopic as this, almost journalistic in its reflection of shifting public tastes and interests,

a producer's course must be laid to grasp every new opportunity, to acquire new books and plays, to sign the new stars that sweep across the theatrical skies.

IRENE  
DUNNE



Francis Lederer, a soul

FRED ASTAIRE  
ADOLPHE  
MENJOU



"Of Human Bondage"  
greatest novel of the  
20th century

DOUGLAS FAIRBANKS, Jr.



Our plans and our resources permit us to grasp these ever rising opportunities . . . because we want these things . . . and so do you

DOLORES DEL RIO



In this book you will find productions not predictions.

LESLIE HOWARD



You will be told about pictures actually made or in production. About books and plays that have been bought and will be produced. About stars and players signed and cast.

The list is too long to talk about here but it includes such notable productions as "ANN VICKERS" by Sinclair Lewis, beyond doubt today's greatest dramatic property with IRENE DUNNE in the most coveted role of the year.



"Ace of Aces"—A woman's heroic battle for a burned-out soul



ZASU  
PITTS

"GREEN MANSIONS", W. H. Hudson's majestic novel of idyllic love with the stars of "Bird of Paradise", DOLORES DEL RIO and JOEL McCREA. FRANK BUCK'S "WILD CARGO", W. Somerset Maugham's "OF HUMAN BONDAGE" with LESLIE HOWARD, Louisa M. Alcott's "LITTLE WOMEN", beloved by every woman of every age with a brilliant cast headed by KATHARINE HEPBURN, who will also be seen with Douglas Fairbanks, Jr. and Adolphe Menjou in "MORNING GLORY", John Barrymore in "FUGITIVE FROM GLORY", LIONEL BARRYMORE in "ONE MAN'S JOURNEY", the new Cooper-Schoedsack romantic sensation "SON OF KONG" and the musical extravaganza staged in the clouds "FLYING DOWN TO RIO" with *Fred Astaire*, and music by Vincent Youmans.

These are but a few. The starring vehicles of CONSTANCE BENNETT, RICHARD DIX,



DOROTHY  
JORDAN



JOAN  
BENNETT



"Fugitive from Glory"—Filmed in  
India, where Lawrence reigned



"Escape to Paradise"—Love  
and danger in the whaling seas



"Wild Cargo" nature saves her greatest thrills for Frank Buck!



ROBT. WOOLSEY



BERT WHEELER



JOEL McCREA



GINGER ROGERS

ANN HARDING, IRENE DUNNE, KATHARINE HEPBURN, FRANCIS LEDERER, JOEL McCREA, DOLORES DEL RIO, DOROTHY JORDAN, WHEELER AND WOOLSEY, BRUCE CABOT and others of our galaxy are equally as impressive to the exhibitor who looks at the new season product with a keenly analytical eye.

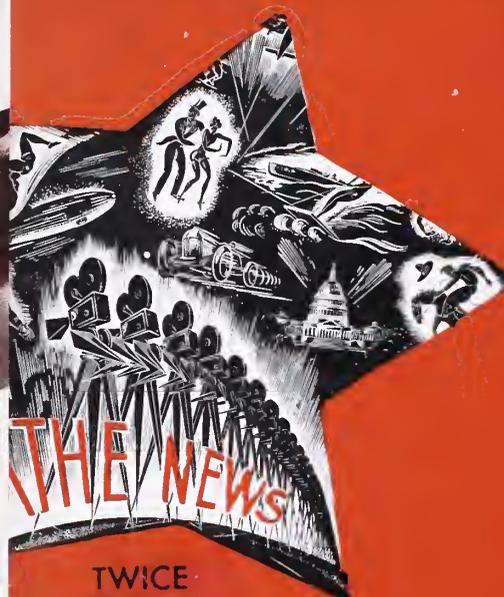
You will find a cross-section representative of a program planned to produce *only outstanding shows for the simple common-sense reason that they are the only ones that are profitable.*



"Son of Kong"—the Cooper-Schaedsack big show of 1933



"A Chance at Heaven"—written down to earth by Viña Delmar



TWICE WEEKLY



ELY CULBERTSON in "My Bridge Experiences"

Cubby the Bear new star of Aesop's Fables

AMOS 'N' ANDY "THE KING" Soglow's famous cartoon

The above 3 are Van Beuren animated cartoons

CLARK and McCULLOUGH

EDGAR KENNEDY & FLORENCE LAKE

CHARLIE CHAPLIN

HEADLINERS

BLONDES and REDHEADS

MUSICOMEDIES with Ruth Etting



# and SHORTS that will make 'em say "THE WHOLE SHOW WAS GREAT!"...



ELY CULBERTSON



MERIAN C. COOPER, EXECUTIVE PRODUCER





# LONG MAY IT WAVE

**IN NEW YORK** — *Fourth Week*

**IN LOS ANGELES** — *Fourth Week*

**IN BOSTON** — — *Second Week*

**IN PHILADELPHIA** — *Third Week*

**IN MILWAUKEE** — *Third Week*

**IN CLEVELAND** — — *Third Week*

**IN BUFFALO** — — *Third Week*

**IN ALBANY** — — *Second Week*

# 15 YEARS IS A LONG

The eclipse of the legitimate stage by pictures. A new era of the amusement world comes into being. Pictures move from store show to a giant industry. Extras rise to film stars to win fame and fortune. The de-luxe 5000 seat house comes to all big cities . . . . .

Picture house presentations rise to super spectacles. Color films come in with a bang and then go quickly out. Much ado about wide-film that comes for unusually short stay. Warners make talking picture and sound revolution is on. A hundred film folk become famous and rate as millionaires . . . . .

—≡● FOR 15 YEARS FILM DAILY HAS ACCURAT

# FILM DAILY CELEBRAT

Film Daily is happy with the modest part it has played in the progress of this great, international motion picture industry during the past fifteen years. Its policy has been constructive, fearless and independent, and it prides itself upon the fact that through all these years it has been able to keep a step ahead of this romantic and interesting industry. It has two constant primary objectives. To print a daily newspaper whose integrity will ever be beyond question and to mind its own business in doing so . . . . .

—≡● An edition that everyone will want to keep for reference. You will find it in the library of every executive,

●  
—≡  
●  
FULL OF INTEREST  
SPECIAL FEATURES  
WILL GO EVERYWHERE

# “NEW DEAL

# TIME IN PICTURES

The romantic story in full of the motion picture industry. Stock market teems with activities in film securities. Chain operation dominates theater situation for period. Unusual exploitation stunts that cause international comment. The sound news reel becomes a national institution . . . . .

Individuals grow into prominence then fade into oblivion. Famous fights of the film industry that have made history. America becomes music minded through the help of the screen. Hollywood grows like a mushroom into international prominence. The industry quickly does its duty in national emergency . . . . .

ELY COVERED THESE EVENTS—AND NOW

# ES ITS 15th BIRTHDAY

The old industry is gone and we are facing a new era. President Roosevelt and his NEW DEAL policy has the country well started on the road back to prosperity. Old faces are gone and new blood is coming in. The little company of today may be an industry leader tomorrow. The opportunity is here once again for everyone to start from scratch. Film Daily will do its share to move things along. Its staff was never more alert, its columns never more breezy and its heart never more optimistic . . . . .

If you would like a copy of this edition FREE of charge fill in the coupon below and mail it—Today



THE FILM DAILY  
1650 Broadway, N. Y. C.

Gentlemen:

Without any obligation on my part please send me a copy of THE FILM DAILY as soon as it is off the press. I read the following trade papers:

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.....

Signed .....

Theatre .....

Town .....

State .....

exhibitor, critic, newspaperman, studio, home office and exchange in the industry.

# " NUMBER

# The New York State EXHIBITOR

Issued on the Tenth and Twenty-fifth by

**Jay Emanuel Publications, Inc.**

219 North Broad Street, Philadelphia, Pa.

1600 Broadway, New York City

Washington, D. C.

JAY EMANUEL

*Publisher*

PAUL GREENHALGH  
*Advertising Manager*

HERBERT M. MILLER  
*Managing Editor*

Circulating in New York State and Northern New Jersey.

Subscription: \$2.00 for one year; \$3.00 for two years.

Publishers also of THE EXHIBITOR, of Philadelphia, and THE NATIONAL EXHIBITOR.

Official organ of the Motion Picture Theatre Owners of Buffalo Zone.

All editorial and business communications should be addressed to the Philadelphia office.

Vol. 5, No. 21

July 10, 1933

## Only One Code

AS THIS is being written, there is hope that this industry may fashion for itself a code of fair play, a written schedule that will bar unfair practices forever from this business. Here is the ace chance of all time to abolish tactics that have been parasites, which have attached themselves to an industry that has never had strength nor courage with which to fight.

The government is giving this business a chance to cleanse itself. If the industry fails to avail itself of this opportunity, it will never have a chance to hold its head high as one of the country's leading industrial divisions.

Primarily, it should be the desire of those fashioning codes to direct their efforts so that the industry program will be ready for the new buying season. There are many divisions arranging codes, production, distribution and exhibition. No one can venture to predict what the finished code will be like. Only one thing is certain. There is going to be a code, either from the business or the government. It would be best to have it formulated by motion picture people. Even the administration would like to see this take place.

If, however, as might be indicated, there is going to be a lot of haggling and arguing of a nature seen in the past, whatever the government arranges for the business will have to stand, right or wrong.

Every exhibitor, through his organization, should express his desires in code matters. Every theatremen has a right to give his opinion because the completed code affects his business, his future.

This publication truthfully hopes that the disagreements of the past between industry factions will not be repeated. There can only be one code made for this business, fair, honest and unbiased.

## Clean Pictures Again

EVERY once in a while there comes an outcry for cleaner pictures. Already the renewal of this war-yell on the part of various organizations has been re-echoing through cities and valleys.

If Hollywood is losing its sense of balance, perhaps the only positive proof of a new deal will be seen in the new code. The production division of the industry formula will specify what must not be in pictures. When this goes into effect, and such portions are included in films, it will cost somebody money, in the form of fines or unreleased pictures, or possibly, a term in a closed "penthouse."

And money being a language that no one in this business has yet failed to understand, there will be clean pictures for certain.

## Goodbye, Protection

IT WAS Colonel E. A. Schiller, Loew's Theatres, Inc., who brought forth the suggestion that the word "protection" be abolished from this industry's vocabulary and "clearance" substituted. Colonel Schiller thinks that "protection" smacks somewhat of racketeering methods, and that "clearance" is more intelligent, more gentlemanly, more modern, the actual fact.

Here is a suggestion and a constructive thought that the business may well adopt. As far as this publication is concerned, out goes "protection" and in comes "clearance."

## Scores Should Go

IF ALL companies had been insistent on score charges in all parts of the country their arguments for retention of this bit of the selling arrangement might carry weight. It is a known fact, however, that score charges are not being paid in various sections and probably never will, code or no code.

There is no reason, therefore, why this mild form of high-pressure racketeering, as it has been classed by the exhibitors, should be retained. In the early days of the talkies, the electricians might have been held up as the awful ogre that caused the score charges to be continued. Out of the baby era, however, this business does not scare so easily.

Score charges should be abolished. They are a carryover from an era when there was plenty of money and the business didn't mind paying for a lot of gadgets it can't afford now. Except where it is a contractual obligation on the part of the producer with the recording company (and it is reported to exist in only one case), there is no alibi on earth to prove why the score charge should be inflicted on the exhibitor. It is unfair. Already a formidable part of exhibitor organizations have definitely committed themselves against the practice; and will in all probability insist that this clause be incorporated in the code.

Furthermore, there is reason to believe that if this clause becomes a debatable point before the government body at the hearing, the exhibitor can hardly expect that he will be on the losing end.



# Maze of Codes Arises as Industry Units Take Steps for Protection

## Building Hearing Off

Hearing on the new local building code has been postponed until fall.

Articles 2 and 12 of the new code would have cost theatres millions if it had been put into effect. Hearings will be held in a few months. Representatives of local circuits, inde exhibs and equipment leaders were representing the industry at the last hearing.

## Heard In

# 44<sup>TH</sup> STREET

Boys All Back From Conventions

By Daniel R. Klein

VACATIONS are set at the Film Board. . . . Miss Abramson the 24th, as does Arnold Jacobson. . . . Miss Lawn has left the Film Board. . . . She is Mrs. Phil Cohen in private life. . . . Myra Matlis succeeds. . . . Jerome Thomas, son of Harry H. Thomas, is spending his vacation in Wayne county, Pennsylvania. . . . The boys on the street are all flushed and enthusing following the annual conventions.

ROBERT CUMMINGS is again with MGM here. . . . Howard Levy is also with the company. . . . He is handling local territory. . . . Eddie Bell, Brooklyn Paramount, is a member of the Paramount 100% club. . . . Moe Streamer has been an upstate visitor.

**M. & M. PROJECTION ROOM**, formed by Moe Usoskin and Matty Jackson, has been doing nicely. . . . Miss Lee Linderman is a new addition to United Artists. . . . Pop Shapter, night man around the Film Center Building, skipped rope 10,000 consecutive times. . . . Ben Levine, United Artists, says that it may have been without a miss but how about the missus. . . . Chalk up another Broadway first-run for a First Division release. . . . "The Sphinx" is spending this week at the Mayfair. . . . Herb Richek, United Artists assistant booker, is now sporting spats and a cane on Sundays. . . . Phil Meyer, president of Helber Pictures, has announced the appointment of Howard Hummell as sales manager in charge of sales in states rights territories.

STEWART B. MOSS and Charles Reed Jones are handling the exploitation, publicity and advertising on "Laughing at Life." . . . This department caught a screening of the picture over at the Film Center last week. . . . Film has its first-run at the Rialto, July 18. . . . Moss and Jones are handling another release of the same company, the Mascot serial, "Fighting With Kit Carson." . . . They have effected some great tie-ups on the production, too. . . . One of them is a Kit Carson pony contest, to run twelve weeks, which has been arranged through Sam Orleans, Animal Cycle Company. . . . Orleans has headquarters now in Room 609 of the Film Center Building. . . . Dave Durkan, United Artists sales force, was motoring upstate recently and ran into a huge elk.

WITH THE RECEIVERSHIP of 306 termed illegal, no fees can be collected by

## All Bodies Now Working on Plans for Governmental Regulation — Long Pull Seen Before Final Schedule Is Approved

The industry and its many units are now code-conscious. Whereas not so many days ago many of the units were not interested in code manufacturing, there are now few bodies that aren't working on some sort of a code.

## Inde Exchanges Ask Why on Exhib Squawks

Inde exchanges are interested in published reports that local inde exhibitors intend to ask day and date subsequent runs with circuit houses.

The inde distributors claim that the reason for the exhibs' squawks may not be apparent but perhaps if the theatremen ask for the moon they know they at least might get some extra pieces of cheese.

Years ago, selling was a bit different. Circuit houses and those of larger indes would play only major pictures. Year by year, however, the smaller indes have bought subsequent runs until practically every house in a zone will play pictures of major companies.

This has proved a serious check to inde distribution. While good inde pictures smoulder on the shelf, the exhibitors, instead of playing ball with the indes, yell their heads off for product that, because of its age, can't do grosses for them.

The inde distributors claim that if exhibitors concentrated on selling independent pictures they would make more for themselves and also encourage better independent production. The distrib angle is that once a neighborhood gets wise to the subsequent run idea, the folks get used to the fact that if they wait long enough they'll buy it at their own figure. This hurts the larger houses and also the major exchanges.

the receivers or attorneys, Appellate Division rules. . . . Columbia now rules the Motion Picture ball league.

MYRTLE MCKENNA, who presides over the destinies of the switchboard at United Artists, confides that her dog, Belcher, has become a mother. . . . Henry Horowitz, Invincible Pictures, has returned from a trip through New England. . . . Helen Scher, formerly secretary to Eddie Schnitzer when that gentleman was with Educational, is now engaged in the same work for Al Bondy, Amity Pictures. . . . Lou Gold has taken over the Rivoli, Ferry Street, Newark, and the house will be managed by Lou Uifers, formerly connected with Springer-Cocalis. . . . Herman Gluckman, Capital head, is out on the coast with his wife. . . . Miss Freda Laurie, head booker of RKO, returned from her ten-day vacation full of pep. . . . Arthur Newman, sales manager, Beverly Hills Productions, has sold the company's entire product of three-reelers to Walter Reade. . . . United Artists' biller, Sylvia Baxter, is going in for interior decorating. . . . Harry Buxbaum, Fox, gave

In the east, the Hays organization, producers and distributors; the M. P. T. O. A.; the National Association of the Motion Picture Industry; the Independent Theatre Owners Protective Association; local Allied Units; laboratories; publicity men are working on codes.

Throughout the country local exhibitor bodies are formulating codes.

In the west, technicians, actors, etc., are working on codes.

From this mass of codes, the final industry plan must be adopted.

Hearings will take place at Washington when the codes are submitted.

A meeting of the M. P. T. O. A. board of directors takes place in Chicago this week to work on a code.

Pete Harrison's National Association of the Motion Picture Industry is active on a code. Two high spots in this code is one allowing double features to be a local option, and another restricting distributors who have theatre outlets from dictating what the exhibitor's policy must be.

The Harrison code hits block booking, blind booking, long term franchises, mergers of companies, fixing of admission prices among other things.

The Harrison unit has the support of inde exhibitors and many of the Allied members.

The organization committee to formulate the final draft of the code included Frank Wilson, Bob Savini, Lester Adler, Jack Bellman, William Pizor, Phil Meyer, Pop Korson, Arthur Greenblatt, Frank Ferrone, Si Braunstein, John Weber, Herman Gluckman, Al Mannon and Sam Flax.

The Harry Brandt organization is working on a code and has appealed to all inde exhibitors to get in line and work with the body.

Dues of the organization have been set. Plan calls for \$2.50 a week for operator of theatres seating up to 600; \$5 from 601 to 1200; \$7.50 from 1201 up.

his ankle a sprain last week. . . . Fay Greenberg, Capital booker, is back at her post after a vacation.

JERRY WILSON is in Long Beach on his vacation. . . . Jack Bellman is all enthused over his new release, "Savage Gold." . . . Ethel McCue, UA film room, got herself stuck in a subway turnstile for fifteen minutes and was therefore late to work one morning last week. . . . Beatrice Lehrer, of the same film room, treasures an autographed photograph of Douglas Fairbanks. . . . Lillian Rottman, UA film room, confesses to a weakness for chasing fire engines to their destinations. . . . And Mary Bolnick's love of walking has now influenced her sleep—she walks in that, too. . . . Harry Newman, head of the afore-mentioned film room, has acquired a bear cub.

# Convention Season Begins as Companies Prepare for 1933-1934

## Paramount, RKO, Metro, Fox, Universal, Columbia Stage Confabs — Sales Expected to Start Immediately After Conferences

The 1933-1934 convention season has been started in this industry.

Paramount, RKO, Metro, Fox, Universal, Columbia, are included in the list of companies convening during the fortnight, while United Artists and Warners expect to meet later.

Paramount's convention took place in New York City recently. It included the eastern regional offices.

George J. Schaefer presided and the home office organization was present, as well as the following from this territory:

New York—M. S. Kusell, district manager; Henry Siegel, branch manager; M. Block, M. Broad, I. Lesser, salesmen; K. Flynn, booking manager; C. Hendrickson, ad sales manager. Brooklyn: Henry Randel, branch manager; Eddie Bell, H. Leon, salesmen; L. Bergson, booking manager. New Jersey: M. E. Sattler, branch manager; J. Perley, A. Gebhardt, salesmen, and Bernie Brooks, booking manager. Albany—Clayton Eastman, branch manager; R. Hayes, J. Wolfe, salesmen; S. Goldberg, booking manager; L. Beecher, ad sales manager. Buffalo—Kenneth Robinson, branch manager; M. Simon, N. L. Speer, salesmen; A. Woodward, booking manager; E. C. Walter, ad sales manager; R. Caskey, salesman.

Paramount will produce 65 full-length features during the new season. There will be 229 short subjects, 24 two-reelers and the rest single reel subjects, including the news.

Titles of 51 features have been listed on the program announced to the conventioners.

Metro's eastern group convened at Detroit.

The home office contingent included Felix Feist, general sales manager, and many others as well as the following exchange men from this territory.

Metromen from this district were:

New York—Bill Scully, district manager; John J. Bowen, Harry Miller, Howard Levy; Albany—Ralph Pielow, manager; Jacob Goldberg, Will Sherry; Buffalo—Ed. K. O'Shea, manager; Abe Harris, Ralph Maw, B. L. Darrow.

Metro will release 46 pictures, including six specials, two roadshows, 105 shorts and the news reel next season. Fifty-six two-reelers, 49 one-reelers and the news are included in the shorts list.

RKO'S eastern conference took place at New York City.

Jule Levy and Ned Depinet presided, with the following men present from this territory.

Radioites from this territory included:

New York—Bob Wolff, manager; F. L. Drumm, Phil Hodes, Bernie Kranze, E. T. Carroll, J. J. Dacey, M. Westbee, Jack Ellis, L. I. Kutinsky; Albany—C. R. Halligan, manager; A. Van Deusen, L. Garvey; Buffalo—H. T. Dixon, manager; F. Maxwell, L. P. Murphy, C. Boasberg.

Radio will offer 52 features during the new season. There will be four musicals. 23 definite titles were announced.

Radio's short subject group includes 40 two-reelers, 12 special two-reelers and 52 one reel subjects in addition to the news.

The Fox contingent from this territory at Atlantic City included:

New York—Harry Buxbaum, manager; Joe Lee, Moe Sanders, Julian Schwartz, Will Schutzer, Morris Kurtz, Richard Gledhill, John Skillman, George Blenderman, Al Mendelsohn, Irving Dreeben; Albany—W. A. Ryan, manager; Benjamin Dare, G. H. Rosenbaum, H. S. Alexander; Buffalo—Sid Samson, manager; L. E. Blumenfeld, G. E. Dickman; W. C. Rowell, M. W. Kempner.

Fox announces 54 features and 260 short subjects, besides the news reel, during the new season.

Education's portion of this will include eight series of two-reelers, 52 all told, and 66 one-reelers in seven series. "Krakatoa" will be included as a three reel special.

Universalites in convention from this zone included:

New York—Leo Abrams, manager; Max Cohen, Paul Winnick, Harry Furst, Ben Price, Jules Liggett, Julius Singer; Albany—Nate Sauber, manager; Fred Duffy, Charles Weill; Buffalo—Dave Miller, manager; J. Fater, Otto Seigel, P. Dana.

Session took place in Chicago.

Universal expects to make 36 features next season. There will be the usual number of shorts, with the newsreel.

Ed Schnitzer led the Columbia hosts to the Atlantic City convention.

Charlie Johnson led the Albany Columbians to the convention while Joe Miller was the Buffalo Columbia leader who brought his group to the Atlantic City confab.

Columbia announces 48 features, including 36 to be known as the March Forward Group and 12 action western melodramas. Shorts schedule includes seven single-reel series and 26 two-reelers.

### Middletown Sale

State, Stratton and Show Shop, Middletown, will be sold at foreclosure sale at the City Hall July 13, at 11 A. M. Above theatres have been operated the past two years by O. S. Hathaway, as receiver for the First Mortgage Bondholders Protective Committee.

### Stuart Resigns

Herschel Stuart has resigned from RKO. He was general manager of RKO theatres.

### Exclusive Ended

Exclusives, along the line of the MGM-UA variety of last season, are believed to be finished.

However, an exclusive of the nature which finds one house of two in a town playing product alone, will be continued.

### Important Patent Case

Theatres showing foreign films are interested in the outcome of an important patents case now pending.

Tri-Ergon Holding Corporation brought suit against Tonebret Syndicate, Tobis, UFA, and other defendants to enjoin these defendants and to secure an accounting. Louis Nizer represented three of the defendants, Associated Cinemas, Leo Brecher and Max Goldberg and moved to dismiss the complaint on the ground that the state court had no jurisdiction because it was a question of patent infringement.

Case was argued in Supreme Court of State of New York, Special Term, Part 3, with decision reserved.

Theatres showing foreign films, if the plaintiffs win, are liable to suit for damages, it is believed. The case may have far-reaching consequences.

### Heard In

**PATERSON**  
Vacation Talk In  
the Air

By Jim

FRANK HALL, manager, Fabian, plans to indulge in his vacation in August. . . . Harold Lewis, assistant manager, Fabian, states that his vacation will, in all probability, consist in enticing trout. . . . Jesse Jones Post No. 110 has been showing films of World War. . . . Warner, Ridgewood, is giving two trips to Havana. . . . "A Century of Progress" film was given before a local Republican league, with a lecturer. . . . Mel Ackerman, Garden, says that vacation means that he will simply pound the piano keys a little harder. . . . Meyer Phillips, assistant manager, Regent, declares that life is one long vacation.

IRVING LINER, United States, was one of the independents who met in New York City recently to draft a tentative code of ethics for their industry under the National Recovery Act. . . . Ridgewood is still indulging in a powwow regarding the opening of the Playhouse, closed when the new Warner opened. . . . Meetings have been held for and against it. . . . It is now planned to halt all work by legal writ until September when the case would be reviewed by the Supreme Court.

## ST. CHARLES

AN ENTIRE BLOCK ON THE BOARDWALK

ATLANTIC CITY

A Smart Hotel in America's Smartest Resort

ATLANTIC CITY—Healthful—Restful—Affording complete relaxation so welcome after intensive work—Where the St. Charles offers the maximum in hotel comfort and service—Spacious Sun Deck occupying one entire block overlooking Boardwalk and Sea—Ocean view Lounge.

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RATES GREATLY REDUCED



# YOUR THEATRE

A MONTHLY FEATURE  
OF  
JAY EMANUEL PUBLICATIONS, INC.

## ROOSEVELT DID—SO CAN YOU!

A NEW book, entitled "The World's Greatest 99 Days," has just been published. "Scissored and pasted" by Harford Powel and Ben Duffy, it tells the thrilling story of the first three months of the Roosevelt administration. This department does not review books of any kind. We haven't even read this one. The subject, however, interests us because it reviews what we already know—the remarkable achievement of a human being and his staff of trained men relying upon brains—to extract a government and its people from a precarious situation. The President had a definite program, based upon a party platform and executed one promise after the other.

What has the Roosevelt administration to do with the picture industry? The question has undoubtedly arisen in your mind. The preceding paragraph prefaces our endeavor to present a condition much worse than the one which has been confronting you for some time and is continuing to trouble you. You and every theatre exhibitor want to know when the cloud of doubt will be lifted; when the long waiting lines will again be buying admission tickets; when most stars' names will be sure-fire box-office attractions as of yore; when Hollywood's producers will find themselves; when red ink will be used only by school-children in the performance of home-work.

Were we able to give the answer we should have come to the rescue long ago. But let us diagnose the ailment, even at this late date and prescribe a home remedy. F. D. R. had a much more difficult problem on March 4th than you had or have at present. But the man had the courage of his convictions. The man arrived at decisions and put them into effect. Roosevelt didn't broadcast that he anticipated going off the gold standard. He did it. The veteran bonus subject was dynamite, but he did it.

Let's get personal for a minute or two. If you have studied the ailments of your box-office disease of losses surely you have reached some definite conclusions. What have you done about putting them into effect?

People have money. Not as much as in the good old days but they're spending currency right now. "Forty-second Street" and "Gold Diggers of 1933" are exhibits A and B. But exhibitors and particularly that know-it-all circle in Hollywood have yet to learn that the public has smartened up to films so much that all the adjectives in the dictionary can not lure customers to box offices when the attraction "just misses."

We wonder if subsequent-run theatre exhibitors would not be doing something really worth while to resuscitate business if they made it their business to catch every picture contracted for—during its first showing? If the picture is fair and the audience evidences its enjoyment, by all means sell that picture before it comes to your theatre—and sell it to beat hell. If the picture, even with names and everything, falls short of being good entertainment treat it as an ordinary attraction. Don't fool the people who live near you.

In what other business is there a dealer of a product who does not know what he is selling? Sure, we know, you buy pictures in the bag but why present them blindly? Take our advice. Catch the first runs. Know what kind of product is coming to your theatre. Maybe you booked it for two days and it should play three or vice versa. Don't sell your pictures from the purchasing mart—film row. Try platform plank number one for several weeks and let us hear from you, confidentially.

Remember, contractual obligations on the coast helped ruin the business to a certain extent. You sell the picture to your people the way it should be sold—in their language.

ELI M. OROWITZ  
EDITOR

VOL. 1 No. 5

July, 1933

SMART SHOWMEN WILL  
SAVE EACH ISSUE FOR  
FUTURE USE AND REFERENCE

# The Private Letter to Mr. Bill Box-Office\*

*(In this fifth of a series of letters, WillB Okay discusses the projection booth, basement, boilers, etc. There are few exhibitors who can lay claim to perfection in these departments. Study of this article will help.)*

WERE YOU IN THE BOOTH recently? Is it clean or can you see pieces of film strewn all over the floor? Are the horn settings in your booth okay? Equipment clean? Rewind shelves clear of surplus film? How about the machines, lamp houses, reflectors, motors and lenses? Are they clean? Fire shutters in good working order? The absence of regular tests, oiling, etc., may have rendered them useless. Suppose they had to be dropped suddenly in case of an emergency. Would they work? Try it yourself. Just to convince yourself on this, check and double-check.

THE DISCOVERY OF A CIGARETTE or cigar butt is sufficient evidence that smoking is going on, despite your orders. It's all right to be a good fellow, but not at so great a risk.

DO YOU HAVE an operator who still thinks sound is lousy? Or does he realize its importance? Does he appreciate the fact that sound is as different from silent projection as day and night? Does he recognize the fact that the projection of dialogue must be as true as its recording? Does he know that sound brings 'em in and noise keeps 'em out? Talk to your operators. Don't treat them with contempt because they are up there in the booth. Get a little showmanship in their systems. Inject a little loyalty and ambition. If you can get them to resent a report that an opposition's projection and sound reproductions excel yours, you've got the right type of men.

IF YOU HAVE FOLLOWED my suggestions in previous letters, diligently, religiously and checked and double-checked on your personnel as I urged you to do, you know that your front, lobby, foyer, auditorium, stage and booth are okay. Let's continue, through you, our tour from top to bottom. The logical thing, therefore, is to start at the bottom, which brings us right into your basement.

IT'S TRUE that your patrons don't even think about your basement and never see it. Do you? If the basement in your theatre is not clean, you can bet dollars to doughnuts that your front isn't as inviting as it might be. After all, the basement is in the same building, and if your strict observance of cleanliness in the cellar has been lax you will begin to notice dust and dirt in your foyer, too, just like a fellow who wears a clean collar but a dirty shirt. He keeps yanking up his sleeves so that the dirty cuffs won't show.

BUT HOW LONG can he get away with it? He's not fooling anyone but himself. He's uncomfortable, and he knows it. The same applies to the basement of a theatre. Sure, no one connected with your theatre ever inspects it, but how do you feel about it?

THE OTHER DAY a showman gave us the glad welcome when we stopped in to catch his show. We mentioned basement, casually. He invited us to come downstairs and see for ourselves. He regarded that basement as of almost equal importance as his foyer and auditorium. He explained that thousands of dollars' worth of equipment was stored there. Everything was placed properly. Nothing laying around on the floor, but tidied up just like in a newly-wed's two-room flat. Everything was spick and span. On the wall we noticed a card listing every piece of equipment, where it was, and in quantities. We were

favorably surprised, and said so. We ventured to ask him if he had informed his boss about it. He answered in the negative. He claimed that it was the duty of every showman to do the same. Not only does this reduce the percentage of depreciation on the material stored, but in case of fire everything could be moved quickly and thus save, or salvage, at least ninety per cent of its value.

HE USHERED ME NEXT into the boiler room. I was amazed. I could never hope to find a cleaner place in New York to live in. He explained the boilers in detail. He understood every part of it. His engineer was not present. This showman opened the door and asked us to look in. We did. The boilers had been thoroughly cleaned and the grate bars looked almost like they had just left the cleaners. On the front of the boiler we noticed a dab of paint which concealed a bit of rust. We examined this spot thoroughly and found that the rust had been sandpapered before the paint had been applied. After all, this "save the surface" campaign must mean something. By the way, do you realize that if clinkers are clogged up in your grate bars that you'll need a new set of grate bars, because they'll burn up on you in a few months' time? Now is the time to check and double check. If that boiler was left cold in good condition, it will be ready to resume functioning for you without a lot of repairs, expense, etc.

WOULDN'T YOU BE SURPRISED to discover that the lock on the door to your electrical supply room is there, because the contractor put it on, but that it hasn't been used lately? Would you feel right if you found that the lock is so rusty that a key couldn't open it? Would you be shocked to learn that no one has any idea where the key is? The door has been open for a long, long time, no one has ever said anything about it. Whom would you hold responsible for the absence of the electrical supplies? Surely you can't blame the electrician if you, yourself, never emphasized the importance of guarding these supplies. Every bulb, every piece of wire, etc., costs you money. It doesn't come out of a great treasure chest, but you'll find it somewhere on your overhead sheet.

HOW ABOUT THE REPLACEMENT SITUATION? How sure are you that your electrician really tests a lamp before he throws it away? How do you know but what the lamps he is casting aside just arrived a week ago? If the lamps are defective, return them immediately. Why should your theatre be taxed for defective lamps when the manufacturer is willing to replace them without cost to you? If your electrician doesn't give a rap and you don't care, the lamp manufacturers certainly will not call you up to ascertain whether you found defective lamps in the last shipment.

MAYBE YOU THINK this defective lamp situation is too puny to bother with? Maybe you think I am wasting a lot of time on this unimportant subject? Yeah? Well, in my next letter I will give you some figures which will amaze you and also about that evil of countersigning orders or bills without checking each one individually on the receipt of material, its condition, etc., before okaying it for payment.

Your friend,

(Signed) Everything WILLB OKAY.

\*Watch for the sixth in this series of letters in the August YOUR THEATRE. It will deal with house accounting. Save these letters as a part of your permanent file. Every theatre can stand 100 per cent efficiency.

# WHAT THE EXHIBITORS THINK of "HIGH FIDELITY"

**April 1933**  
"Conditionally... says clear, ... has never given us trouble."  
**WM. A. COLLINS,**  
Sec. and Treas., Flaxville Theatre Company,  
Flaxville, Mont.

**April 21st, 1933**  
"Tops them all...the talk of the territory."  
**E. VAN HYNING,**  
Mgr. Uptown Theatre,  
Iola, Kansas.

**March 29th, 1933**  
"In Nashua and Manchester has given excellent results, and is a great improvement over the old sound."  
**M. A. SHEA,** Theatrical Enterprises, New York City.

**April 6th, 1933**  
"Far superior to any I've heard... My patrons are specially well pleased and my box office shows a *decided increase in receipts.*"  
**W. W. ARNOLD,** Capital Theatre, Lakota, N. D.

**April 11th, 1933**  
"To say it delivers Sound Satisfaction would be putting it mildly... Extremely simple and easy to handle... We are highly pleased."  
**"REG." MORSE,** Roxbury Theatre, Roxbury, Mass.

**May 26th, 1933**  
"We recently completed our fifth installation... the simplicity and quality of performance far surpasses that of our previous installations."  
**MARK G. MARGOLIS,** Pres., Northern Theatres Inc., Indianapolis, Ind.

**May 29th, 1933**  
"For the benefit of all Motion Picture audiences... no theatre should be without HIGH FIDELITY, and we do not hesitate to say IT IS PERFECTION."  
**CHAS. G. STRAKOSCH,** Stanley Theatre, New York City.

**April 8th, 1933**  
"Wonderful results... faithful reproduction... best sound I have ever heard."  
**H. VONDERSCHMITT,** Vonderschmitt Amusement Enterprises, Bloomington, Indiana.

**Feb. 23rd, 1933**  
"We are very well pleased with sound equipment... and very much pleased with your engineer who did this installation."  
**ROY M. KENNEDY,** Kennedy-Stomun Amusement Co., Illinois Theatre, Pana, Ill.

**April 11th, 1933**  
"Produces better sound than we have ever heard... patrons have been loud in their praise... We believe that it means dollars and cents in the box office every day."  
**MILTON F. SAMIS,** Mgr. Willow Glen Theatre, San Jose, Cal.

**Jan. 30th, 1933**  
"Operational... satisfactory... it has..."

**April 6th, 1933**  
"Entire satisfaction... More than pleased... A Number 1 service..."



**RCA Victor Photophone**  
Today's Leading Sound Motion Picture Equipment. Write for Details  
**RCA VICTOR COMPANY, Inc., CAMDEN, N. J.**

# THEY'RE ALL TALKING ABOUT "HIGH FIDELITY"

# A CRITIC SHOULD BE IN THE PARADE

SAYS

ERIC M. KNIGHT

Writing in his capacity as motion picture editor of the "Philadelphia Ledger," Knight maintains that a critic should not wish to be a reformer and that his real duty does not lie in reforming fields. He does insist, however, that a critic should keep trying to educate his audiences.

THE LAST THING a critic should wish to be is a reformer. And nine times out of ten, in the cinema field, at least, he finds himself slipping into the role willy-nilly. The real duty of the critic does not lie in reforming fields. He should stand coldly on the dais, receiving what is produced, pronouncing judgments calmly on the quality of the product, condemning the poor, extolling the good. Presumably he also uses his knowledge of his field to explain to the layman just why the poor should be condemned, and why the good is worthy of admiration; and perhaps to point out to the workmen in his field the opportunities for further progress.

There, I think, the critical area of influence should end. But in cinema it doesn't. There are always the extraneous influences which would have the reviewer step off the judge's bench and get into the active fight. The reformers would have him wage war against movies that "a child shouldn't see"; against movies that deal with war; against movies that deal with crime and violence; against movies that have "too much sex." The critic should keep out of the melee. He may be the sort of person who enjoys fighting, but he must remember that it isn't his fight to get into.

I CANNOT, WITH CONVICTION, wage war for cinema to turn itself into a field which produces "nothing that a child can't watch." It's more important to produce pictures that grown-ups can watch. And I am still of the unofficial opinion that moviegoing among children is a parental problem, not a Hollywood one. A child with worth-while parents isn't going to be allowed to run round recklessly, either among movies, traffic, crowds, parties or any of the other incidental hazards of life.

Nor can any but a very self-sufficient critic wage war against "immoral movies." To do so implies that he is an authority on morals. And it is a brave man, indeed, who will pretend to this qualification.

Morals are not constant laws that can be recorded or measured. The immoralities of yesterday are the moralities of today and perhaps the immoralities of tomorrow again. The "indecent exposure" of twenty years ago is the same sports garb or swimming suit of today. What it will be considered in twenty years I do not know—perhaps immoral again. When he deals with morals the critic must climb down from the cool sanity of his Olympus and begin speaking of temporary matters. He can say this is vulgar, that is suggestive, the other risqué. But then he is giving a personal opinion which doesn't coincide with that of nine out of ten people and which has no more to do with real criticism than his emotional disturbances or the status of his blood pressure.

THE MOVE TO ELIMINATE "SEX" and "Violence" from motion pictures is as useless an affair as trying to knock down the Great Wall of China with a peashooter. In the first place sex, as a schoolboy wrote, is a pretty important matter. As long as we have normal people living and loving and getting married we're going to have people interested in it. And the way to overcome any overemphasis of the sex theme on the screen is to make every one understand that it is normal, instead of some sort of an attractive and forbidden sin. Nor are the films of violent deeds the bugbears that many would insinuate. Fiction, opera, history, saga, poetry all have turned for years to glorify the gentleman with strong thews and a fighting spirit. And the world has gone right on rolling along without wanting to legislate all violence out of the reach of poets, chanters, historians, authors, playwrights and librettists.

And the screen is going to be more or less a mirror of the tastes and desires of the populace just as are the other fictional methods. The only way to stop sex and violence on the screen is to stop them being a part of life itself. And that, as Harry Lauder used to say, tak's a bit o' doin'.

I am not upholding the judgment and taste of the gentlemen who make our movies. It is merely that I have seen enough films to know that they work through their evils to their good achievements. When the cycle of gangster pictures was running a year or so ago, it was little use deploring and decrying. It all came to an end exactly at the time that the onlookers decided they had had enough—not before and not later.

THE BEST WAY TO GET good pictures—and by "good" I do not refer to moral qualifications—is to teach the audience how to accept and understand them. And if the critic wishes to climb a white horse and lead a parade, this is a case where he can do so with a more serene countenance. Whether he wants to or not, the reviewer of films will find himself marching in this army at times. True, he often is moved to suspect that it is a small, though stalwart troop which he has joined, but he doesn't feel out of place. He may not intend to do any crusading even then, but he finds himself doing it. He may not call actively for more good films, but he does so indirectly by greeting with warmth the ones of adult stature that he does get. He may not openly put on a recruiting sergeant's badge to swell the ranks of the company, but he is no less an active coercer the moment he begins to explain some advance in technique or some new creative departure.

When he explains the new and good, he teaches appreciation of it; when he teaches appreciation of the good, he preaches dissatisfaction with the bad.

THUS THE CRITIC, wishing to be a man apart in his cool reviewing stand, continually finds himself becoming the imperfect critic by climbing down among the marchers. It all begins when he cries: "It is new and adult and fascinating—it is progress!" Soon he begins shouting: "Give us more like that!"

Sooner or later comes the answer from the producers: "We would like to produce more films of adult content, we would like to express our stories in truly filmic methods, we would like to carry forward the development of tone-film procedure instead of photographing plays, but we can't afford it." The critic soon sees the justice of the explanation. He realizes that in order for the screen to develop under its present production method there must be created a sufficiently large body of movie-watchers who will support films that are advanced in subject and in treatment. So he begins recruiting the necessary adult-minded audiences.

AND THUS HE LOSES his detached attitude, he leaves behind the cool cloisters of impartiality and becomes an agitator. Not only does he ride a horse in the parade, but he buckles on a shield and sword and begins taking hefty wallops at that which would stop the march of his own particular army. Now whether all this is good or bad, I don't know. I merely know it exists. I know that I frequently leave behind the cool, critical phrases and begin shouting fighting words. And often I look around suddenly and wonder what on earth I am doing so far away from my two-by-four throne.

The only excuse I have is that perfect criticism can't exist in cinema yet. I suppose the only moral to all this is that if the film critic can't keep out of parades, at least he should be fairly particular about the ones he gets into.

AS CERTAIN EVIDENCE of Summer's advent as boiling mercury in the thermometers is the perennial and seasonal discussion of cinema critics and cinema criticism by leaders of the Fourth Industry and editorial spokesmen of the trade press, and the retorts courteous by my brethren of the critical typewriters. Unfortunately, it seems to me that much of what is said by both sides reads as though the respective commentators were suffering acutely from a touch of the heat.

SWEEPING ASIDE the verbal smoke screens, it must be apparent that the critic's first allegiance is to his readers, a fraction of whose pennies fill his pay envelope. They are entitled to know whether a given picture (or play) contains that which is worth the asked box office price. There are, to be sure, pictures and pictures, plays and plays, and audiences and audiences. To the intelligent critic falls the task of making them meet, if the meeting is possible. In this connection, it should be stressed that it is as necessary for the reader to know his critic as it is for the critic to know both his theatre and his reader.

JUSTIFIABLE CENSURE of cinema critics and criticism, in the vast majority of instances, is traceable to a lack of harmony somewhere along the line; in the language of the Rialto, there is miscasting, either of critic or reader or, in specific cases, of both. Essentially, of course, the rules for the critic are simple enough. A graduate reporter who has achieved the distinction of specialist in his chosen field, he need only write accurately and interestingly, using his acquired knowledge for such interpretation as may be required.

THERE IS, I am convinced, a binding relationship between one's success as a critic and adherence to that creed; the closer the observance, the greater the success. By success I do not mean the industry's approbation, expressed in terms of quotations, back-slapping and favors, but rather the confidence of the movie-going, newspaper-reading public.

IN RECENT DISCUSSIONS in the trade press, there has been a tendency on the part of the critics' critics to emphasize that mass reaction is non-existent.

It is . . . and it isn't.

Which is to say that not all mass reactions are identical.

For example, there is a decided difference between that of the *New York Times'* reading public and that of tabloids. And the mass reaction of the clientele of the *New Yorker*, *Life*, *Judge*, the *Spectator* and *Vanity Fair* certainly would little resemble that of the average movie audience. For that matter, mass reactions of movie audiences are themselves likely to vary.

FACTORS IN THIS ARE, first, the house; secondly, the character of its attractions.

Even in cities of 200,000 population, such as Syracuse, theatres attract and hold a particular audience; physical comfort plays a part in that—there are houses so ornate as to make one class of moviegoers uncomfortable. As for the influence of the type of films presented, it must be obvious that an audience accustomed to action pictures, so called, and an audience finding satisfaction in such film fare as "When Ladies Meet," scarcely would have the identical mass reaction.

# A CRITIC MUST KNOW HIS READER . . . AND VICE VERSA

BY

CHESTER B. BAHN

The dramatic editor of the "Syracuse (N. Y.) Herald" indicates that the motion picture specialist need only write accurately and interestingly, using his acquired knowledge for such interpretation as may be required. He figures, also, that some of the boys and girls take themselves too seriously.

IT SEEMS TO ME that quite a bit of the existing dissatisfaction with cinema criticism is attributable to the critic's failure to properly differentiate. Of course, as an envoy of fandom, the first question he should ask himself is, "Does the picture entertain?" Or, better still, "Does the picture entertain the particular audience for which it was designed?"

IF IT DOES, the critic is in duty bound to say so and, further, report why. Naturally, this presupposes that the critic is a competent judge, not of one class of pictures, but of all.

UNFORTUNATELY, it is only too apparent that not all of my compatriots are; the reasons are many. In some instances, personal likes and dislikes sway decisions. In others, I am afraid the boys and girls take themselves a wee bit too seriously. In more, one detects an ambition to be clever in phrase-slissing at any cost. In still more, undoubtedly miscasting is blamable. And, finally, there are those who have no audience contacts, with the result that their viewpoint is as narrow as that of Hollywood itself.

It is not for me to say which is the most regrettable. My greatest sympathy, however, goes to those honest souls who, in their capacities as cinema critics, write for the wrong audience—those whose decisions are made (shall we say) for the movie-going, newspaper-reading public when they should be placed before the clientele of the *New Yorker*, et al.

A newspaper publisher, or a managing editor, I should make it my business to see that there was no critical miscasting in my office.

I SHOULD DEMAND a critic capable of measuring a given medium—theatre, cinema, music, art, literature, etc., etc.—

for my own subscription list. If a majority of those whose names graced it comprehended montage and the cinema's other fine points, I should deem it proper that the critic discuss them lucidly, but, mark you, only after he had replied to the question, "Does the picture entertain the particular audience for which it was designed?"

If, however, they did not, I should gently suggest to the critic that a little more emphasis upon things as they are and a little less upon things as they ought to be from his standpoint, would increase his own readers.

DO NOT MISINTERPRET, PLEASE. It still would be well within the critic's province to praise and censure and, after a fashion, to strive to educate his following. But for every reader who desires to be taught, there are, I am confident, one hundred who want to be entertained. Meaning that they want to know, not if the picture has been directed after the fashion of Eisenstein and Clair, but if it is cut to their amusement pattern, whatever it may be. The properly cast critic will tell them, whether they are patrons of the dime house devoted to action thrillers, devotees of Wheeler and Woolsey slapstick or, again, staunch supporters of Ann Harding, etc., etc., etc.

LASTLY, THIS: In my guise of publisher or editor, I should insist that critics writing for my paper keep a finger upon the public's pulse. There are innumerable ways of doing that; my own solution has been the Cinema Critics Club, now in its seventh year. Its membership is as close to being 100 per cent. representative of the various strata of cinema fandom as its executives can make it; educator and shop girl make it a common forum and the results, speaking critically, are at once both enlightening and beneficial.

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# THE PROFESSIONAL PROJECTIONIST

BY

DR. ALFRED E. GOLDSMITH

ONE DEFINITION of a "craft" is "an occupation or employment." A "profession" has been defined as "any calling or occupation involving special mental and other attainments or special discipline." There are reasons worthy of consideration for regarding the delivery of pictures and sound to the theatre audiences as of such nature as to justify designating projection as a profession.

THE FINAL STEP in the processes of picture (and sound) production and exhibition is the projectionist's work in the theatre. If the theatre equipment is permitted to remain in poor condition or if it is inexpertly handled, audience satisfaction is jeopardized. The labor, materials, and expense which have accompanied the making of the picture in the studio (including of course the work of the author of the story and of those who have adapted it to cinematic needs), the cost of making and delivering prints, and the expense of operating the theatre and advertising the production in question may, in an extreme case of apparatus inadequacy or unskilled projection, be lost so far as the audience is concerned. Since the audience is the direct source of whatever financial support the motion picture industry enjoys, and since the continuance of the activity of every branch of the industry thus depends on audience satisfaction, it is obviously poor policy to economize unwisely in the fields of projection personnel and their equipment.

IT IS LIKELY that it is particularly hazardous at this time to risk displeasing the audience. Audiences are today made up of many persons who may be nervous, harassed, and insistent on being presented with so perfect and compelling an illusion that they are, in effect, transported to another world where their daily problems may

be forgotten. It is for this psychological release that they make a bargain at the box office—and they are impatient if the bargain is not kept. It is not intended to minimize in any way the fundamental importance of all the other processes and activities involved in the motion picture field, but it must be insisted that the profession of projection takes its place with those other, and more generally mentioned and understood, professions which are involved in the world of pictures.

THERE IS ONE ASPECT of the work of the projectionist which has not been emphasized so strongly as it might be, and that is the recurrent need that the projectionist shall meet small and great emergencies promptly and effectively. If the projectionist were serving a few people at a time, his promptitude and effectiveness would be relatively unimportant. But, considering that hundreds or thousands of persons have their attention concentrated on his work, any prolonged interruption or avoidable imperfection is shown up glaringly and creates a profound and unfavorable impression. The meeting of an emergency may be a comparatively simple task in some instances, as for example in maintaining sharp focus of the picture. Yet it is an urgent task even in these cases. If, however, film breakage, equipment failure, or above all a film fire, should occur, the projectionist immediately becomes by far the most important person in the theatre. He can make or mar a reputation in a very few minutes; and in extreme cases he can prevent an appalling disaster or panic by cool and skilled work.

IT IS INSTRUCTIVE to examine similar professions in the motion picture and radio industries. In the latter field, the control room operator has a function in relation to sound transmission which is in general similar to the work of the projectionist in the control of the sound level in the auditorium. It is true that the level of the sound recorded on a properly made film is such that less level adjusting is required in the projection room than in the broadcast control room, and this is fortunate considering the numerous additional duties of the projectionist. The men handling the operation of a broadcasting transmitter encounter some problems similar to those of the projectionist. They also deal with sources of power, amplifiers, and output circuits, although the detailed nature of the circuits and equipment and the magnitude of the powers involved are widely different in the two cases. It is significant, however, that the resourcefulness of the radio men in the face of an emergency

which threatens a prolonged interruption of service is as necessary as in the case of the projectionist, yet the projectionist has the additional element of danger involved in the possibility of a film fire. Physical danger as well as mental distress may occasionally be encountered by the projectionist.

IN THE MOTION PICTURE INDUSTRY, the camera man and the sound recordist have duties of a nature roughly similar to those of the projectionist, except that each of them is required to concentrate only on *either* the picture *or* the sound, whereas the projectionist must concentrate on *both*. Focussing, centering the picture, maintaining or judging illumination, handling sound level controls, and maintaining electrical equipment in steady operation (with great financial and prestige loss in case of an interruption) are elements found in the work of both the studio men and the projectionist. It is worthy of mention that the camera man and the sound recordist are granted recognition and at least some brief fame through their honorable mention on the leader strip of the film. The projectionist, on the other hand, enjoys anonymity. If the recital of the names of stage managers, painters of scenery and purveyors of shoes, on a theatre program is a justifiable procedure (and it probably is) it might be well to let the audience in a motion picture theatre know the names of the skilled projectionists who are steadily working for them "behind the scenes."

THE NATURE OF THE ROUTINE WORK of the projectionist is readily enough defined. It consists in the maintenance of a bright, sharply focussed, centered picture free from travel ghost, and the provision of clear sound of correct level and controlled tone quality. In addition, the care of the film while in the theatre devolves on the projectionist, together with such incidental operations as rewinding, patching or splicing, and the like. The equipment for picture projection and sound reproduction must be well understood so that any repairs except those requiring unavailable parts or special testing tools, may be rapidly made by him. He must co-operate with the engineer, the apparatus manufacturer, and the service man. In addition, a gift of oratorical persuasiveness is useful to the projectionist who is discussing the purchase of testing equipment, spare parts, or replacements for worn parts, with some of the less generously inclined exhibitors. In justice to the more far-sighted exhibitor, it should be stated that in his case this persuasiveness is not required.

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## Heard In

# CROSSTOWN

Paramount Lays Claim to Record

PARAMOUNT can lay claim to a record of some sort for holding over for a second week three pictures in a row. . . . Now is the time for all good picture companies to hold their annual conventions and make announcements of their new product line-ups. . . . RKO had its first regional get-together at the Park Central a couple of weeks ago, and before that was over Paramount had started its pow-wow over at the Waldorf-Astoria.

COLUMBIA effected a unique tie-up for its "Lady For a Day" recently. . . . They arranged with the Furness Bermuda Line to broadcast a scene from the film from the "Queen of Bermuda" which was at sea at the time. . . . W. Ray Johnston has contracted for English distribution of thirteen single-reel productions of the "Port o' Call" series. . . . Shorts will be on the Monogram 1933-34 schedule. . . . The B. F. Zeidman production, "Samarang," is doing very nicely at the Rivoli.

CLAUDE MACGOWAN has resigned as executive vice-president and general manager of Mayfair. . . . Neil Agnew, Paramount assistant general sales manager, has appointed Jack Roper as his assistant. . . . Vaudeville is out for the summer months at the Circle. . . . House is operated by Moe Goldman and Michael Berg. . . . Skouras Brothers have booked Mae West's "She Done Him Wrong" for repeat runs in seventeen of their New Jersey theatres.

BOARDWALK THEATRE, Arverne, has gone to Carolyn, Inc., from the Day Gold Theatres, Inc. . . . Jacobson Brothers have opened the New Brighton. . . . An important court ruling was handed down by Judge Walsh in the Supreme Court of New York County recently. . . . In granting a temporary injunction to M. J. Gourland against Herman Ross, David Brill, S. S. Krellberg and the Regal Distributing Corporation which restrained them from synchronizing "The Passion of Joan of Arc," a silent film, Judge Walsh ruled that the purchase of rights to exhibit a picture does not constitute the right to use the picture for other purposes. . . . Two-a-day pictures at \$2 tops will soon be in evidence again. . . . Fox has one of its specials, "Pilgrimage," opening at the Gaiety, July 12. . . . Mayflower will release "Drums of Doom." . . . Archie Mayers, general manager, will be in charge of sales.

LYNDHURST. Lyndhurst, N. J., has been taken over by Warners. . . . "Forgotten Men," which had an excellent run at the Riello and then continued to play to good business at the Sam H. Harris, a legitimate house, returns to Broadway for an indefinite run. . . . Re-opens at the Trans-Lux. . . . "Forgotten Men" is being distributed by Harry Cummins, Jewel.

AL LICHTMAN, United Artists, who was forced to delay his trip to the coast by press of business in the home office, left by airplane for Los Angeles, July 5.

PIONEER, BROOKLYN, is closed until September. . . . Ironbound, Newark, ditto. . . . Palace, Cartaret, N. J., ditto. . . . Haring and Blumenthal's Far Rockaway house, in construction, was hampered a bit by a bomb explosion. . . . A. Ginsberg will

## House Record

Bert Griffing, Red Hook exhibitor, appreciates a box office hit when he gets one and believes in commemorating it. On a wall in his home he has a primitive one-sheet, 20 years old, that heralded the silent Vitagraph picture, "Dead Men Tell No Tales."

From the time Bert showed it 20 years ago, he has never beaten its gross and says that poster will stay on his wall until something with a larger gross moves it out.

manage the Alden, Jamaica. . . . Algin Theatre Corporation has it. . . . A new theatre, the Arden, 876 Columbus avenue, seating 500, opens September 15. . . . Wilkard Corporation, William Kanter, president, operates.

M. J. KANDEL, president, Ideal, announces the resignation of Morris M. Landres, vice-president who has been associated with that company for the past thirteen months. . . . Ideal Pictures and General Film Library offices have moved from the ninth floor of 729 Seventh Avenue, to larger quarters on the seventeenth floor of the same building.

HERBERT R. EBENSTEIN has formed Resolute Pictures Corporation. . . . Twelve features will be distributed. . . . Al Mannon is in charge of coast production. . . . Alex Moss is vice-president in charge of advertising and publicity. . . . Throggs Neck, Bronx, is getting a movie-beer garden. . . . Silver Beach Gardens is its name.

LIST OF CLOSED HOUSES continues. . . . Summit, Union City, N. J. . . . New Royal, Southern Boulevard, to reopen in September. . . . Decatur, Brooklyn, to reopen in fall. . . . Lenox, Little, to reopen in fall. . . . Mattawan, N. J., to reopen in fall. . . . Mayfair, West New York, closed June 26. . . . National, Newark, reopens in September. . . . Amerman Auditorium, Peapack, N. J., closed June 30. . . . Lincoln, Brooklyn, closed July 5. . . . Idle Hour, Long Island City, closed for the summer.

JOE SEIDER is expanding again. . . . He is taking over the Huntington Station, Long Island. . . . And intends to add more later. . . . West Hampton opened up recently with former Governor Smith as a speaker. . . . Monogram held a district meeting in this city last week-end. . . . Product for the current season was discussed. . . . The William Yoost houses are operating again. . . . S. M. P. E. meets here July 14. . . . J. J. Franklin manages the Albee.

## Seek Clarification

Clarification of the decision in Wilmington, Delaware, court regarding restrictive clauses in W. E. contracts which would drop the service charges from present contracts and also allow other parts to be used in W. E. machines is expected shortly.

When the decree is entered, an analysis for exhibitors will be offered.

The decision is far reaching in its importance and is expected to save exhibitors millions.

## Heard In

# NEWARK

Michael P. Duffy Gets On Job

MICHAEL P. DUFFY, who succeeded William J. Egan as Newark's Director of Public Safety, is giving local showhouses plenty of headaches. . . . He ordered building department to check theatres for construction flaws. . . . All employees of the Department of Public Safety were told that they must no longer use theatre passes. . . . Leo Cluesman, one-time member, Newark Theatre orchestra and former president of the Newark Musicians Local, is Duffy's secretary.

LITTLE THEATRE, sure seater, was forced to fold when building department ordered extensive fire-proofing alterations. . . . Sidney Franklin, managing director, moved out to Pleasantdale where he is a neighbor of Gentleman-Farmer Bill Phillips, manager of Loew's State. . . . It was a pity Franklin had to close because he was just beginning to get out of the red with a five week engagement of "All Irish" entertainment.

BILL PHILLIPS and the Missus are visiting the World Fair. . . . They'll stop in Bill's home town, San Antonio, Texas, before returning to Newark by motor. . . . Jules Curley, Philadelphia lad, making good in Newark as Warner's director of advertising and publicity, is going in for handball on the Y. M. C. A. courts. . . . Adam A. Adams, Paramount-Newark, is the white haired boy with Newark police. . . . Despite his reputation for being hard-boiled, he becomes a softie when the uniformed fellows need entertainment for a dinner or such. . . . Policewoman Justina Eller, who for years was member of the local film censor outfit, has been transferred to the detective bureau, switching with Policewoman Margaret Dugan. . . . Both are swell gals. . . . Sam Kopp, erstwhile local newspaperman, is handling publicity for "Moonlight and Pretzels." . . . Plenty of exploitation being given here to "Forgotten Men" due at Skouras Terminal. . . . Sidney R. Kent, Fox prexy, now living in South Orange where he will remain until he opens his New York apartment in October. . . . S. R. K. loves his golf and his constant companion on the links is Detective Hugh Strong of Newark. . . . Strong, who looks more like a big time executive than a sleuth, is a corking good player and a sweet guy with it. . . . Kent and Strong usually play against A. J. Sisto, broker, and some fourth party.

AL ZIMBALIST knows how to get publicity for himself as well as Warner Brothers for whom he is a space grabber. . . . He was responsible for staging the "Sunshine Girl" contest here and each day got a by-line on his report in the Newark Ledger. . . . He also crashed almost all photos with contestants. . . . Starting with a Hollywood opening, "Gold Diggers of 1933" remained at Branford for three weeks. . . . Proctor's now charge women two bits and men 35 cents. . . . Morris Feldman, who ran the Grand, Market Street grind, now has the Ironbound, lower Ferry Street grind. . . . Charlie Blum, who represents the Block interests, operators of the Lyric, has taken over the Station, also on Market Street.

## Folly Closes

Folly, Brooklyn, is closing for summer. Feber and Shea house.

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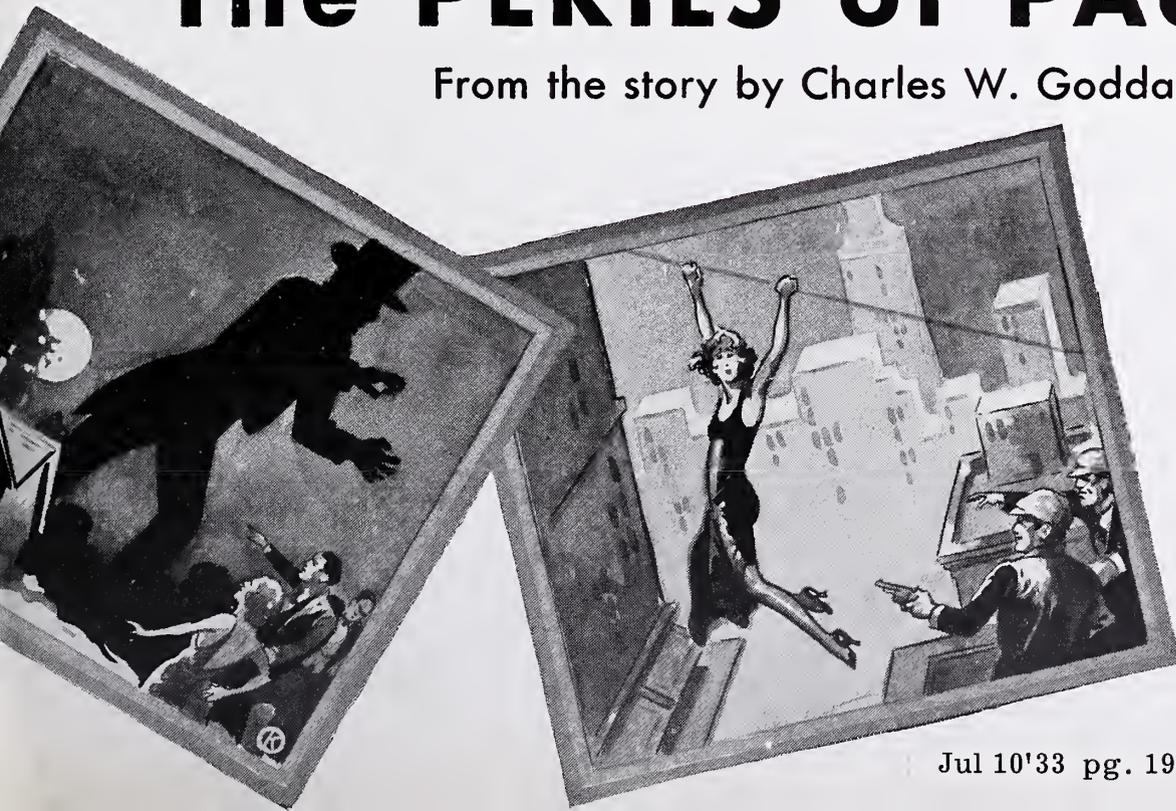
IN

# PIRATE TREASURE

# The VANISHING SHADOW

# The PERILS of PAULINE

From the story by Charles W. Goddard



## Heard In

**B U F F A L O**Heat Didn't Stop  
"Gold Diggers"

By Mary Ann

INTENSE HEAT took a swell blow. . . "Gold Diggers of 1933" was able to weather the 103 temperatures at the Hippodrome. . . Loew Theatres, Inc., is taking back the Great Lakes Theatre, Buffalo, which the Shea Theatres Corporation had operated for several years. . . Ralph Schwartz and Bill Van Dine are looking after things around the house pending the re-opening. . . Eddie McBride, formerly assistant manager, Great Lakes, under the Loew-Fox regime, was in town for a few days. . . Buffalo put in the Carnera-Sharkey fight films this week as an added feature.

JOE MILLER, Columbia, and his boys, George Ferguson, Jack Bullwinkle, Nat Marcus, and Tim Donohue, office manager, were at the Convention at Atlantic City. . . J. Golden, manager, RKO, Rochester, just bought a puddle-jumper, and is running back and forth to Buffalo to screen pictures. . . Both Bill J. Tubbert, city manager, RKO, Syracuse, and J. Golden, manager, RKO Palace, Rochester, spent a few days in New York as the guest of their district manager, Charles Kernan. . . Bill Brett, house manager, Buffalo, is getting a swell coat of tan. . . Bill goes out on the links every morning and chases the little pill.

BOB MURPHY, manager, Bellevue, Niagara Falls, planned to put over "Gold Diggers" in a big way at this theatre. . . "Forgotten Men" is coming soon to one of the Shea theatres.

VICTORIA, Buffalo, has just been added to the Basil Bros.' Circuit, as the seventh link in their fast growing chain. . . Nicholas J. Basil is the general manager. . . Victoria Theatre will close on July 5 for alterations, re-decorating, etc., and will re-open on July 23. . . Vic Lownes, for many years manager of the Victoria, Buffalo, is spending the balance of the summer with his family at Shippan Point, Connecticut. . . Mrs. Harry Berkson just returned from the Central Park Clinic where she was separated from her appendix. . . Jack Berkowitz, Harry Berkson, R. Sodikman, Standard Film Exchange, attended the Monogram Sales Convention in New York City, July 8. . . Norman Sheehan, Fox, has just returned from Chicago and the World's Fair. . . Alec. Weissman is the new addition to the Metro sales force, covering the Syracuse territory.

GEORGE A. VERVALIN has closed the Lincoln, Rochester. . . Star, Addison, being operated by B. S. Newman is open Sunday and Monday only. . . Don R. Stevenson has closed the Rivoli, Fairport. . . Roosevelt, Buffalo, taken over by George Rosing from the Shea Circuit, two weeks ago, has closed for the summer. . . Mrs. Bessie B. Blair has taken over the Laurel, Binghamton, from D. Conklin. . . N. H. Wood is the new manager, Park, Hammondsport. . . F. G. Hohm is out at the Avon, Buffalo, and his former partner, J. Propis, is now managing the house alone. . . Victoria, Buffalo, now belongs to the Basil Chain, house formerly managed by Victor Lownes. . . Rialto, East Rochester, is now managed by Harold Raives, who formerly managed the Regent Century, Rochester. . . Raives has also taken over the Temple, Fairport. . . Star, Williamson, taken over by Townsend and Pickrell, formerly managed by

## Rochester Bargains

Rochester theatre operators are wondering where this "big program" thing is going to end. Some time ago they were worrying about double features, but now its triple features. And the funny thing is audiences seem to go for the marathon stuff.

Strand started it with two full length features and an educational, billed as a triple feature program. Then the other night the RKO Palace invited the last audience for "Melody Cruise" to stay for the preview of the double feature bill, "India Speaks" and "Professional Sweetheart."

Then, just to show how audiences expect the world with a fence around it, the Capitol nearly had to call the police to clear the house for a preview of "Gold Diggers." With the house already sold for the preview at higher prices, the audience for the regular night show declined to move until vigorously persuaded.

## Unfair

According to Local 802, musicians, the following houses are unfair:

America, Bronx; Apollo, Brooklyn; Arcadia, Manhattan; Bay Shore, Bay Shore, L. I.; Belmont, Benenson, Blenheim, Bronx Opera House, Bronx; Carlton, Jamaica, L. I.; Central, Bronx; Century Circuit, Inc., Dyckman, Manhattan; Gaiety, Brooklyn; Grand Opera House, Manhattan; Grove, Freeport, L. I.; Halsey, Brooklyn; Huntington, Huntington, L. I.; Laconia, Bronx.

Myrtle, Brooklyn; National Circuit, Olympia, Manhattan; Oxford, Brooklyn; Park Lane (W. 63rd St.), Manhattan; Parkway, Patchogue, Patchogue, L. I.; People's, Manhattan; Red Barn, Locust Valley, L. I.; Rialto, Patchogue, L. I.; Sag Harbor, Sag Harbor, L. I.; Sea Cliff, Sea Cliff, L. I.; Southampton, Southampton, L. I.; Symphony, Manhattan; Tremont, Bronx; U. S. Theatre, Bronx; Washington, Manhattan; West End, Manhattan; Windsor, Bronx.

L. Astrachan and B. Freedman. . . Variety, Baldwinsville, has just been purchased from the Baldwinsville bank by Leavenworth Steele, who has just re-opened the theatre and has renamed it the Steele's Paramount Theatre. . . For the past 20 years Leavenworth Steele has operated the Steele, East Syracuse.

WILLIAM WILLIAMS, and his wife, office manager, Metro, Albany, spent a day in Buffalo. . . Glove, Gloversville, had a visit of the Metro-Goldwyn-Mayer Sound



Studio. . . Screen voice tests were made on the stage of the Theatre. . . Pictured are Mayor D. W. Greer, Gloversville, Sid Lavine, manager, Glove; Benny Darrow, exploitationist, and George Lynch, booker Schine circuit. . . Columbia sales force has just concluded a ten weeks' sales drive.

## Heard In

**S Y R A C U S E**Harry Shaw Host  
at Party

By I. S.

HARRY SHAW host at his own birthday party on the stage at Loew's State admits that he's 35. . . Eddie McBride, assistant to Shaw, is sporting a new car and enjoying a vacation at his home in Buffalo. . . Competition very keen between local houses all bidding for local talent shows Loew's presenting first Roy's "Gang" and followed with Sonya Marens dance revue. . . Keith's planning to present Hughie Barrett and his orchestra. . . Paramount slated to close for the summer with Keith's and Loew's both bidding for the Paramount product.

GUS LAMPE AND PAUL FORSTER, manager and organist, Eckel Theatre, broadcast their three hundredth broadcast. . . Charlie Wilkes busy trying to secure real entertainment for the monster Mardi Gras to be celebrated July 19 at Thorden Park, Loew's and Keith's execs have promised to send a couple of vaudeville headliners for the event. . . Eckel will present "Be Mine Tonight" with special invitations.

## Heard In

**A L B A N Y**Bill Smalley Gets  
the Crowds

By Bill

ALBANY'S FILM ROW was practically "bossless" during the week of June 25 and July 2. . . Ralph Pielow, MGM manager, with Bill Sherry and Jack Goldberg, salesmen, got away to Detroit June 24. . . "Daisy" Halligan, RKO manager, and Clayton Eastman, Paramount, left the same day. . . Charlie Johnson, Columbia, went July 1, and Tony Ryan, Fox, and Nat Sauber, Universal, were not far behind.

COPAKE THEATRE, Copake, opened July 1 under the management of McIntyre and Ferguson. . . At his Norwich theatre, Bill Smalley got big crowds by giving away an automobile. . . He packed 1,100 in the theatre and had 800 outside trying to get in. . . He will give away cars in other theatres of his chain and also trips to the World's Fair. . . A stage wedding was another stunt that drew a crowd. . . As in the past few years, Bill Smalley issued passes to every graduate of every school in towns where he has a theatre or within a radius of 20 miles of these towns. . . They invited the graduates to be his guests at his theatres the week of graduation.

## Protest Carnies

Manager Johnson, Fox, Corning, and Morris Gaby, proprietor, Plaza, have complained to the city clerk against issuing licenses to circuses and carnivals. Their ground is that film theatres have to obtain licenses and the outdoor shows take away theatre business, so operate against the value of the theatre licenses.

## Lassman Back

Garry Lassman, former manager, Avon, has been returned to that Utica house. When the Avon suddenly closed some time ago, Lassman was transferred by Warner to Medina.

Heard In

**N E W B U R G H**

State and Show Shop  
Up At Auction

STATE AND SHOW SHOP, two of the three theatre properties of the Quittners in Middletown, are to be put up at auction July 13 under foreclosure by the Merchants' National Bank, trustee under a mortgage of the Middletown Combined Building Co. First and refunding 7 per cent 20-year mortgage bonds are in default. . . . Cameo, Highland, has reopened under new management, with drive to keep home folk from going to Poughkeepsie, other side of Hudson. . . . New State Normal School facilities, New Paltz, have improved prospects for the Colonial. . . . Apollo, started in Beacon a few years ago by Louis Baracca, formerly manager of the house in Wappingers Falls, in competition with the Paragon, has been closed indefinitely under an arrangement effected by the B. J. M. Amusement Corporation, owner of the Paragon. . . . Latter house, closed in late months for improvements, has reopened under the management of Benjamin Ginsberg.

**NEWBURGH THEATRES** are confronted by summer theatre projects in two directions—Elverhoj a few miles to the north and Orange Lake a few miles to the west. . . . Women of Highland, Milton and Marlboro sold hundreds of tickets for a church benefit in the Cameo, Highland.

PARAMOUNT, PEEKSKILL, assembled the village's prettiest girls and held a bathing beauty parade. . . . State and Stratton, Middletown, independent management, have dropped to a dime for matinees. . . . Skouras' Rockland, Nvaack, sends two home town girls to Atlantic City as result of bathing beauty contest. . . . Hudson River showboat has been stationed for the season in Tappan Zee. . . . Summer legit theatres in Mid-Hudson section are as numerous as ever, but managers are unruffled, claiming prices are too high to interest regular movie patrons. . . . Broadway, Haverstraw, has installed new cooling system. . . . Both Star and Rialto, Hudson, are presenting 'em double. . . . Suffern High School commencement was held in the Lafavette. . . . Broadway (Publix), Newburgh, reduces matinee top to 25c.

Heard In

**H U D S O N C O U N T Y**

"Gold Diggers" Makes  
Two Weeks

STANLEY held "Gold Diggers" for second week. . . . Doorman Tommy Edwards promoted to assistant manager of the DeWitt, becoming aide to Tony Williams. . . . Larry Conley, attired in gray, sizing up the Stanley lobby display. . . . George Cohan, manager, Transfer, North Bergen, has complained to the Hudson County Boulevard Commission about traffic conditions in front of the theatre.

**Open Airdromes Shift**

A change of ownership has taken place in the four open air theatres erected by Local 306 and scheduled to be operated as beer gardens by Lee Ochs. Motion Picture Exhibition Corporation, Max Hoffman and Cy Barr, have taken over the quartet.

**Quittner Sidelight**

Announcement that Edward Quittner's appeal in his anti-monopoly case against distributors will soon be filed in United States Circuit Court in New York has renewed interest in the proceedings, which were for triple damages, allegedly sustained in the Middletown field.

Hudson River managers feel sympathy for Quittner, who was operating the State and the Stratton, and whose holding company was meeting its obligations, until a few years ago. Then the expansion campaign of a chain company reached Middletown, and a rival house was built at large cost, making good patronage difficult for all, as claimed. It was Quittner's contention that Middletown, a city of 20,000, was already over-seated, and it was because of this that the Show Shop was kept closed. Now the veteran manager is seeing his property go at foreclosure.

Heard In

**P A S S A I C**

Garret Voorman Has  
Own Ideas

By Eye-Ess

MR. AND MRS. MAX HECHT (he runs the Rialto) entertained 200 guests at formal dance at Ritz ballroom for Miss Florence Hecht, daughter of Harry, who owns the Rialto. . . . Strand, Clifton (Pashman Bros.), has resumed showing of foreign talkies. . . . Majestic, Paterson, put on big advertising for "Seventh Commandment." . . . During recent cold spell, several of Paterson houses still displayed "20 degrees cooler inside" signs.

GARRET VOORMAN, Montauk, says Passaic needs "I Never Ran for Commissioner Club." . . . Carlstadt Baptist Church (Rev. Chas. Leach, pastor) gave benefit show at Rex, East Rutherford (Gottesman). . . . Montauk is planning "Miss Montauk" contest, with trip to Atlantic City as prize. . . . Bill Weiss, Capitol, revived Mae West's "She Done Him Wrong," and "42nd Street," with splendid results.

**FD New Product Begins**

First Division will shortly begin distribution of "I Have Lived," with Anita Page and Alan Dinehart and "By Appointment Only," with Lew Cody and Aileen Pringle, first from Chesterfield and Invincible.

These are the first two pictures on the 1933-1934 schedule.

**Lesson**

Barbara Stanwyck, who is reported to have sunk plenty into her revue, should know something of the troubles of production. So when a salary question comes up, she can at least appreciate the fact that it is better to work for than to be worked for.

Heard In

**E L I Z A B E T H**

Vaude Coming Back  
to Liberty

MISS HILDA ROTHENBERG, 19, was chosen Warner Brothers' "Miss Sunshine" at finals at Branford, Newark. . . . Other theatres represented by runners-up were: Garfield, Paterson; Wellmont, Montclair; Union, Union; Eureka and Oritani, Hackensack; Hudson, Kearny; Sanford, Irvington; Central, Jersey City; Goodwin and Tivoli, Newark; Baker, Dover; Capitol, Passaic; and Roosevelt, Newark. . . . Each runner-up awarded watch valued at \$250. . . . William R. Mueller, operator, Regent, was unable to continue showing of films because of interference of electrical storm. . . . "Gold Diggers of 1933" was held over for eleven days at Liberty, Plainfield. . . . Sunday performances given before large audiences. . . . Candy shop opened in foyer of Ritz. . . . Lou Weislogel, stage manager, Ritz, is also a city tax assessor. . . . Talk of resuming vaudeville at Liberty, Elizabeth, "Pop" Bang, veteran stage hand, has gone into definite retirement. . . . George Cushing continued as head of county's motion picture operators' union. . . . Cocalis' Park house, Roselle Park, has adopted double-features.

ROSLYN, Roselle, is still non-union. . . . Howard Richardson, Regent operator, has taken up dancing. . . . Mrs. John J. Molson, former secretary to manager, Ritz, is the mother of a bouncing baby boy. . . . Regent has installed giant cooling plant. . . . Edward Schnarr and Ethel Keen were wed on stage of Liberty. . . . Great Lester, magician, played return engagement at Oxford-Plainfield. . . . The Opera House has reopened in New Brunswick. . . . Roth, Strand, Summit, branching into vaudeville, held Master Rus-syl, magician, for week-long engagement. . . . Violet McGrath, former cashier, Ritz, has opened a beer tavern. . . . Huber, magician, gave away live rabbits at Ritz children's matinee.

**Leighton Host**

Bert C. Leighton, resident manager, Warner, Utica, has just been awarded first prize for maintaining high gross receipts among houses in the Albany zone for an eight week period. Prize was \$75.

Jack Breislen, manager, Utica, was given second award, \$65, while third prize, \$55, went to Harry Watts manager, Keeney Theatre, Elmira.

Characteristic of Leighton, he did not pocket the award. Instead he engaged a private dining room at Hotel Utica and sponsored a spread and all the good things that go with it for the staffs of the three local houses under his direction—Stanley, Utica and Avon.

**Flynn Slated for AMPA**

The board of directors of the Associated Motion Pictures Advertisers, Inc., has nominated John C. Flynn, Paramount publicity executive, to be president of the organization for the coming term. Nominees will be elected at the organization's first meeting in September.

Other nominees include Rutgers Neilson for vice-president, Paul Benjamin for treasurer and Al Sherman for secretary. Nominated for the board of directors are Marvin Kirsch, Hal Horne, Edward Finney, Charles Einfield, Bill Ferguson, Paul Gulick and Gabe Yorke. Kelcey Allen was nominated a three-year trustee.

# BETTER MANAGEMENT

*A Review of How Showmen are Selling Their Pictures*

## Tom Mooney Special

First Division is distributing a two-reel short of road show proportions, "The Strange Case of Tom Mooney," which should serve as an exploitation natural. Mooney's case has excited international interest, and many prominent figures in American life, Clarence Darrow, Jimmy Walker, Frank P. Walsh, President Wilson were connected with his defense in one form or another.

The show will get the benefit of the usual First Division exploitation aids, and looms as a real selling opportunity for showmen everywhere.

## "Gold Diggers" Big Click in Utica

It took a lot of time, thought, cash and other incidentals, but Bert Leighton, resident Utica manager, Warner Brothers, put "Gold Diggers" over big at the Stanley.

To begin with, pretty girls from a local school of dancing, clothed to match the originals in the picture, were driven about the city and suburbs for two days. A truck, gaily decorated, carried them to and fro as they danced merrily and attractively upon the platform. A banner was stretched across the street heralding the event. Music from the production was played in the hotels, beer gardens and recreation centers for several days before the opening. An explanatory announcement was made by each orchestra director before the numbers were played, calling attention to the picture run and that "this was a number featured in the production."

A dinner to Fred J. Sisson, Congressman, was given at a local hotel preceding by a few hours the premiere at midnight. There were more than 800 in attendance, and a personal invitation from Leighton had been placed at each plate. Bakery wagons out of Utica and completing a circle of 30 miles in all directions, carried quarter sheets. The Utica radio station frequently sent out Diggers' music over the air for a week. Hotels, stores and other places where people congregate were flooded with heralds and other literature. Other stunts were carried on—and Leighton had put over another one.

## RKO Houses in "Miss America" Tieup

Thirty-six RKO theatres in New York and Westchester County are conducting a quest for beauty through the "Miss Greater New York City" Contest.

The ultimate winner of the contest will be sent to Atlantic City and there represent Greater New York City and Westchester in the Atlantic City bathing beauty pageant which has been revived this year.

Thirty-six RKO theatres will conduct a series of twenty-five semi-finals, each night

## Production Manager



Joseph Nadel

Assistant director and production manager of "Emperor Jones" being filmed at the Astoria studios by John Krimsky & Gifford Cochran and to be released by United Artists shortly.

## Harry Black Sells "King of Jazz"

Harry Black, manager, Rialto, Glens Falls, had a big circus as opposition for his showing of the reissue of "The King of Jazz" and decided not to sit back and take his chance with what came.

He made the circus work for him.

Says Harry: "The circus parade was advertised extensively and brought thousands into town. I hired a bus, used head and shoulder cutouts from the six-sheets, placed them in the windows of the bus, had a number of ushers dressed as clowns and, with the help of the police, got them all IN the parade. One of the clowns sat on top of the bus and threw out thousands of cards, "Don't Be a Sucker—See 'The King of Jazz'" with suckers attached. This got laughs and plenty of attention. I also had a tie-up with a local radio store for a free radio to be given away, one each night during the engagement. The entire picture was broadcast on Sunday night between 10 and 11 over station WGLC, local Columbia station. This is the first time that such a stunt was ever effected to my knowledge, in Upper New York State. I impressed upon the station the fact that almost all of the principal players were Columbia artists and the rest came naturally."

being devoted to beauties of one particular nationality. The winners of these semi-finals will enter the finals, which will be held at Madison Square Garden, August 26.

## Heard In

## BINGHAMTON

Kornblite Takes Trip to Big City

By Chap

PICTURES of the Sharkey-Carnera fight which ran at the Strand moved to the Star. . . . Binghamton is the city of Sharkey's birth and his parents who reside here were among the first to see the pictures of the fight. . . . Ned Kornblite, Comerford attache, in Binghamton, left for a business trip to New York City. . . . Movie sound trucks will move into Binghamton July 16 when the giant Army bomber will be christened "Miss Binghamton." . . . Howard Ammerman, manager and part owner, Endicott Strand, is recovering from the effects of an operation. . . . Oneonta, sixty miles from Binghamton, is seeking to pass the Sunday movie ordinance. . . . A petition signed by 5,000 voters was sent to the City Council. . . . Johnson City's Endwell Theatre featured a "Hickville Revue."

## RCA Offer Press Book for High Fidelity

A complete "press book" of advertising and publicity material on its High Fidelity sound reproducing equipment, has been prepared by the Photophone Division of the RCA Victor Company for distribution.

Enterprising showmen all over the country have been making a powerful advertising talking point of their new High Fidelity sound equipment. Results have been so pronounced that RCA Victor was moved to prepare a complete program of promotion in the form of a press book.

The material offered includes matrices with suitable copy and advertising layouts for several types of "teaser," follow-up and identification campaigns fitting in with the theatres' regular advertising program. There are also suitable publicity write-ups, colored one-sheets, hand bills, colored banners and pennants, a large theatre flag and testimonials from prominent showmen such as S. L. (Roxy) Rothafel. Included also is a special advance sound trailer and a handsome metal plaque for display in the theatre lobby.

## ST. CHARLES

AN ENTIRE BLOCK ON THE BOARDWALK

ATLANTIC CITY

A Smart Hotel in America's Smartest Resort

ATLANTIC CITY—Healthful—Restful—Affording complete relaxation so welcome after intensive work—Where the St. Charles offers the maximum in hotel comfort and service—Spacious Sun Deck occupying one entire block overlooking Boardwalk and Sea—Ocean view Lounge.

IDEAL CONVENTION FACILITIES

RATES GREATLY REDUCED

# LOOKING AHEAD AT THE PRODUCT

A Service Designed to Give the Exhibitor Each Picture's Analysis Before Playing

By Our Hollywood Correspondent

## "Storm at Daybreak"—Metro

Kay Francis, Nils Asther, Walter Huston, Phillips Holmes, Eugene Palette, C. Henry Gordon, Louise Crosser Hale, Jean Parker.

Well directed production with a feature name cast that should prove attractive anywhere. Show has punch, class, good acting and an interesting war story of Austrian-Hungarian background and forbidden love. The show stands out as an ace programmer and may be a surprise number.

Estimate: Good.

## "Power and the Glory"—Fox

Spencer Tracy, Colleen Moore, Ralph Morgan, Helen Vinson, Sarah Padden, J. Farrell MacDonald.

At least it is different. Story telling technique is odd, if at least not new, and should provide class audiences with plenty of discussion. Whether the masses will appreciate the directorial efforts is uncertain. Spencer Tracy turns in a nice role and entire production is class. With such a controversial bit of direction, however, it is a question.

Estimate: Must be seen.

## "Berkeley Square"—Fo

Leslie Howard, Heather Angel, Valerie Taylor, Irene Browne, Colin Keith-Johnson, Betty Lawford, Alan Mowbray, Beryl Mercer.

This might have been made in England, but it wasn't. Labelled with the Lasky class and a sweet production. Only question is that a lot of spots don't go for the heavy English, even when there are good performances. Although it has a lot of merit, show will be handicapped in certain situations. But as a pictorial and director's triumph, it is in.

Estimate: Class.

## "Man of the Forest"—Para

Randolph Scott, Verna Hillie, Harry Carey, Noah Beery, Buster Crabbe, Vince Barnett.

Western, but with a cast that could be used in any type of picture. Show has that usual Paramount western class and should hold up where they go for this kind of picture. Even the houses that don't rave over outdoor mellers might give this a try.

Estimate: Suitable.

## "The Dude Bandit"—Allied

Hoot Gibson, Gloria Shea, Hooper Atchley, Skeeter Bill Robbins.

Our hero wants to get the goods on the big shot gambler and succeeds admirably. Hoot Gibson fans will be well pleased, and, in general, so will all audiences who go for the he-man stuff.

Estimate: Western.

## "Her Body Guard"—Para

Edmund Lowe, Wynne Gibson, Edward Arnold, Johnny Hines, Marjorie White, Alan Dinehart.

Comedy with a musical background and okay for a tailender on any program. Show's best asset is its pace, and it delivers plenty of laughs. No big names to aid in selling the piece, but entertainment qualities are ever present.

Estimate: Satisfactory.

## "Dangerous Crossroads"—Col.

Chic Sale, Preston Foster, Diane Sinclair, Jackie Searle, Frank Albertson.

This type of film never misses. The villain does his darndest but who ever defeated justice in six reels? But where they like this sort of thing there will be plenty of applause, and that is just what any theatre desires.

Estimate: Not bad, gosh darn it.

## "Double Harness"—Radio

Ann Harding, William Powell, Lucille Brown, Henry Stephenson, Lilian Bond, George Meeker, Reginald Owen.

More than satisfactory as a class offering. Ann Harding and William Powell make a fine pair, and show has been produced with lots of drawing room appeal. Picture can be sold to the women, is a natural for the class houses, and, in the long run, should represent satisfactory box office.

Estimate: Looks all right.

## "Mama Loves Papa"—Para

Mary Boland, Charlie Ruggles, Lilyan Tashman, George Barbier, Morgan Wallace, Walter Catlett.

Okay programmer and in a higher rating than that, too. Characters turn in ace performances, Ruggles is okay and the comedy emerges as an unlooked for surprise. Title may prove handicap in spots, and help in others. Patrons will be well satisfied.

Estimate: Okay.

## "Don't Bet on Love"—U

Lew Ayres, Ginger Rogers, Charles Grapewin, Tom Dugan, Shirley Grey, Merna Kennedy.

Interesting yarn that manages to hold attention despite lack of brilliant direction or good dialogue, "Don't Bet On Love" will pass as a program number. Show has some feature names, and where Ayres means anything, he will help. Race track background, generally.

Estimate: Program.

## "The Rebel"—U

Luis Trenker, Vilma Banky, Victor Varconi.

Swell scenery, lots of action, but a foreign number. Show doesn't look as if it will do the business of "The Doomed Battalion," but it can be sold. Lack of domestic headliners is a trouble, too.

Estimate: Troublesome.

## "Stranger's Return"—MGM

Lionel Barrymore, Miriam Hopkins, Franchot Tone, Stuart Erwin, Irene Harvey, Beulah Bondi, Grant Mitchell.

Show has some good acting performances but isn't liable to cause any great sensation. Novel was well known and Lionel Barrymore as a farmer may appeal but the show generally doesn't make for much audience applause. Photography is beautiful and Vidor direction often inspired, but the show is no knockout.

Estimate: Take your choice.

## "Return of Casey Jones"—Mono.

Charles Starrett, Ruth Hall, George Hayes, Robert Elliott, George Walsh, Jackie Searle.

Just about what one might think it might be, but entertaining enough for the mass audiences. The hero is accused of being yellow but saves the day in the last reel, winning the gal and causing handsprings from action lovers. Railroad picture followers will enjoy it.

Estimate: Railroad meller.

## "Fiddlin' Buckaroo"—U

Ken Maynard, Gloria Shea, Fred Kohler, Frank Rice, Jack Rockwell.

More western than usual with the hero missing death too many times. Show might even be too heroic for the kids, but when the returns are in, this should prove as entertaining as the average western.

Estimate: Open air opera.

## "Her Resale Value"—Mayfair

June Clyde, Noel Francis, Gladys Hulette, George Lewis, Ralf Harolde, Richard Tucker.

Domestic tale of a wife, a husband and a playboy, with enough interest for mass audiences. Featured players are well known and should hold some attention on their own. In short, a programmer.

Estimate: Ditto.

## "The Sundown Rider"—Col.

Buck Jones, Barbara Weeks, Wheeler Oakman, Pat O'Malley, Bradley Page, Niles Welch.

Plenty of action in this one with the Jones fans bound to be satisfied. As usual, right wins and the cowpuncher takes the gal.

Estimate: Yippee!

## "Phantom Thunderbolt"—WW

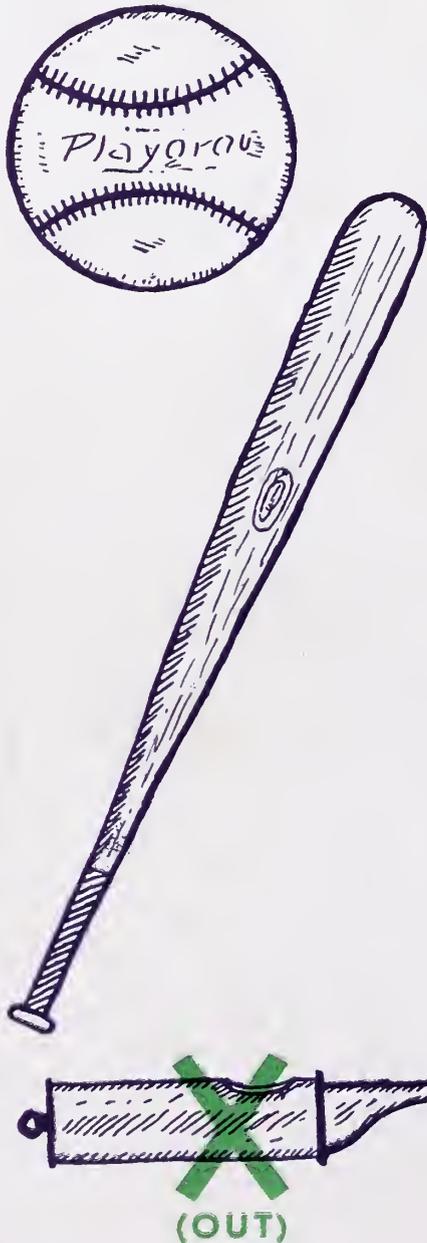
Ken Maynard, Frances Lee, William Gould, Harry Holman.

Typical western in which our hero helps get rid of the bad element in town. It won't cause any handsprings, but will get by where they like their horse flesh.

Estimate: Ride 'er, Ken.

FILE THIS FOR FUTURE REFERENCE

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Nice for the beach or an argument with your wife and well worth the investment.



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In this  
issue:

Exhibs Urged to Support NIRA Drive

# EXHIBITOR



A Jay Emanuel Publication

Vol. 5—No. 22

NEW YORK, JULY 25, 1933

Price, 15 Cents

THE  
SHORT  
THAT  
WILL  
BE  
HEARD  
AROUND  
THE  
WORLD

## "The Strange Case of TOM MOONEY"

with special Foreword by  
THEODORE DREISER

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short ever  
to be Road  
-showed!*

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HARRY H. THOMAS, President



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LOOK LIKE THIS?



*Why* DID BROADWAY  
LOOK LIKE THIS?



# *Exploitation* IS THE ANSWER!

A campaign modeled after the Rivoli's will enable YOU to turn the crowds from the hot-weather spots in your town to the box-office of your theatre!

1. Windows everywhere! Three on Fifth Avenue. Black, Starr & Frost, world famous jewelers, Nippon Yusen Kaisha steamship window, Southern Pacific display halts crowds. And more than 100 key spot locations all ballyhoo "Samarang"!
2. Samarang Club. "Permit us to strip to the waist" — that slogan started a furore that crashed the front pages of the New York dailies. Arrests on the beach, petitions to Mayor Frankel of Long Beach, 8,000 Samarang Club members signed in four days — all started as a gag, now seriously becoming a national organization!
3. King Features Syndicate full page feature story on shark-octopus battle appears in 200 coast-to-coast top spot newspapers!
4. Radio air waves plug "Samarang"—Abe Lyman, Rudy Vallee play Samarang Love Song. Director Ward Wing describes exploits over WOR. R. H. Macy's Boys Club endorses picture.
5. Startling 24-sheets blanket city. Vivid 1-sheets plastered all over big circulation subway boards. 50,000 tabloid newspapers attract the natives. Elliot Service plants more than 18,000 shark-octopus photos in merchants' windows.
6. Stunts attract attention. Marathon sitter on marquee arouses curiosity. N. T. G. Paradise beauties stage hot Samarang Dance. Ward Wing lassoes python as reporters cover story. And many other exploitation highlights that kept the crowds flowing steadily into the Rivoli!

Directed by  
**WARD WING**

# SAMARANG

Produced by B. F. ZEIDMAN

RELEASED BY **UNITED ARTISTS**

# The New York State EXHIBITOR

Issued on the Tenth and Twenty-fifth by

**Jay Emanuel Publications, Inc.**

219 North Broad Street, Philadelphia, Pa.

1600 Broadway, New York City

Washington, D. C.

JAY EMANUEL

Publisher

PAUL GREENHALGH

Advertising Manager

HERBERT M. MILLER

Managing Editor

Circulating in New York State and Northern New Jersey.

Subscription: \$2.00 for one year; \$3.00 for two years.

Publishers also of THE EXHIBITOR, of Philadelphia, and THE NATIONAL EXHIBITOR.

Official organ of the Motion Picture Theatre Owners of Buffalo Zone.

All editorial and business communications should be addressed to the Philadelphia office.

Vol. 5, No. 22

July 25, 1933

## Kill Exclusives

IT IS generally conceded that exclusives have heard their death knell sound as far as this industry is concerned.

In October, last year, when protests against this practice were just beginning, this department said:

"The exclusive idea must be nipped in the bud; it must be barred from the practices of the industry.

"There are some who will say that nothing can change the distributors' and producers' minds except the box office. Then in this case the wait will be costly. The producers and distributors will find that the public, in addition to the trade, itself, does not want exclusives.

"... the exclusive run has no place in this industry.

"As long as it exists, this department, for one, will not stop fighting it."

Exclusives, the trade hears, will be restricted only to those situations where they have been used as a part of proper business procedure, namely, that when one house of a handful in a town, or alone in a town buys product, with no subsequent run.

The reason for banishment of exclusives is, as suggested above, one of the box office, not exhibitor protest. The public, apparently, refused to be bamboozled. So the idea, for the present at least, is dead. If it should come to life, this department is still fighting.

## No More Score Charges

WHEN score charges were first introduced, the exhibitor was more or less confidentially advised that the electricians demanded it, that in a season or two, the idea would pass.

A season or two later, executives began to predict that the year in question would mean the end of the score charge.

1933-1934 opens and practically all companies are unanimous that the score charge stays. Argument has been advanced that music on film has resulted in tremendous savings of overhead to the exhibitor, enabling him to dispense with the burden of a musicians' payroll. Recording charges must stay, it is added.

It is generally known that many companies do not obtain score charges from exhibitors in all territories.

Why, then, it must be argued, should score charges be made on some deals if not on all? Those who do not pay score charges are getting the same so-called benefits of eliminated musicians as well as those who are paying score charges.

Perhaps the fact that the exhibitor, since talkies, has an added burden in higher cost of shorts (features are shorter than during the silent regime), higher cost of features, increase in shopping on the part of moviegoers (the fixed theatregoing habits of silent days have vanished with sound) does not seem apparent to the home offices.

The fight against the score charges should be brought to Washington. Retention of the score charges is nothing more than a high class racket.

Both the M. P. T. O. A., headed by Ed Kuykendahl, president, and Allied are unanimous in their declaration of opposition to score charges. They deserve the support of every exhibitor.

Score charges should be banned.

## Why Foreigns?

AT A RECENT meeting of exhibitors, an issue arose that is of prime importance to theatremen everywhere.

Why must American exhibitors be given foreign product of dubious quality to exhibit on their screens? In this category, such box office possibilities as "Variety" or perhaps "Be Mine Tonight" should not be included. The exhibitor has no fault to find with a foreign production that lends itself to selling angles. Rather, he has a grievance against those companies who insist that the pictures be accepted as part of a contractual obligation even though the buying price is usually so low that it reflects what the company itself thinks of the product.

Some companies, fortunately, do not insist on exhibitors playing foreign pictures. It is with the ones who do that the exhibitors quarrel.

Home office executives admit the necessity for American distributors to handle foreign product on account of quota laws.

Perhaps, then, home office executives of the same mind could answer the following questions:

1. Why must American exhibitors be penalized if American distributors are forced, through quota systems or political obligations, to buy foreign pictures?

2. Why must American exhibitors be forced to pay high prices for domestic pictures made obviously for foreign markets and which are handicaps as far as the American box offices are concerned?

3. Why must American exhibitors be forced to lose good will of their customers because contracts order them to play foreign pictures of less than mediocre quality?

4. Why should not the American exhibitors have privilege of cancellation of foreign pictures, outside of regular cancellation privilege?

5. Why force this type of product on the exhibitor at all?



WARNER BROS.'

Jul 25'33 pg. 4

YEAR-BOOK IS

PRINTED ON

CELLULOID

•  
You can read it today at any  
Warner Bros. Exchange!

•  
Last year Warner Bros. smashed precedent with the first advance trade showing of new-season product. You came—you saw—you *bought* solely on the basis of the production quality those first great 1932-'33 shows demonstrated. We promised you nothing then about later releases . . . *But we gave you everything.* We didn't even mention "42nd Street" or "Frisco Jenny," or "Working Man" or "I Am A Fugitive" or "Little Giant" or Cagney . . . You got these and many other great properties without a syllable of obligation on our part.

•                      •                      •  
*So now again we invite you to give Warner product an eye-witness test.* Come to your exchange and see the last of the 1932-'33 pictures that you bought on FAITH IN WARNER

BROS. See "CAPTURED!"— see "GOODBYE AGAIN"— see "MARY STEVENS, M. D."— see "VOLTAIRE" and "NARROW CORNER" and "MAYOR OF HELL." See for the first time in your experience a summer line-up without a let-up . . . *See whether your faith in Warner Bros. was justified!*

Then let that decision guide you *when it's time* to buy for next year: Throw out all the reams of praise others have showered on Warner Bros. for reviving theatre prosperity. Discard the judgments of hundreds of exhibitors and trade observers as to Warner Bros.' "leadership" and "highest consistent quality." BE YOUR OWN JUDGE!



If these pictures convince you that we have dealt fairly with you this year, you will probably want to deal with Warner Bros. next year.

If you are impressed by the way we are *finishing* this season, you can judge for yourself how we will start the next.

*For we unhesitatingly submit these final 1932-'33 releases as samples of the product we will give you in 1933-'34. We don't promise you that on some arbitrary date on the calendar there will be a sudden magical step-up in our production quality. We honestly don't believe we need a shot in the arm or a new lease on life.*



We've been in there trying every minute on every production, and we're going to keep on trying to make every new picture just a little better than the last.

Our pictures for next year won't be much better than the ones we have to show you now . . . But we do promise you they'll be just as good. For Leadership is the sharpest spur to human effort . . . And next year's Warner Bros. Pictures will be produced by 4,000 human beings who are grimly determined to retain this title . . .

**WARNER BROS.**  
**THE NO. 1 COMPANY**

## United Artists Meet in Chicago Convention



Pick out your United Artists exchange manager as he poses with the others before the Chicago convention started.

### Heard In

## BUFFALO

Jack Berkowitz Speaks  
on Majestic

By Mary Ann

MARVIN RADNOR, local composer, has brought suit against Harms, Inc., Famous Music Corporation, Chappell Harms, Inc., and Victor Shertzinger, charging portions of Radnor songs were pirated. . . . Case attracted a lot of local interest.

LEONARD SANG, manager, Teck, has just returned from New York. . . . Nick Basil announced that he reopens the Victoria Sunday, July 23. . . . House has been dark two weeks. . . . Alonzo F. Lowden has reopened the Star, Williamson. . . . Jefferson and Strand, Auburn, are now being operated by Mamyer Operating Company, Inc. (M. A. Shea and Schine Circuit). . . . Orpheum, Buffalo, has closed. . . . House was last managed by Arthur Hawes. . . . Lincoln, Buffalo, is only open three days a week for the summer. . . . Nate Robbins closed his Ritz, Syracuse. . . . Graham & Ludlow, Victoria, Watertown, will open the Palace, Syracuse. . . . Capitol, Newark, is being repainted. . . . Front of the theatre and lobby are being redecorated.

FILM ROW extends deepest sympathy to Robert C. Horning, manager, Shea, Jamestown, on the recent death of his mother. . . . Both Universal and Columbia product have been sold to the Lafayette, Buffalo, for the coming season. . . . Harry Swerdlove, popular sales representative for C. A. Coulter, Inc., has been cruising for the past month with C. A. Coulter, on the latter's yacht. . . . Swerdie at last has achieved the ambition of a life time! . . . But what will he do when his vacation comes to an end? . . . New "racket" was said by police to have been uncovered recently when Edward H. Dillon and Thomas F. Burke were arrested and charged with petit larceny. . . . They were accused of selling passes from Shea's Buffalo Theatre. . . . David McGill, 19, Buffalo, was held in connection with an alleged attempt to steal receipts from the safe of the Riviera, North Tonawanda.

WEDDING OF PATRICK A. POWERS to Mrs. Pearl S. Lapey, July 19, excited the interest and congratulations from Buffalo's movie colony. . . . Both principals are native

### Monogram on Doubles

W. Ray Johnston, in addressing the eastern district sales convention of Monogram managers and salesmen, at the Park Central Hotel, took a slap at the writers of codes in which had been inserted clauses against double feature bills. In his talk to the sales force he said in part, as follows:

"I want you to convey to the theatre managers in the field and to the owners of theatres in your territory whom you approach in presenting the 1933-34 Monogram line-up that Monogram has taken a definite stand that it will not take part in any activity for the elimination of the dual bills."

Buffalonians. . . . Lydia J. Behling, manager, Ellen Terry and Sylvia, left for Stamford to attend the wedding. . . . Sam Freed, general sales manager, Sporting Events, Inc., spent a day in the Buffalo office with Lyons and Brady. . . . Charles Michaels, 10-year-old son of Arthur Michaels, manager, Allendale, was run down by an automobile while riding his bicycle at Delaware Park. . . . Entire Film Row extends best wishes for success to Joe Sherwood and Al Teschemacher (who has been connected with the film exchanges for 15 years), on the opening of "The West Utica Tavern."

JACK VON TILZER, formerly with United Artists, in Buffalo, rejoins them. . . . Jack Berkowitz, manager, Standard, says that Majestic has definitely scheduled a general meeting of "franchise holders" to be held at the Drake Hotel, Chicago, commencing July 29. . . . Jack says the meeting is of great importance to him as a part owner and an associate of Majestic. . . . They will have ready for screening at this meeting the first three releases for the new season, namely, "Sing, Sinner, Sing," "Curtain at Eight" and "The Sin of Nora Moran." . . . Majestic has the welcome mat out to any manager or salesman that "Jay Bee" cares to bring to the meeting. . . . Bill Shapiro, vice-president, feels quite confident that the meeting will be a great success.

CHARLIE HAYMAN, president, Lafayette, will spend a month at his summer home at Rutter, Ontario. . . . William Kombrak, 17-year-old youth from Chatham, N. J., who swam the rapids and whirlpool at the Falls made a "personal appearance" at the

Lafayette. . . . Jerry Rudolph, former newspaper editor of note in Buffalo, is doing very well in his new line as advertising manager for a local brewery. . . . Buffalo, co-operating with an electric company, is giving away two electric refrigerators. . . . Prizes were exhibited in the lobby all week and people used good sized ads daily in the "Evening News."

JOHN E. CARR, manager, Hippodrome, is now commuting to his summer home at Crystal Beach. . . . Bill Dorbecker and Stanley Beyers, Shea art department, have just returned from a visit to the Chicago World Fair. . . . Bill Fickeisen, former Film Row celebrity, is now representing the Buffalo Cinema Laboratories, a local trailer service, throughout the state. . . . Ardis W. Smith, dramatic critic, Times, is vacationing at his home up the lake shore. . . . During his absence, Rod Redd, assistant, is pinch-hitting. . . . Daily screenings are occupying much time of the Shea circuit managers these days. . . . Harry Slick, assistant conductor of the Buffalo Orchestra, vacationed this week, with his newly-acquired bride.

VINCENT R. McFAUL journeyed to New York the past week to line-up some new stage and screen shows. . . . "Gold Diggers" closed its fourth big week at the Hippodrome, thus tacking up a new long run record for this house. . . . When Johnny Marvin visited Buffalo to appear in person at the ace house of the Shea Circuit, he gave the theatre some great plugs on the air in several special programs over WBEN. . . . When the new Bobby Jones golf series opened at the Hippodrome, publicity staff, tied up with all the local sports stores, informed all the golf clubs for miles around and put in a special lobby display.

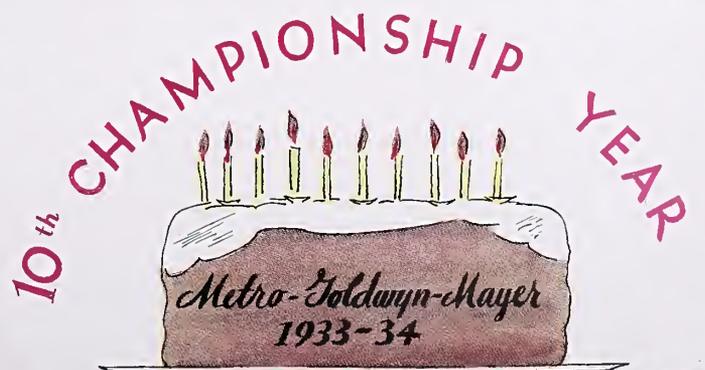
FIFTEEN YEARS AGO. . . . J. S. Savage, Jr., bought lease on Abbott theatre. . . . Total of War Savings Stamps sales in Buffalo at theatres was \$139,566.35. . . . Henry Carr, manager, Shea's Theatre, was celebrating an anniversary.

### Cinema Hall Marks

Howard Hall is now publishing "Cinema Hall Marks," a new weekly devoted to industry problems.

Sheet's first issue is interesting and from the looks of things should develop into an important force.

# Parade of Metro-Goldwyn-Mayer STARS





On the occasion of its  
10<sup>th</sup> Birthday, the happy  
family of M-G-M presents

# 46 Pictures in 1933-34

## 6 SPECIALS

**NIGHT FLIGHT** CLARK GABLE, JOHN & LIONEL BARRYMORE, HELEN HAYES, ROBERT MONTGOMERY, MYRNA LOY in the cast. "Night Flight" is based on the French prize novel which has its locale in South America. A giant production under the direction of Clarence Brown.



**HOLLYWOOD PARTY** MARIE DRESSLER, JOAN CRAWFORD, JEAN HARLOW, JIMMY DURANTE, LUPE VELEZ, JACK PEARL, CHARLES BUTTERWORTH, NILS ASTHER, LEE TRACY, JEAN HERSHOLT, ALBERTINA RASCH DANCERS, WALT DISNEY "SILLY SYMPHONY" and many more Big Names... that's just part of "Hollywood Party," a grand musical screen story developed by Edmund Goulding and Howard Dietz into what will be a revolutionary screen attraction. Dialogue by Herbert Fields. Music by Rodgers & Hart. Additional music by Brown & Freed. Director Edmund Goulding.



**MARIE DRESSLER** Her own special starring production! Beloved Marie Dressler, idol of the screen, in a story brimming with the laughter and tears she knows so well how to bring forth. Title to be announced.



**TWO THIEVES** CLARK GABLE, ROBERT MONTGOMERY, in the leading roles. Probably the most ambitious dramatic spectacle since "Ben Hur." An intensely exciting romance set in the period of Pontius Pilate. A few highlights: Pillage of Herod's Tomb; Chariot pursuit through city and country; Romance of ex-slave and Roman beauty; Plot to overthrow Pilate; Abducting girls from harem of Ben Rashid, etc. Picture is based on Manuel Komroff's best-seller novel.



**TARZAN and his MATE** JOHNNY WEISSMULLER, MAUREEN O'SULLIVAN in a giant sequel to their earlier "Tarzan, the Ape Man." A new story, with amazing features built for thrill and romance, has been written by Edgar Rice Burroughs



**SOVIET** WALLACE BEERY, JEAN HARLOW, CLARK GABLE and a large cast enact in "Soviet" a picture which will be unique in the new season. It is the first important American picture to use as its background the dramatic implications of Russia in its current phases. Typical of M-G-M showmanship ingenuity in seeking new locales for romantic picturization. Frank Capra, director.

## 30 STAR PICTURES

- |                    |                                              |                 |
|--------------------|----------------------------------------------|-----------------|
| 3 JEAN HARLOW      | 2 GRETA GARBO                                | 3 LEE TRACY     |
| 1 LIONEL BARRYMORE | 2 JOAN CRAWFORD                              | 1 ED WYNN       |
| 1 CLARK GABLE      | 1 ROBT. MONTGOMERY                           | 1 JACK PEARL    |
| 1 MARION DAVIES    | 2 HELEN HAYES                                | 1 RAMON NOVARRO |
| 1 WALLACE BEERY    | 2 JIMMY DURANTE <sup>with STUART ERWIN</sup> | 1 NORMA SHEARER |
| 4 COSMOPOLITAN     | 1 JOHN BARRYMORE                             | 2 LAUREL-HARDY  |

## 3 CO-STAR PICTURES

CRAWFORD-GABLE      HARLOW-GABLE      BEERY-GABLE

## 7 MARQUEE PICTURES

The industry has come to know that the M-G-M MARQUEE symbol in the past several seasons has meant pictures of quality. Many outstanding hits carried this distinguishing mark, among them "Hell Below," "Tarzan the Ape Man," "Red Headed Woman," etc.

# Champions of *M-G-M's* 10<sup>th</sup> CHAMPIONSHIP YEAR



## M-G-M FEATURE STRENGTH SHORTS

1933-34

Two Reels

HAL ROACH—M-G-M  
COMEDIES

6 LAUREL-HARDY

8 CHARLEY CHASE

8 THELMA TODD  
PATSY KELLY

8 HAL ROACH ALL STARS  
(Douglas Wakefield, Billy  
Nelson, Don Barclay)

6 OUR GANG  
(Spanky, Stymie, Echo,  
Tommy, Pete-the-dog)

6 HAL ROACH  
MUSICAL COMEDIES  
(Billy Gilbert, Billy  
Bletcher, Lillian Moore,  
Lillyan Andrus)

8 M-G-M  
CRIME DOESN'T PAY

6 M-G-M  
MUSICAL REVUES

One Reel Subjects

12 M-G-M ODDITIES  
(Dialogue by Pete Smith)

12 FITZPATRICK  
TRAVELTALKS

6 "GOOFY MOVIES"

13 WILLIE WHOPPER  
CARTOON COMEDIES

104 HEARST  
METROTONE NEWS

## STARS AND PLAYERS

JOHN BARRYMORE	MARIE DRESSLER	ROBT. MONTGOMERY
LIONEL BARRYMORE	JIMMY DURANTE	RAMON NOVARRO
WALLACE BEERY	CLARK GABLE	JACK PEARL
JACKIE COOPER	GRETA GARBO	NORMA SHEARER
JOAN CRAWFORD	WILLIAM HAINES	LEE TRACY
MARION DAVIES	JEAN HARLOW	ED WYNN
	HELEN HAYES	

Elizabeth Allan  
Tad Alexander  
Nils Asther  
Alice Brady  
Charles Butterworth  
Mary Carlisle  
Mae Clarke  
Nelson Eddy  
Stuart Erwin  
Madge Evans  
Muriel Evans  
C. Henry Gordon  
Lawrence Grant

Louise Closser Hale  
Russell Hardie  
Jean Hersholt  
Phillips Holmes  
Jean Howard  
Benita Hume  
Walter Huston  
Otto Kruger  
Myrna Loy  
Ben Lyon  
Margaret McConnell  
Una Merkel  
John Miljan  
Colleen Moore

Frank Morgan  
Karen Morley  
Maureen O'Sullivan  
Jean Parker  
May Robson  
Ruth Selwyn  
Martha Sleeper  
Lewis Stone  
Franchot Tone  
Johnny Weissmuller  
Diana Wynyard  
Robert Young  
Lupe Velez

## DIRECTORS

Richard Boleslavsky  
Charles Brabin  
Clarence Brown  
Tod Browning  
Jack Conway  
George Cukor

George Fitzmaurice  
Victor Fleming  
Edmund Goulding  
Howard Hawks  
Robert Z. Leonard  
Russell Mack

Charles Riesner  
Edward Sedgwick  
Edgar Selwyn  
W. S. Van Dyke  
William Wellman  
Sam Wood

## AUTHORS

Frank R. Adams  
John L. Balderston  
Beatrice Banyard  
Philip Barber  
Cormack Bartlett  
Vicki Baum  
Richard Boleslavsky  
Malcolm Stuart Boylan  
W. R. Burnett  
Edgar Rice Burroughs  
Frank Butler  
Erskine Caldwell  
Ruth Cummings  
Jack Cunningham  
Delmar Daves  
John Emerson  
Gene Fowler  
Paul Hervey Fox  
Becky Gardiner  
Oliver H. P. Garrett  
Harvey Gates  
Benjamin Glazer  
Frances Goodrich  
Howard Green  
Rene Gueta

Albert Hackett  
Elmer Harris  
Moss Hart  
H. M. Harwood  
Ben Hecht  
John Housemann  
F. Hugh Herbert  
Robert E. Hopkins  
Boris Ingster  
Laurence E. Johnson  
Gordon Kahn  
Harry Kahn  
George Landy  
Vincent Lawrence  
John Lawson  
Anita Loos  
Josephine Lovett  
John Howard Lynch  
Willard Mack  
John Lee Mahin  
John McDermott  
James K. McGuinness  
Wm. Slavens McNutt  
John Meehan  
Helen Meinardi

Bess Meredyth  
Lucile Newmark  
Leonard Praskins  
Norman Reilly Raine  
W. L. River  
Wells Root  
Bradford Ropes  
Madeleine Ruthven  
Robert Sherwood  
Paul G. Smith  
Ralph Spence  
Samuel & Bella Spewack  
Donald Ogden Stewart  
Edward Dean Sullivan  
Matt Taylor  
Courtney Terrett  
Sylvia Thalberg  
Wanda Tuchock  
Ernest Vajda  
John Van Druten  
Bayard Veiller  
Lieut. Comm. Wead  
Claudine West  
Basil Woon



## THE CAKE-WALK!

*you'll dance it gaily in 1933-34!*

**T**HE celebration is on! It's the Tenth Birthday of Metro-Goldwyn-Mayer! What a party 1933-34 is going to be... everybody will be back at the world's most renowned studio for M-G-M's Tenth Championship Year!

**Welcome, Greta Garbo**... glad to hear you've had a grand vacation. You're looking perfectly beautiful, and are your fans hungry for a new picture! Nobody ever received so much publicity during an absence from the screen!

**And what** a pleasure to see beloved Marie Dressler back on the lot! She's just completed "Tugboat Annie" co-starring with Wallace Beery... and will soon start another.

**By the time** this message gets into print, the most celebrated screen Mr. and Mrs. will be back in America from their trip abroad. Certainly we mean Norma Shearer and Irving Thalberg who will immediately resume their activities on the M-G-M lot.

What a Reunion Party! They're all welcomed

back by delighted associates. And what a Welcoming Committee—headed by *Louis B. Mayer*—David O. Selznick, Eddie Mannix, Harry Rapf, Hunt Stromberg, Bernie Hyman, Al Lewin, John Considine, Jr., Lawrence Weingarten, Walter Wanger, Lucien Hubbard, Sidney Franklin, Howard Hawks, Lou Edelman, Frank Davis, showman producers without equal! And the Star Committee of Welcome... Marion Davies, Wallace Beery, Joan Crawford, Clark Gable, John and Lionel Barrymore, Jean Harlow, Robert Montgomery, Helen Hayes, Jimmy Durante, Ramon Novarro, Laurel & Hardy, Lee Tracy, Ed Wynn, Jack Pearl and all the others.

**Happy days** ahead, indeed! M-G-M's not only got its Million Dollar Family all together again...but powerful additions in every phase of producing, acting, writing, direction!

**Cast your** box-office orbs on my Parade of Stars. That's Music for your Marquee! Greater Metro-Goldwyn-Mayer in 1933-34! Tenth Championship Year! (Signed) **LEO** of M-G-M

**You're invited to a party!**

**METRO-GOLDWYN-MAYER**

*The Major Company!*

# Two-Day Code Conference Called by New Federation July 31-Aug. 1

## State Allied Meet

First meeting since last November of the Allied Theatre Owners of New York will take place at the Hotel Ten Eyck, Albany, August 2.

Officers will be elected to succeed Jack Beck, president, Liberty; Abe Stone, vice-president, Albany, and Frank Walsh, secretary, Newburgh, and other matters of interest to exhibitors will be discussed.

## Permit Men Receive Setback in Legal Tilt

### Full Membership Not Yet Available to Them

Local 306, Motion Picture Machine Operators' Union, has won its fight to exclude from full membership 237 permit men, who petitioned in Supreme Court for an injunction that would have obliged the union to admit them to full privileges.

In denying the petition, however, Judge Edward Riegelmann of Brooklyn ordered the return to the permit men of initiation fees and \$500 security fees.

Judge Riegelmann upheld the right of the union, nevertheless, to levy assessments upon the permit men for allowing them to work in theatres at lower than the union wage scale.

Decision was reserved by Supreme Court Justice Timothy J. Leary on a motion for injunction launched by Local 306, Moving Picture Machine Operators Protective Union, to restrain about twenty motion picture theatres from locking out members of the union. Charles E. McGee appeared before Justice Leary, seeking a temporary injunction, pending trial, against the Bosroad Theatre Corporation and other corporations involved.

Some time ago Local 306 sought an injunction against operators of the Savoy Theatre in West Thirty-fourth Street, including Walter Reade. On that occasion Supreme Court Justice Louis A. Valente denied the union's motion, but the Appellate Division later reversed the court's ruling.

## Attention!

The proposal of the executive committee of the M. P. T. O. A. of a code of standards of fair competition in the exhibition of motion pictures, as completed after a five-day session in Chicago, recently, will be published in full in the next issue.

State units must ratify.

M. P. T. O. A. representatives and exhibitors sat in at the conference in the Windy City.

## Pete Harrison Elected President of Recently Organized Body — Looks Upon Newspapers for Support — Independent Distributors, Producers Members

The newly-organized Federation of the Motion Picture Industry of America, Inc., is sponsoring a special two-day conference to be held at the Hotel Astor here, July 31-August 1.

The body will consider and pass upon a code of fair competition for the motion picture industry.

The group plans to be a permanent body. At the meeting various codes being formulated by other bodies will be considered as well as that proposed by the Federation. A code will finally be ratified.

There will be a banquet the night of July 31. Phil Meyers has charge of the conference details.

Support of the newspapers of the country in the Federation's fight has been asked by P. S. Harrison, president. Independent distributors and producers are members of the body.

It is expected that other units will accept invitation to attend the Federation's convention. Organized bodies have been invited.

Federation of the Motion Picture Industry of America, Inc., is new name of the Pete Harrison body. Group is incorporated and officers are as follows: Pete Harrison, president; Harry Thomas, W. Ray Johnston, M. H. Hoffman, vice-presidents; Charles Glett, treasurer; John Weber, secretary. Phil Myers, with Glett and Johnston are on the finance committee. Jack Schechter is attorney. Board of directors includes Lester Adler, George Batcheller, Jack Vellman, Jack Berkowitz, Al Bondy, Sol Braunstein, Frank Ferrone, Al Friedlander, Herman Gluckman, Arthur Greenblatt, Pete Harrison, W. Ray Johnston, Louis Korson, Phil Meyers, William Pizor, P. A. Powers, Herman Rifkin, Bob Savini, Jacob Shechter, Harry Thomas, John Weber, Ben Berke, Trem Carr, Maury Cohen, Charles Glett, Phil Goldstone, M. H. Hoffman, William Steiner, Al Mannon and Nat Levine.

T. O. C. C. and Independent Theatre Owners Association are reported co-operating on code matters.

Publication of the M. P. T. O. A. code, as sponsored by the directors of that body, indicates that body's attitude on the code.

What effect the blanket code signed last week by President Roosevelt will have on proposed plans submitted by industry groups is unknown. Child labor is barred. A 35-hour week is set until December 31. After that a 40-hour week is in vogue. The white collar worker is protected.

Lowest minimum wage is \$12 a week, in towns of less than 2500 population. Minimum rises to \$15 a week. An eight hour daily limit is set.

## Boat Ride

There will be fun for all on the Motion Picture Club-AMPA boat ride up the Hudson, August 2.

Clambake, frolic, etc., will be included. George Morris, Rutgers Neilson and Al Sherman on the committee.

## Heard In

**CROSSTOWN**

Plenty of Houses  
Still Closing

ORIGINAL ROXY is continuing to draw huge crowds nightly even with the rise in admission prices from 35 to 55 cents. . . . Radio City Music Hall had one of its biggest weeks in some time, last week, due to the first appearance in three years of "Roxy" himself and his gang. . . . And "Gold Diggers" continues merrily on its way at the Hollywood. . . . Broadway is coming out of the doldrums as far as twice daily picture attractions are concerned. . . . Fox's "Pilgrimage" re-lighted the Gaiety a couple of weeks ago, and last week Paramount offered the first Marlene Dietrich picture in over a year, "Song of Songs," at the Criterion. . . . And it probably won't be long until the Astor is reopened with a two-dollar Metro film.

**THEATRICAL SURPRISE** of the summer is the old Hippodrome. . . . House now is playing to the best business in town with standard grand operas. . . . Cecil Marberry and William Carroll are operating the theatre. . . . Cameo is deviating from its usual policy this week and is playing host to a double-feature bill, both pictures from First Division. . . . "The Shriek in the Night" and "The Strange Case of Tom Mooney" are the films. . . . First Division, incidentally, has big plans for the new season. . . . An independent production is now enjoying a Broadway first-run at the Rivoli. . . . "This Is America," a feature assembled from Pathe newsreel shots supplemented by new material with a continuity written by Gilbert Seldes and edited by Frederick Ullman, Jr., is the film. . . . Jesse Lasky's third production for Fox, "The Power and the Glory," will follow "Pilgrimage" into the Gaiety on a reserved seat policy. . . . The Vanderbilt Theatre, a legit theatre which has gone to pictures several times during its career, is now the home of German productions.

GARDEN AND THE AIRDOME, Brooklyn, have been added to the Thomis Stamatis-Emil Canas circuit. . . . Sam Rinzler and Louis Frisch go to the same place for their vacations. . . . RKO and Skouras have completed negotiations for the pooling of two Newark theatres, the Fox Terminal and Proctor's.

L. BARRACA'S APOLLO, Beacon, is closed, to open in September. . . . West End Theatre is closed. . . . So is the Morningside, because of a slight fire. . . . Smith Theatre, Brooklyn, recently redecorated, is being demolished by the opposition which took it over and a garage succeeds.

(See next page)

. . . Williston and Mineola Theatres are open week-ends. . . . The Yoost circuit, Amphion, Chaloner, Regent, Royal, Superior and 34th Street are now running again. . . . Bobby, Brooklyn, is being operated by the Lafayette Street Amusement Corporation, Jack Eisenrad, president.

WHEN THE LOCAL INDUSTRIAL reel trade heard that a shoe company was in the market for a commercial reel, a near riot started. . . . The ad manager of the shoe company never thought that there were so many companies in the business. . . . Lou Nizer, Film Board secretary and local attorney, is practically set on a national commercial.

**ADD TO CLOSINGS:** . . . Rialto, Whitestone, L. I. . . . Grand, Newark, for the summer. . . . The following Newberry shore houses are operating for the summer: Lorraine, Bay Head; Arcadia, Manesquan; Rialto, Belmar. . . . Windsor, Grand street, is open three days a week, the week-end. . . . Harvey Cribbs is booking the Graham, Gerritsen Beach. . . . Hymie Bloom used to. . . . Doc Greenfield will operate the Brooklyn Flora in the fall. . . . Nelson and Renner have taken the Hunska, Brooklyn. . . . Formerly a German talkie house.

LEE OCHS now has two in Peekskill, the Peekskill and Colonial. . . . Max Miller, the M. and L. Amusement Corporation, has taken the Manhattan, Greenpoint. . . . Ocean Beach Community House Theatre is being operated by the Incorporated Village of Ocean Beach. . . . House seats 400. . . . Harry Pearce manages. . . . Opens week-ends.

**ART GILGAR is now at the RKO Dyker.** . . . Sayer Seeley is assistant at the Regent, Brooklyn (RKO). . . . Production in the district is picking up.

KISCO, MT. KISCO, has been taken from M. and F. Theatre Corporation by Kisco Photoplay Corporation, Herman Susman, president. . . . Huntington Station Theatre, Huntington Station, Long Island, is now a Prudential possession. . . . M. Markowitz had it. . . . State, West Orange, N. J., is being operated by the Valley Amusement Company, Inc., M. Broski. . . . Consolidated recently took unto itself two houses, the Jerome, in the Bronx, and the former Loew Greeley Square. . . . Former will be a bit remodeled. . . . Arefgee Amusement Corporation has the Ossining Cameo, which was closed.

Heard In

**44TH STREET**

Miss Zagrans  
Arrives in Midst

By Daniel R. Klein

JACK BELLMAN can talk of nothing else lately but his new release, "Savage Gold," which went into the Mayfair. . . . There seems to be an epidemic of foot trouble around the Fox exchange. . . . First Harry Buxbaum sprained his ankle several weeks ago, and now Joe Lee is walking around with the aid of a cane, thanks to an infected heel. . . . There is a new and charming addition to the Fox staff in the person of Miss Sylvia Zagrans. . . . She is billing for Educational, and was formerly with Fox, Philadelphia. . . . Louis Wietzman, the beau brummel among exhibitors, will reopen the Summit, Union City, N. J., on July 30th. . . . The house has been closed two months during which time extensive alterations were made, not the least of which was the installation of wide range sound. . . .

## Ochs-Consolidated Deal

That deal whereby Consolidated buys into the Lee Ochs circuit to the extent of 50%, as reported, makes Consolidated a stronger factor than ever in the 1933-1934 buying set-up. Chain recently added two more nabes, besides the Ochs group.

Ochs recently took two Peekskill houses on his own.

United Artists sales force were all at the Chicago convention last week, and the exchange looked practically deserted. . . . Those who made the trip included Moe Streimer, Dave Burkan, Meyer Lieberman, Nat Beier, Leon Herman and Eddie Mullen. . . . A story goes with Burkan's participation in the expedition. . . . He drove in from his home in Brooklyn on the day the party left for Chicago, checked the baggage he brought with him at Grand Central, and asked Ben Levine, of the U. A. poster department, to drive his car out to Brooklyn for him that evening. . . . He gave Ben the key to the car, which he claimed locked both door and ignition switch. . . . When Ben went to drive the car, he discovered that the key opened the door all right but it couldn't seem to do a thing about unlocking the ignition. . . . To make a long story short, Ben and Herb Richek, United Artists booker, who was with him, consumed four hours in trying to get it to work, in making phone calls to the Chevrolet people, and in having a key maker try his hand at it. . . . They finally got out to Brooklyn about one the next morning.

**MEMBERS of the Metro exchange may take a trip on a yacht some time in August.** . . . H. L. Ripps, president, Exchange Club, has a picture of, and data on the yacht they would use, but whether they will go or not is still undecided. . . . Irving Dreeben is moving his poster and accessory department at Fox from the basement of the building to the third floor. . . . First Division keeps on having picture after picture on Broadway, and now they have gone one better and have two playing simultaneously and in the same theatre. . . . Cameo is the house, and the double feature bill is "The Shriek in the Night" and "The Strange Case of Tom Mooney." . . . Irving Gumberg is back with Educational as special representative, covering the entire metropolitan area. . . . Moe Sanders, office manager for Fox, takes every Tuesday off these sultry summer weeks to play golf. . . . Just what he goes around in is not known, but it's rumored that he stopped counting after one hundred. . . . Maurice Silverstein, Loew booker for Metro, won fifty dollars recently in a slogan contest which was conducted over the radio by the National Resort Association.

HERMAN GLUCKMAN, Capital head, is still away, but he doesn't have to worry about the way his staff is handling things in his absence. . . . Dave Brill is in charge of the exchange during Gluckman's absence, and the boys and girls under him are plugging away in a determined attempt to prove that not even oppressive mid-summer heat can stop this concern. . . . New Capital releases are "The Night Bus," a Tower production, and "Frozen Hell," an authentic record of life in the Arctic. . . . There will be thirteen features on the Maestic line-up for next season. . . . Gluckman and Phil Goldstone, executive producer, will attend the convention. . . . Lylian Kahne, Fox ace biller, is back from her vacation, looking fit as the proverbial fiddle. . . . And Dorothy Kaplan, secretary to Jack Bowen, up

at MGM, is away on hers, a thirteen-day cruise to Havana. . . . Bob Ellsworth, Metro booker, is also away. . . . Charlie Dortic, United Artists head booker, is minus his mustache. . . . A barber who was shaving him made a slight mistake, but with a little time the mistake will be rectified and the foliage back in place again. . . . Lewis Theatre, in Newark, is now open full time after running part time for several months.

**DAVE LEVY, New Jersey sales manager for Metro, is living in Belle Harbor for the summer.** . . . In line with the current trend in musicals, Fox exchange is now taking bookings on a re-issue of "Sunny Side Up." . . . As you enter the Capital exchange these days you're apt to think for a moment that you stumbled into a garrison of the early settlers in the Middle West. . . . But it's only a swell display on behalf of the company's new serial, "Fighting with Kit Carson."

MORRIS EPSTEIN is now interested in Hollywood Film Exchange. . . . Jack Bellman is president. . . . Epstein will be sales manager. . . . Expansion is planned. . . . U-A's contingent came back from the convention headed by Moe Streamer and all hepped up. . . . Crew included Streamer, Ed Mullen, Dave Burkan, Meyer Lieberman, Martin Moskowitz, Nat Beier, Leon Herman, E. J. Smith, S. McGrath.

HAROLD CARLOCK and Sol Trauer are missing from the 44th street picture. . . . Out of Educational Fox. . . . Miss Jacobson, Arnold Jacobson and John Cronin are getting ready for vacations from Film Board duties.

**FIFTEEN YEARS AGO:** . . . Meeting of Sunday Opening Committee in offices of Adolph Zukor and Peter J. Schaefer, president, Motion Picture Exhibitors' League of America, and first vice-president of the National Association appointed to attend meeting of Ohio exhibitors in Cleveland, they about to start campaign for Sunday opening. . . . On Sunday opening committee were Zukor, William A. Brady, Walter W. Irwin, Lee A. Ochs, P. A. Powers and Frederick H. Elliott, secretary. . . . Planned to co-operate with state wherever possible to secure legislation necessary. . . . Morris Sullivan and Son, Brooklyn, were planning to build a theatre to cost \$45,000.

## New Middletown Sale

On application of bondholders, foreclosure sale of the former Quittner theatres, the State, Stratton and Show Shop, Middletown, has been set aside and a new sale ordered by Justice Graham Witschief, in Supreme Court.

Properties, foreclosed under a first mortgage of \$250,000, were bid in by John Fitzpatrick for \$25,000 above the mortgage. It was said in court by Joseph Quittner, attorney, representing his father, Edward Quittner, veteran manager, that the general understanding was that Fitzpatrick was representing the bondholders, when in fact, as alleged, he represented interests of Odell S. Hathaway, an original operator, who has been acting as receiver. Hathaway holds \$72,000 in a second mortgage. As the properties are delinquent in taxes for \$20,000, there would be only \$5,000 left under the Fitzpatrick bid, with the bondholders left out.

Attorney Quittner, charging "fraud and conspiracy" against Hathaway, asserted specifically that Eugene Levy, Park Theatre, Newburgh, had offered to pay \$150,000 for the combined properties in excess of the first mortgage. Court commented that "bid was undoubtedly insignificant in view of value of the theatres."

# Startling Developments Promised in Newark Projectionist Battle

## Who's Financing?

Newark exhibitors are wondering who is financing the fight of Newark operators against the union.

Indications are that the fight will be warm and expensive, with sources of contributions to the fund of the attackers unannounced. Observers point out that the amount of money needed to see the thing through will be pretty high, and ask where it is coming from.

At any rate, the case should be hot.

## Heard In

**H**UDSON COUNTY  
Local 384 Appeal Still  
Attracts Attention

GEORGE FREEMAN and Ted Meyn skipping. . . . Ted playing "We're in the Money" on his organ slide the week 7,000 city and county employees got 40 and 50 per cent. pay slashes. . . . Ted, Jr., is at camp. . . . Jim Furman visited his nonagenarian dad at Cape Cod during his vacation. . . . Morris Hatoff vacationed at White Lake. . . . Dunc and Mrs. Stuart took in the World Fair at Chi. . . . Mickey Kippel writing a new song.

THREE ADDITIONAL junior members—Thomas J. McCarthy, Joseph Steiner and George Muller—have joined three original complainants in the Chancery application for a receiver for Local 384 of the projectionists union. . . . Bill Meriwether visited the home folks in Alabam. . . . Cy Galvin went to the Jersey shore. . . . Bob Deitch played tennis with the local gal who made the "Gold Diggers" chorus. (Ed.—She did?). . . . Sam Weinberg, Ted Meyn, Monty Salmon and Buddy Samon were among the theatre gang at the Carnera-Sharkey fracas.

WARNER "SUNSHINE GIRL" beauty contest has brought a headache to the General Theatrical Corp. of N. J., and Manager Frank Holler, Ritz, a neighborhood house in the Hudson City section of J. C. . . . Charging that after winning her place to the finals, she was barred arbitrarily by the management from taking part, Inez Dougherty, 17, of 209 New York Ave., J. C., has filed a suit for \$65,000 in Supreme Court. . . . Corporation and Holler are named defendants.

## New Union

A rival movement to the regular stage hands' and motion picture operators' organization is indicated in the incorporation by the Secretary of State of the Associated Motion Picture Operators' Association. Directors include Carl Leder and Samuel Sole, Brooklyn, Nathan Leder, Montecello, and Samuel M. Falk and Jack Linder, Bronx. David Fishman, Middletown, is attorney.

## Junior Members of Local Hire Expert Legal Talent, — Expect Hearing Will Bring Out Interesting Testimony from Union Folk

A new day is about to dawn for theatre men in Newark and its immediate vicinity. Tired of waiting a group of junior members of Newark Moving Picture Operators' Local have at last rebelled against their officers.

Retaining distinguished counsel—famed Robert H. McCarter being one of the legal representatives—the "Juniors" have gone into Chancery court and asked for the appointment of a receiver. Disclosures of a sensational nature are due as far as the public is concerned.

At the initial hearing these startling facts were brought out:

That during the last City Commission campaign Louis Kaufman, business agent, handed out campaign donations ranging from \$100 to \$1000 to candidates, the money coming from the local's funds without permission of the membership.

That all officers of the local held positions in downtown theatres but never worked a day, forcing juniors, at the risk of losing their regular jobs, to hold down their posts for them. The officer, at the expense of the junior labor, it was alleged, collected \$110 a week.

That the assistant business agent extracted tribute—as much as \$15 a week—from junior members over and above local dues and assessments.

That members were coerced into paying for golf clubs for all executive officers.

That is just the beginning.

## Honored



Frank C. Walker

Pennsylvanian and general counsel to the M. E. Comerford chain of theatres, is the new executive secretary of the recovery council organized by President Roosevelt. He is still treasurer of the Democratic National Committee.

Duffy, director of Public Safety, will not stand for films with medico angle and this is plenty medico. . . . "What Price Innocence?" scheduled for Proctor's and billed about, will not show here. . . . Police no like, either.

## Heard In

**N**EWARK  
Pommer Guest of  
Sidney Kent

LOCAL THEATRE MANAGERMENTS have been saying "pretty please" to the Essex County Tax Boards, asking for substantial reduction in assessments. . . . RKO asks for a \$82,700 cut in the \$461,500 assessment on the Proctor Theatre building. . . . Branford Theatre assessment being \$702,700, the Warner representative asked for a cut of \$122,700. . . . High overhead and lean earnings given as reasons by both groups. . . . Board took matter under advisement.

GRAND, neighborhood house, closed until September. . . . Bob Morgenroth, former symphony orchestra leader, now manager of Goodwin, lost his wife. . . . He's hard hit, poor fella. . . . "Seventh Commandment" barred in Newark because "Uncle Mike"

EDDIE SNIDERMAN, the boy publicity purveyor for Proctor's, is away on his vacation. . . . Neglected to tell writer his destination. . . . Jules Curley, Warner advertising chief, recuperating from a bad boil on his neck. . . . Interfered greatly with his handball games with Lou Wurgaft, the Sunday Call's massive theatrical advertising chief. . . . Eric Pommer, Teutonic director, guest of Sidney R. Kent, Fox prexy, at his South Orange home. . . . Morton M. Bradder is now manager, Rex, Irvington, succeeding George Livingston, who was sent to Rahway. . . . Abe Simon, Loew's State, forced to wear dark glasses because of an eye ailment. . . . All Abe needs now is a cup and a couple of pencils.

## More Trade Shows

Warners intend to repeat their trade show stunt in the fall.

During September, exchanges will play host and new season's product will be previewed.



# MONOGRAM

## Proudly Announcing

# GIGANTIC PROGRAM

### Plain English For Plain Facts!

●  
An increased budget for each negative . . . in these times means Monogram is going big time . . . that it will pay you to "March on with Monogram."

●  
**TALK IS CHEAP!**  
...but money talks!

●  
That's why MONOGRAM is being recognized as the leader . . . there's no depression around the Monogram Studios or the Monogram Exchanges. GET GOING WITH MONOGRAM.

### Tremendous Increase

*"Monogram Has*

#### WITH THESE 20 "NEW DEAL"

- "KING KELLY OF THE U. S. A." . . . A
- "THE WOMAN IN WHITE" . . .
- "BROKEN DREAMS" . . .
- "JANE EYRE" . . . *One of the*
- "THE MOONSTONE" *By Wilkie Collins.*
- "THE SWEETHEART OF SIGMA CHI"
- "THE AVENGER" . . .
- "MONEY MEANS NOTHING" . . .
- "MYSTERY LINER" . . .
- "BEGGARS IN ERMINE" . . .
- "WOMAN'S MAN" *From Adela Rogers*
- "NUMBERS OF MONTE CARLO" . . .
- "16 FATHOMS DEEP" . . .
- "THE LOUD SPEAKER" . . .
- "DERBY DAY" . . .
- "HAPPY LANDING" . . .
- "MANHATTAN LOVE SONG" . . .
- "SENSATION HUNTERS," *A Charles Vic*
- "HE COULDN'T TAKE IT" . . .
- "CITY LIMITS" . . .

*13 One-Reel Port O'Call Novelties — See*

### "It Will Pay You to Keep"

#### GET YOUR OWN

*Distributed by*

## STANDARD FILM EXCHANGES

Buffalo

Albany

# MONOGRAM



## Announces Its

# MONOGRAM FOR 1933-34!

## Decrease In Negative Cost Over Last Year!

### "The Right Idea"

#### "SPECIALS" FOR 1933-34

- ...ical production from the famous stage play.
- ... . Wilkie Collins' famous novel.
- ... . An original by Olga Prinzlau.
- ...st widely read of Charlotte Bronte's books.
- ... of the greatest detective stories of all time.
- ... . The famous song in a popular picture.
- ... . By John Goodwin, with Ralph Forbes.
- ... . By William Anthony McGuire.
- ... Edgar Wallace's Saturday Evening Post story.
- ... . By Esther Lynd Day.
- ... John's famous story, "Great God Fourflush."
- ... . Phillips Oppenheim's story of Monte Carlo.
- ... . An undersea story by Eustace Adams.
- ... . An original story by Tristram Tupper.
- ... . County Fair Days are Pay Days.
- ... . Stuart Anthony's air story.
- ... . By Cornell Woolrich.
- ... production, story by Whitman Chambers.
- ... Albert Payson Terhune's comedy drama.
- ... . By Jack Woodward.

### See The World Through The Camera's Eye

## Have Faith With Monogram!"

### CONTRACT NOW

Distributed by

## FIRST DIVISION EXCHANGES, Inc.

Metropolitan New York and New Jersey

### Monogram Is Going Places!

Not only is MONOGRAM the first company to announce next year's product . . . but MONOGRAM is the *only* company announcing an *increase* in its Budget!

A big increase over last year's negative cost is something to shout from the house tops!

MONOGRAM is going into First Place this year . . . with the outstanding Product . . . the outstanding Directors . . . the outstanding Stars.

CLASS A PRODUCTION FOR CLASS A HOUSES

# Allied Advises Houses on the President's Drive

## Urges All Theatres to Co-Operate in NIRA Push

Allied States Association has come forth with this following announcement regarding President Roosevelt's drive for higher wages. It deserves the consideration of all houses.

The bulletin says:

To stimulate his lagging recovery program President Roosevelt has turned his attention from codes for the time being and has launched a drive to increase wages and reduce working hours for the period beginning August 1 and ending December 31, by voluntary agreement of all employers.

This drive, reminiscent of the Liberty Loan campaigns is designed to enlarge the purchasing power of the country during the period necessary for the formulation, presentation and approval of industry codes.

Each theatre owner will receive an outline of the plan from his postman. Moreover, the campaign has been so fully explained by the newspapers that it will only be necessary in this bulletin to deal with it in its relation to theatre operation.

### Theatres Should Co-operate

Employment conditions in theatres have no possible relation to or effect upon interstate commerce, hence there is no power under the Industrial Recovery Act to compel a theatre owner to observe the proposed standards of wages and working hours.

However, all theatre owners should take immediate steps to comply with the President's wishes:

*First* as a matter of patriotism as it is obvious that the depression can not be lifted without the united and unstinted efforts of all business men under the leadership of President Roosevelt:

*Second* as a matter of self-preservation since the publicity and propaganda to be released will constitute a thinly-veiled blacklisting of all employers who do not get in step with the program.

### Allied Pledges Support

Acting under emergency powers conferred on them by the Board of Directors, President Ritter and Chairman Myers have wired General Hugh S. Johnson as follows:

**"Allied States Association of Motion Picture Exhibitors pledges its support to the President in the emergency re-employment drive and will aid first by endeavoring to bring all motion picture theatres voluntarily into line regardless of technical questions of jurisdiction under Recovery Act and second, by urging theatres to make their screens available for dissemination of authorized information concerning the drive."**

### How It Affects the Theatre

The President has, in effect, divided all workers into two classes, i. e., white collar workers and mechanical workers.

## Before They Flew



Here are Hal Horne, U-A ad chief; Ed Finney, publicity general; Al Lichtman, sales manager, being bidden bon voyage by Walt Disney, Mary Pickford, Charles Chaplin and Joe Schenck before going to the Chicago U-A convention.

The first category clearly includes ticket sellers, doormen, ushers, bookers, elevator conductors, etc., and managers receiving \$35 a week or under.

Whether operators, stage hands and electricians are "service employees" under the first category or "mechanical workers" under the second is not clear and Allied has asked for a ruling on this.

This probably is not important, as employees of the latter class already receive pay over the minimum and work hours equivalent to or under the maximum in most localities.

### 1. Working Hours

(a) *White collar class*: Not more than 40 hours in any one week.

(b) *Mechanical class*: Not more than 35 hours a week, *except* that they may work 40 hours for 6 weeks within that period, but not more than 8 hours in any one day.

The foregoing applies to all establishments employing two or more persons, *except*, that it does not apply to establishments employing not more than two persons in towns of less than 2500. Other exceptions do not affect theatres and, therefore, need not be mentioned.

Children under 16 may not be employed, *except* that children between 16 and 14 may be employed (but not in mechanical or manufacturing industries) for 3 hours a day between 7 a. m. and 7 p. m., provided it does not interfere with school.

### 2. Wages

(a) *White collar class*: Minimum pay, \$15 a week in cities over 500,000 or in immediate trade areas; \$14.50 in cities between 250,000 and 500,000 or i. t. a.; \$14.00 in cities between 2,500 and 250,000 and i. t. a.; and in towns of less than 2,500 an increase in wages of not less than 20% *provided* that this shall not require a wage in excess of \$12 a week.

(b) *Mechanical class*: Minimum pay, 40 cents per hour unless the hourly rate for the same class of work on July 15, 1929, was less than 40 cents, in which case the rate shall be not less than the hourly rate on that date, but in no event less than 30 cents per hour.

It must be borne in mind that these are *minimum* wages. Wages now paid in excess of such minima are not to be reduced.

### Procedure

The theatre owners will receive from the postman or other functionary a form of agreement between themselves and the President which they will be expected to sign, pledging themselves to the foregoing program of wages and hours and other matters which need not be mentioned here.

The signing of these agreements will entitle the theatre owners to obtain from their postmasters signs, posters, badges (believe it or not!) attesting that they are co-operating in the emergency campaign.

The theatre owner who does not equip himself with these trappings may find himself in a worse position than the merchant with a German name during the war.

### Why An Emergency Drive?

This drive is necessary to avoid a crisis due to the failure of industries promptly to file codes providing for increases in wages and more jobs.

This failure is due (a) to the inability of the various groups to agree on these matters among themselves; (b) the reluctance of the Administration to encourage or approve codes against unfair competition which would enable the industries to raise commodity prices so as to offset the increased wages; (c) the uncertainty inspired by the noisy activities of various unauthorized groups in formulating codes for persons whom they do not represent; and (d) dissatisfaction with the failure of the Administration to deal frankly and openly in reference to its jurisdiction over purely intra-state businesses and as to what use it intended to make of the power which business was requested to deliver into its hands.

The weakness of the present drive is that it presupposes there is a great reservoir of money in the treasuries of business concerns which can be freely tapped to increase wages without any corresponding increase in revenue other than the vague surmise that an increase in buying power will redound immediately to the benefit of such business concerns.

The most encouraging feature of the announcement is that the reception and approval of codes of fair competition has not been abandoned. If this work is prosecuted fairly and earnestly, and the problems inherent in the undertaking are dealt with freely and with candor, the recovery campaign may yet be a success.

### Allied and the Code

Various proposed codes for the motion picture industry have been made public. Allied has received the well-considered comments of a few leaders on these and now urges all leaders to get in their objections (if any) to these drafts. The time is now approaching when Allied must formulate a final policy for the exhibitors based on these comments, on information sent in as a result of the regional meetings held and to be held, and on the various proposals and agreements made to and with representatives of the distributors in the past.

Having received anxious inquiries as to whether the code formulated by a small group recently could be hurried through without giving the theatre owners an opportunity to protest, Allied obtained from General Johnson the following:

"No code or agreement of any kind will be approved without the widest notice and opportunity for every person interested to be heard fully."

Don't forget to get your badge!

## Stars Headline Leo's 1933-1934 Announcement

### Metro-Goldwyn-Mayer Lineup Has Strength in Names

The largest and most distinguished group of stars ever gathered together by Metro-Goldwyn-Mayer will appear in the forty-six new season's productions of that film company, an announcement from that company says.

In addition to Marie Dressler, John and Lionel Barrymore, Marion Davies, Joan Crawford, Wallace Beery, Greta Garbo, Clark Gable, Helen Hayes, Robert Montgomery, Ramon Novarro and Norma Shearer, the following have been elevated to stardom: Jean Harlow, Lee Tracy, Jimmy Durante and Ed Wynn and Jack Pearl, stage and radio comedians, each of whom will make at least one starring picture for MGM.

Many of the players cast for supporting roles in Metro-Goldwyn-Mayer productions have been stars in their own right on stage and screen. A great number of those who are now merely featured players probably will parallel the success of Clark Gable, Jean Harlow and Robert Montgomery, and under the guidance of Metro-Goldwyn-Mayer, become stars also. One of the features of MGM's method of making pictures has been its insistence on powerful casts to support its amazing collection of stars. This company is constantly bringing forward new faces and new talent, reaching out to stage and radio and foreign countries to import men and women who have ability. The group of former stage stars now under contract to MGM might easily form the nucleus for a blue book of the stage. Alice Brady, star of "Mourning Becomes Electra" and "Mademoiselle," made her talking picture debut in the screen version of "When Ladies Meet." Charles Butterworth, famous frozen-faced comedian of "Sweet Adeline," "Americana" and "Flying Colors" scored a sensational success in support of Lee Tracy in "The Nuisance." Frank Morgan, stage star of "Topaze," has achieved an immediate popularity because of the excellence of his work in "Reunion in Vienna," "When Ladies Meet" and other films. Two newcomers to the screen, both of whom are stage veterans, are Russell Hardie and Otto Kruger. Another talented ex-stage actor is Franchot Tone, rapidly making a name for himself as one of the most popular and handsome young leading men after playing in "Gabriel Over the White House" and "Today We Live."

From England MGM imported Diana Wynyard, Benita Hume and Elizabeth Allan, three talented young actresses. Miss Wynyard, after "Cavalcade" and "Reunion in Vienna," seems sure to be a star in the very near future.

Metro-Goldwyn-Mayer's long list of "supporting stars" include Jean Parker, ranked as the greatest ingenue discovery of the year; Lupe Velez, Johnny Weissmuller, of "Tarzan" fame; Nils Asther, Walter Huston, Lewis Stone, Colleen Moore, Karen Morley, Madge Evans, Mary Carlisle, Mae Clarke, Nelson Eddy, recruited from radio and the world of symphony music; Stuart Erwin, Muriel Evans, C. Henry Gordon, veteran character actor; Lawrence Grant, Louise Closser Hale, Jean

Heard In

**PATERSON**

Ridgewood House Clicks  
With Prizes

By Jim

HARRY ELLIS, Garden, declares that any day is a vacation day that permits him to spend a few hours on the golf course. . . . Mel Ackerman wonders how Mrs. Ellis likes to be a golf widow. . . . Charles S. Mitchelson, former manager, Butler theatre, Butler, N. J., spent an afternoon in that thriving town visiting old friends. . . . Walter R. Anderson, present manager, Butler, says fines are piling up on him for his persistent Sunday opening. . . . Edward Maltene, Fabian, insists that boils are no joke. . . . Harry Bamph says he will take Ed's word. . . . Irving Liner, United States, and Frank Hall, Fabian, both express themselves as delighted. . . . J. Edward Helwig, Rivoli, declares that the redness of the west at eve, is not caused by the sinking sun but by Joe Lefkowitz, Regent, out in California starting to paint the town red.

**NEW WARNER THEATRE, Ridgewood, was packed recently when Ridgewood merchants distributed \$500 in cash to holders of lucky coupons in a profit-sharing campaign sponsored by the Ridgewood Chamber of Commerce. . . . It is estimated that there were more than 350,000 coupons in the bag, which had the appearance of a half-dented blimp as it was dragged on the stage by a committee of six men.**

Hersholt, one of the best beloved actors on the screen; Phillips Holmes, another candidate for stardom; Myrna Loy, Ben Lyon, Margaret McConnell, former model for cigarette advertisements; Una Merkel, John Miljan, May Robson, a grand old trouser; Ruth Selwyn, Martha Sleeper and Robert Young.

The coming season at the Metro-Goldwyn-Mayer studios is of outstanding significance in its emphasis on starring names and multi-star casts. The return of Norma Shearer and Greta Garbo from abroad, and the resumption of acting by Marie Dressler—added to the current roster of MGM stars—gives this company the most impressive star line-up it has ever had. Never before have so many new pictures been assembled with two or more stars in each. With the largest list of stellar names in the history of the studio to draw from, and success of "Grand Hotel," "Rasputin and the Empress" and other attractions as an index to the value of carefully selected multi-star attractions, the MGM organization has already outlined plans for a dozen multi-star pictures for the new season, with others certain to be added to this list later.

At the present time the Culver City studios are in the midst of the biggest production drive in several years—in fact, the biggest since January, 1929. Eighteen films are in various stages of production, and many others are being prepared for the screen. Every star on the lot is busy, some with more than one production, and it seems likely that the summer will be the most active one of the past five years.

"Eskimo," the spectacular Arctic film, and "Another Language," based on the Broadway stage hit, are in final stages of editing, while "Night Flight," with five starring names in its cast, is almost completed. King Vidor is supervising editor of "Strangers Return," with Lionel Barrymore and Miriam Hopkins, and Tod Browning is busy with "Bride of the Bayou." Marie Dressler and Wallace Beery are co-starred in "Tugboat Annie," and Greta Garbo is at work in her first film since her return from Sweden. Joan Crawford is doing "Dancing Lady," and Marion Davies is completing preparations for her new vehicle, "Paid to Laugh." "Penthouse," an adaptation of Arthur Somers Roche's new serial, is under way, as are "Beauty For Sale," based on Faith Baldwin's best seller, "Tarzan and His Mate" and "Turn Back the Clock." Jean Harlow and Lee Tracy are co-starred in "Bombshell," while a strong cast has just been assembled for "Stage Mother," a new story by Bradford Ropes, of "Forty-second Street" fame.

No less than four big musicals are currently under way, which in itself sets a precedent as the coast

lot. "The Hollywood Party" and "Show World" present a dozen or more starring names each, while Ed Wynn's forthcoming picture will be in line with this star's most successful radio continuities, and will be known as "The Fire Chief." Jack Pearl, who has arrived at the coast, is teamed with Jimmy Durante and Charles Butterworth in a three-star comedy with music tentatively called "The Big Liar."

"Dinner at Eight," which is David O. Selznick's first MGM production, and which has more starring names than any other dramatic production yet attempted (not excluding "Grand Hotel") will be given road-showings throughout the country, according to present plans of the company. In the cast of this picturization of the stage hit of the same name by George S. Kaufman and Edna Ferber are Marie Dressler, Wallace Beery, Jean Harlow, John and Lionel Barrymore, Edmund Lowe, Billie Burke, Madge Evans, Lee Tracy and Phillips Holmes.

In addition to its emphasis on star strength, the coming program is the most diversified in the ten years since the MGM studio was organized, with pictures embracing practically every phase of life, locales ranging from the Arctic to the tropics, and periods ranging from Biblical times to the present day.

Some idea of the wide diversification of screen entertainment as well as the dominance of star names may be obtained by a glance at the "Big Six," or six most important productions slated by Metro-Goldwyn-Mayer in its program of 46 major 1933-34 attractions.

"Night Flight," with an all-star cast, is a drama of commercial aviation with thrills of night flying and flying over mountainous country. It is based on Antoine de St. Exupery's prize French novel of adventures in South America and directed by Clarence Brown. John and Lionel Barrymore, Helen Hayes, Clark Gable, Robert Montgomery and others are in the cast. In vivid contrast is another multi-star picture, "The Hollywood Party," with its locale modern Hollywood. This is a musical picture with a novel plot. It was written by Edmund Goulding and Howard Dietz with elaborate ballets and novelties. Marie Dressler, Joan Crawford, Jean Harlow, Jimmy Durante, Lupe Velez, Lee Tracy, Jack Pearl and other stars are to entertain musically and otherwise.

Soviet Russia is to be portrayed in "Soviet," drama of the Russia of today, with Wallace Beery, Clark Gable and Jean Harlow. "Tarzan and His Mate" will see Johnny Weissmuller, Maureen O'Sullivan and Neil Hamilton in adventures in the African jungles. Marie Dressler is to star in "Mrs. Van-Kleek," a modern story, laid in the South Seas of today, while a spectacular romance comparable to the thrills of "Ben Hur" is provided in "Two Thieves," in which Robert Montgomery and Clark Gable are to appear in a filmization of Manuel Komroff's famous novel.

Far-flung locations figure more importantly than in many months in vehicles from which MGM's forthcoming season's program will be drawn. "Eskimo," filmed by the Metro-Goldwyn-Mayer polar expedition to the Arctic, with a native cast, is to take audiences to the land of the Midnight Sun. "The Good Earth," based on Pearl S. Buck's famous book, has its locale in the Chinese countryside; "Laughing Boy," Oliver La Farge's novel, a vehicle for Ramon Novarro, has the Navajo Indian country as its locale; "Viva Villa," in which Wallace Beery is to enact the Mexican bandit chief, is to be filmed in Mexico, and "Bride of the Bayou" is being filmed in the shrimp camps of Lake Barataria, and the land of the Louisiana Cajuns, descendants of the Acadians of "Evangeline." African desert in the vicinity of Ouled Nail, while "The Paradine Case," also based on a Hichens' novel, has an exotic background and a cast headed by Diana Wynyard, John and Lionel Barrymore. The settings of "The Barretts of Wimpole Street," renowned stage hit, are the pre-Victorian period when Robert Browning courted Elizabeth Barrett Browning. "The Late Christopher Bean" is another Broadway stage hit, with its settings in rural New England. Stefan Zweig's "Marie Antoinette" is a drama of the French Revolution, and Somerset Maugham's "The Painted Veil" is a drama laid against a vivid tropical background.

### Application Denied

Chief Justice James Pennewill, sitting as Chancellor, has filed an opinion in Chancery Court, State Court, Wilmington, Del., denying the application of Erpi for modification of a restraining order issued against it in the suit filed by The Vitaphone Corporation.

The defendant sought to have the order modified by striking out that portion which restrains it from taking any action other than in the present case, to prevent Vitaphone from prosecuting the suit and from taking any steps toward having arbitration proceedings referred to in the suit reopened.

## Pat Garyn Joins Master Art Products

### Film Vet Takes Interest in Progressive Company

W. P. ("Pat") Garyn has become associated with Master Art Products as vice-president and general manager.

E. Schwartz, president, Master Art, announced last week that Garyn had acquired an interest in the company and will assume his duties immediately. He said:

"In line with the new and widened marketing possibilities in the motion picture industry, Master Art Products will launch its 1933-34 season with an expanded distribution system and an increased releasing schedule including both features and novelties. Garyn's association at this time is, therefore, of particular interest to our corporation. He will take charge of distribution and assume certain other executive duties."

At the same time Schwartz announced the conclusion of negotiations whereby Edwin C. Hill, noted radio news commentator, will appear in a series of 13 featurettes to be known as "The Human Side of the News." This is the first addition to the increased lineup, which, of course, will embrace the regular releases of "Organlogues," "Melody Makers" and "Puzzlegraphs." Negotiations are nearing consummation for other groups.

New association of Pat Garyn with Schwartz will signal the entrance of Master Art into the feature motion picture field. The company will specialize in certain types of features which have novel exploitation angles.

Master Art already operates its own offices at New York, Chicago, Los Angeles, Atlanta, Dallas and New Orleans. Schwartz and Garyn will immediately set about to effect an expansion of its distribution system.

Garyn goes to Master Art from National Screen Service, where, for six years, he acted as general manager in charge of distribution. He is widely known out in the field in both exhibition and distribution circles. Starting in the motion picture business some 15 years ago, in the sales division of Fox, Garyn later held important sales positions with Goldwyn and Metro-Goldwyn-Mayer.

### Haller Returns

Ernest Haller is returning to Hollywood, after two months at the Astoria, Long Island, Studios, where he filmed "The Emperor Jones" for Krimsky & Cochran, the successful young producers, who last year imported "Maedchen in Uniform."

Haller is one of the best cameramen in the industry.

### Joins Master Arts



Pat Garyn

### Cast Change

Henry Kolker has been substituted for Edmund Breese in Chesterfield's "Notorious But Nice." In addition to Kolker, Jane Keckley, Wilfred Lucas, and Rochelle Hudson have been added to the cast to support Marian Marsh, Betty Compson, Donald Dilloway and J. Carroll Naish who handle the leading roles.

### Ambitious Majestic

Majestic Pictures Corp., has secured the picture rights to "An Entirely Different Woman" from Paramount-Publix. The reported purchase price, which is in the neighborhood of \$20,000, makes this the most ambitious property purchase that Majestic has ever undertaken.

### Stevens Busy

George Stevens, director, is busy with scenarist Fred Guiol, writing the screen story of Steven's next directorial assignment, "Me and Washington," another Mr. Average Man comedy for RKO-Radio Pictures. Edgar Kennedy and Florence Lake enact the featured roles.

### Heard In

# A L B A N Y

Golf Tourney Takes Interest

By Bill

CHARLIE JOHNSON, Columbia manager, Albany, came back from the convention with a face like a lobster because his bosses gave him a chance to splash in the wild waves of Atlantic City. . . . He and Si Feld, his salesman, got their first airplane flight from New York to Atlantic City. . . . Incidentally, Charlie will have a new salesman, Jack Bullwinkle, who is being transferred from the Buffalo Columbia office. . . . Si Feld stays on in Albany.

"DAISY" HALLIGAN and Len Garvey, manager and salesman for RKO in Albany, had no lobster burns on their faces, for their convention was held in New York and during the hottest week so far this summer. . . . Abe Van Deusen, booker, went along for his first convention. . . . Vacations at the MGM exchange. . . . Alberta Evenson, contract clerk, has gone to New York. . . . Irene Smith, cashier, first said, "Schroon Lake," and then "Oh, I wasn't going to say where I was going." . . . Fred Chambers, poster clerk, goes to the White Mountains. . . . J. E. Flinn, district manager, spent some time at the Albany MGM exchange early in July. . . . Optimism notes. . . . The General Electric Company is taking on more men in Schenectady, which makes the exhibitors happy. . . . Whitehall silk mills are re-opening, and Whitehall exhibitors are glad. . . . RKO Palace, Albany, has dropped vaudeville for the rest of the summer, and will play single features from Saturday to Tuesday and doubles from Wednesday to Friday.

FILM ROW is taking a lot of interest in the coming golf tournament to be held in August. . . . Universal employees have a special interest since Nate Sauber, Universal exchange manager, will probably be general chairman of the vent and is the donor of the prize to be awarded the winner. . . . Universal picks him to award the prize to himself. . . . But Ralph Pielow, MGM manager, who stages many a bloody golf battle with Nate these Saturday afternoons says, "Oh, yeah?" . . . "Why I gave Nate the first four holes out of 18 and beat him one Saturday," Ralph says. . . . Nate has his own version of that event, and Ralph says Nate has such a wicked swing that he is thinking of wearing a suit of armor on the course for protection.

ABE STONE, exhibitor, Eagle, in Albany, knocked off work in June long enough to take Mrs. Stone to the World's Fair in Chicago. . . . Harry McNamara, Opera House, Valatie, will soon open the Valatie Theatre, long closed. . . . Harry is the hold-over postmaster at Valatie, but as soon as Jim Farley gets around to it, Harry will have a successor. . . . Louis Schine, of Schine Enterprises, has taken his family to the Chicago Fair. . . . Ludlow and Graham will open the Palace, Watertown, for the first time in seven years. . . . There are six theatres in that city, and three exhibitors. . . . Ludlow and Graham, Pete Bournakis and the Schines each have two.

### Regent, Rochester, Closes

Regent Theatre, Rochester, closed for two months when business fell off badly after dropping vaudeville. This leaves only four first run houses downtown, smallest number in years. RKO Palace and Loew's Rochester are doing good business when film feature is adequate.

### "The Wrecker" Is a Tale of Earthquakes



Columbia presents Jack Holt and Genevieve Tobin in a tale that has a topical event as its background.

**Sign Tacker Shirley**

Many members of the Schenectady lodge of Elks worked hard to assure success of the field day at Bleser's Park Sunday afternoon and evening, but none any harder than "Little" Bill Shirley. Bill has jumped into action wherever his assistance could be of any value, and when the advertising committee found itself stymied when looking for a man to "tack up" cardboard signs announcing the field day, they decided to press Shirley into service.

For years, Shirley employed other men to tack up signs on poles, billboards, fences, etc., and never wielded a hammer in his life, until the Elks' committee thrust one into his hands, along with an armful of signs and a box of tacks, and told him to go out and do his stuff. Undaunted, Shirley went forth on his assignment and executed his mission faithfully.

**Heard In**

**PASSAIC**  
Congrats!  
A Vacation

*By Eye-Ess*

CONGRATS! Mr. and Mrs. Harry Stein (he owns Rialto and Palace), on 30th wedding jubilee. . . . Little Theatre, Rutherford, planning novel program for summer. . . . What pair of lovers park at the side entrance of the Capitol (Warner Bros.) nightly? . . . Edd'e Reardon, *Herald-News* columnist, is sponsoring a movie revival feature with Bill Weiss, of the Capitol. . . . The flicker chosen by his readers will be shown on a double bill.

JOSEPH AMOROSA, 23, driving a racing car formerly owned by Richard Dix, was badly hurt when he wrecked it at Hohokus. . . . Mr. and Mrs. Garry Voorman (he's boss at Montauk), vacationed at Ocean Grove. . . . Latest wrinkle in advertising movies is postal cards that come in the mail saying "I'll see you 'When Ladies Meet' at the Montauk." . . . Bill Weiss, good-natured Capitol manager, had 200 newsboys as guests at showing of "I Cover the Waterfront." . . . Montauk is getting brand new coat of paint. . . . Passaic merchants who had outing at Lake Hopatcong saw themselves in movies taken by Bill Weiss, and shown at the Capitol. . . . Abe Greenberg, C. P. A., who covers a lot of ground anywhere, was the star in "Abe Covers the Waterfront."

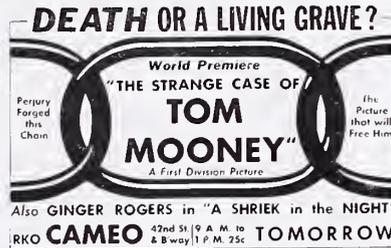
**"Nertsery Rhymes"**

Metro has a two reel Technicolor short, "Nertsery Rhymes," which should go a long way towards saving some weak feature.

Ted Healy, his three s'oozes are featured along with a couple of extravaganza numbers that will send people out talking.

Show has more appeal than a lot of features. Sell it as much as the feature.

**Selling a Short**



Here's how the Cameo Theatre got behind "The Strange Case of Tom Mooney." It's the first time on record any Broadway house ever sold a short this way.

**Heard In**

**ELIZABETH**  
Cocalis Thinks of  
5c Shows

LIBERTY, ELIZABETH, has mid-nite shows each Saturday. . . . Popular demand extended run of "Gold Diggers of 1933" at Regent. . . . Strand, Plainfield, gave out 25 pairs of guest tickets for "Hell Below." . . . Hazel Schneider, cashier, Ritz, has one of those high tension love affairs. . . . Manager Andy Goldberg, Regent, says his house has most potential cooling plant. . . . Fred Halbforster, Ritz, cornetist, on yearly motor trip to Quebec. . . . Kiddies' Dog Contest at Paramount, Plainfield brought out pets of all description, with cash and ticket prizes for best looking and cutest canines. . . . Winners determined by applause.

BECHTLE AND HAGIN, Ritz stagehands, turned thespians for three days. . . . Oxford, Plainfield, management gave away a dozen pairs of roller skates to kiddies holding lucky stub numbers. . . . Broadway Players could not make a go of stock here. . . . Theatrical Democratic Club, formed by motion picture operators, has been granted a beer license. . . . Bill Sackman, Ritz pianist, has shuffled off to Canada. . . . Appearance of Singer Midgets at Liberty, Elizabeth, for four days diverged from long siege of picture shows. . . . Odiferous bombs were ruthlessly thrown about Roslyn, Roselle, non-union house. . . . Testimonial

**Harrison Supported**

W. Ray Johnston, president, Monogram, before leaving for the coast, issued this statement:

"Monogram, after giving the proposed film codes much consideration, have decided to support the independent, or Harrison code, sponsored by the Federation of the Motion Picture Industry, Inc. We shall continue to maintain that the exhibitor has the right to run his theatre any way he sees fit: and that the rights of the small producer must be protected in order to keep an open market in our industry. We shall be most willing at all times to co-operate with any organization working toward these ends. We have requested all of our franchise holders to support the Harrison code."

dinner tendered George Cushing, business agent for motion picture operators of Union County. . . . Mayfair, Hillside, will continue as independently-controlled house. . . . Manager Hank Lowrey, Liberty, has been instrumental in cutting expenses to a minimum. . . . Children leaving Millburn, Millburn, broke nearby plate glass window demonstrating a cowboy scene. . . . Cocalis interests have contemplated five-cent children shows for forenoon hours.

**Westfall Moves**

L. T. Westfall, former assistant manager, Stanley, Utica, has been named manager of the Warner Diana Theatre, Medina. He succeeds Garry Lassman.

**Buffalo Zoning**

Buffalo, Kenmore, Williamsville and Lackawanna exhibitors are engaged in the drafting of a schedule covering Availability and Clearance for the season of 1933-34. This committee appointed, upon the completion of the plan, will submit same as a part of the Industrial Code, at such time as it is presented. This committee also has in charge the filing of the brief to the executive committee on the suggested code. This brief will be in the hands of the executive committee soon.

**"Cross Fire" Is an RKO Western**



Tom Keene and Betty Furness may be seen in the RKO horse opera.

# Grainger Appointed Universal Sales Chief

## Exhibitors' Friend Gains Important Post

James R. Grainger is the new sales manager for Universal.

The former Fox general sales chief has already taken up his duties as head of the Universal sales force and his appointment has been met with acclaim by exhibitors everywhere.

Grainger, one of the leaders in the sales end of the business, is expected to do a lot of good



Jimmy Grainger

for Universal. With the two Cochranes and Carl Laemmle in complete co-operation, Grainger's coming will meet with the approval of exhibitors in all parts of the country. While with Fox, Grainger gained a reputation for knowing exhibitors and traveling to all parts of the country.

Grainger is believed in on a three-year contract. Jack Schlaifer, former general sales manager, was asked to stay, it is believed, but resigned, and will announce new duties later.

## Majestic, Utica, Changes

Dark for a long time, Majestic Theatre, Utica, has been leased by the Warner Brothers to the K. T. U. Theatres, Inc., a new concern recently incorporated with a capital of \$10,000.

The stock consists of 1,000 shares of the par value of \$10, and the directors are John J. Fullem, Caroline R. Jones and Nicholas D. Peters, all of Utica.

## High Hat

A Middletown theatre usher is reported missing from home following an argument with his mother. He felt that due to the dignity of his position, cleaning the kitchen stove, as requested, would demean him.

## "She Had to Say Yes" Is Interesting



And Loretta Young and Winnie Lightner head the cast of the Warner show.

## Heard In

**NEWBURGH**  
Cut Price War Picks Up

PLAYHOUSE, Poughkeepsie, remodeled and newly equipped, has reopened under same management as Liberty. . . . State, Poughkeepsie, put on midnight show. . . . Orpheum, Kingston, announced postponement, due to "economic conditions," of payment of interest on first mortgage bonds for four months, to November 1. . . . Reade got first showing of "Gold Diggers" in Mid-Hudson and made it a week's run with page newspaper splash.

STATE, Middletown, countered rival Paramount's offer of bargain matinee with first 500 seats to adults for 15 cents with 10-cent matinee of feature and vaudeville. . . . Paramount, Peekskill, staged double features and local colored revue. . . . State, Poughkeepsie, presented Robbins family, seven artists, from nearby village of Wappingers Falls. . . . Broadway, Kingston, played up "Melody Cruise," with Chick Chandler, son of local physician who founded New York State Constabulary, in cast. . . . Playhouse, Park and Rialto, Hudson, are operating in co-operation. . . . Two last named are giving ladies' matinees for 10 cents. . . . New cooling system installed in Strand and Rotz, Port Jervis. . . . Valley Theatre, Spring Valley, gave benefit for League of Catholic Mothers.

AN EXPERIMENT which may have far-reaching developments, opening a new market for equipment and films, is being made in the

## Birds of a Feather

Maury M. Cohen's second Invincible picture is tentatively titled "Birds of a Feather." It is now being written by Keene Thompson. The second Chesterfield production, "Notorious But Nice," featuring Marian Marsh and Betty Compson is now being cut and these two pictures comprise the third and fourth Chesterfield releases for the 1933-1934 season.

## Strayer Directs

Maury M. Cohen, head of Invincible, announces that he has signed Frank Strayer, director of "By Appointment Only" to direct the remaining eight Invincible pictures of the 1933-1934 season. Richard Thorpe has previously been signed to direct the Chesterfield pictures.

Matteawan State Hospital for the Criminal Insane in Beacon. . . . An auditorium has been fixed up and sound installed, and tests are being made in a new program of entertainment for patients. . . . Central relief committee got loan of the Oakland, Warwick, for matinee and two evening benefits. . . . Summer theatre projects in Newburgh, Kingston and Poughkeepsie areas are finding the going hard. . . . Orange Lake house has already closed its season for lack of patronage. . . . The turn of the season has brought a turn for the better in daylight saving parts of New York Exhibitor territory. With the evenings getting shorter, attendance is getting larger. . . . Admission prices for children "at all times" have been reduced to 10 cents by Reade's Kingston houses, Broadway and Kingston. . . . Waldron's Broadway Theatre, Haverstraw, closed a few days for improvements.

## "Polly Tix in Washington" Arrives



And a new Baby Burlesk from Educational is on hand.

**Convention Set**

Much preparation is being made in Chicago for the forthcoming convention of the Independent Theatre Supply Dealers' Association, of which Henry C. Dusman is secretary. It is expected that at least seventy-five of the leading manufacturers of theatre equipment will attend this convention and reservations have been made for exhibition by approximately sixty manufacturers of their equipment. Many new items will be on display at this convention for the first time and it is expected that the members of this Association will return to their territories with full information on the latest and best types of theatre equipment.

There has been a great deal of satisfaction all around on the splendid development of the Independent Theatre Supply Dealers' Association, which is entering its third year, and there has been much comment on the work that Dusman has done as secretary during the second year of its existence. Development of this association is giving to the exhibitors through the members access to the best in theatre equipment and is beneficial to them in developing an outstanding distributing unit of independently operated theatre supply houses over the country. There are twenty members of this Association now and it is expected that at least five new members will be added at the forthcoming convention.

*Heard In*

**BINGHAMTON**

Comerford Visits In the City

*By Chap*

M. E. COMERFORD was a guest of the Triple Cities. . . . His visit was termed "social" by local managers, but the Scranton cinema head conferred with Harry Swartwood, Endicott-Johnson Shoe Corporation legal department, during his stay here. . . . Comerford chain operates theatres in Binghamton, Johnson City and Endicott. . . . Strand, Endicott, and the En-Joy and Endwell, Johnson City, were formerly owned by the Endicott-Johnson Corporation. . . . At the Endicott Lyric Theatre they are planning a giant Kiddie Revue. . . . Fred "Capitol Theatre" Perry says that musical stock may solve the exhibitors box office problem.

M. E. COMERFORD is ready to prepare a complete reel of New York State American Legion Convention happenings here next month, and the reel will be presented to the local Legion Post as a "living" record of the events. . . . Amateur night at the Capitol Theatre recently was such a huge success that Manager Fred Perry is going to plan another. . . . Talent flocked in from everywhere, including the Reforestation Camps, and the customers went for the stunt in a big way. . . . Manager Perry advocates more of them, boasting of low cost, local interest and added summer box office attractions.

*"The Narrow Corner" Is from Warners*



Doug Fairbanks, Jr., and Patricia Ellis are current in the Warner show from a famous novel.

*Heard In*

**ROCHESTER**

Freeman Back as Assistant

*By Eeatch*

CHARLES FREEMAN back as assistant manager of the RKO Palace. . . . "Gold Diggers" played four weeks at the Capitol, equalling record of "42d Street." . . . Lester Pollock, new manager of Loew's Rochester, has pepped up the lobby with clever idea advertising next week's show. . . . Cardboard reproductions of usherettes holding cards with film title so like the originals that they cause a second look. . . . West End theatre went dramatic with Rogendra Players, local amateurs, playing "The Valiant" in addition to two film features. . . . Frank G. Parry, former manager, Baker and Gaiety theatres, died recently.

GREGORY LA CAVA, director of "Bed of Roses" is former Rochester man. . . . Radio advertising as well as newspaper lineage reported picking up. . . . Loew's Rochester entertained Buffalo baseball team. . . . RKO Palace ties in with Genesee Brewery with radio broadcast. . . . Some of the so-called refrigerated theatres either are economizing or not watching thermometers carefully enough and losing patronage thereby.

**"Fewer and Better" First Division Slogan**

*Company Gets Behind Product with Big Campaign*

First Division intends to deliver them "fewer and better."

Company will not handle as many features as last season but promises improvement in quality and showman angles. The organization is now lining up an advertising campaign that will cause a return of the old days when subsequent run houses, with first runs, really sold shows to the public.

First Division intends to concentrate on this feature and give independent houses a real break. This feature, in itself, has already been heralded by exhibitors everywhere who are sold on FD showmanship.

This coming season First Division will have Monogram, Invincible, Chesterfield and Allied product in the metropolitan area, with some specials to be announced later. Upstate, First Division will have Chesterfield, Invincible, Allied and other product.

The First Division announcement, out soon, will reveal to exhibitors just what the company has in store.

*"Melody Cruise" Sails Into the Box Office*



Phil Harris, Charles Ruggles, Helen Mack and beauties are seen in the Radio musical.

# BETTER MANAGEMENT

*A Review of How Showmen are Selling Their Pictures*

## Warners Help

In their drive to get every possible dollar for the exhibitor playing "Gold Diggers of 1933," Warner Bros. are using six exploitation men to assist the theatres in putting over punch packed business producing campaigns. These men operating directly under S. Charles Einfeld, Warner executive in charge of advertising and publicity, have enabled exhibitors to cash in handsomely on the musical hit.

Operating directly out of the New York office, Lee Blumberg, Bert Perkins, Charley Curran and Arnold Albert, have already handled the campaigns for Buffalo, Rochester, Boston, Detroit, Indianapolis, Toronto, Montreal, Kansas City and Asbury Park.

Liberty and Playhouse, Poughkeepsie, in a twin advertisement have a footnote advising patrons "after the show" to drink So-and-So's brand of beer.

Two hundred children from the House of Good Shepherd and St. Joseph's Infant Home, were guests of Edward Selette, manager, Colonial, Utica, at the showing of "Fireman Save My Child."

## Contests

RKO Palace and Loew's Rochester Theatres, Rochester, are going in strongly for contests as these gain wide interest and free newspaper space. For "Bed of Roses" Palace asked for doubles for Constance Bennett and plenty of young women entered the ring. The Rochester asked for the best answers to question "Do People Make Love by Instinct or Technic," in connection with "Storm at Daybreak," claiming that Kay Francis held out for technic while Nils Asther relies on instinct.

Palace asked for better titles for the film than "What Price Innocence."

## Blouvet Asks for New Picture Deal

Ralph E. Blouvet, owner and manager, LeRoy Theatre, LeRoy, enlisted the aid of his newspaper in a fight for a fair film deal.

*The Gazette-News* of that town gave him a front page break on his reduction in admission and then went ahead to say:

"The public generally may or may not know that Mr. Blouvet for years has been getting a raw deal on pictures. Producers and distributors are discriminating against the small town theatres in refusing to release pictures to them until 10-30 days after they have been shown in neighboring cities. This . . . presents a damnable practice that would not be tolerated in any other line of business."

Article goes on to say that intent is to build up cities and strangle small towns. LeRoy is restricted by both Batavia and Rochester, while Warsaw, Perry, Genesee and Mt. Morris escape the condition.

Paper gives Blouvet a hand for building a nice theatre, anyway, and asks support for Blouvet.

Editorially, it addresses the president for a square deal.

## "Tom Mooney" Sendoff Causes Comment

The punch sendoff First Division gave "The Strange Case of Tom Mooney" at the Cameo excited interest of the trade. Show was sold over the feature, given 24 sheets, plenty of window cards, three sheets, etc. Radio plugs, endorsement by prominent educators, etc., all helped the show get off to a fast start. "Tom Mooney" is only a two-reeler and this is the first case on record where a short gets such a tremendous incentive.

This is an indication of the usual First Division showmanship behind all product. "Tom Mooney" is a natural for a build-up and means money to houses.

## "By Appointment Only" Is Intriguing



Lew Cody, Aileen Pringle, Sally O'Neil are seen in the *Invincible* production, distribution through First Division.

## Nabe Prizes

Manager Edward May, Riviera Theatre, Rochester, has gone in for prizes in a big way, largest thing of its kind ever attempted by a neighborhood house here. Over the hot weather weeks he will give away eight automobiles and as many trips to the Chicago Exposition to the holders of lucky numbers.

## Cool Display

In a co-operative tie-up with twelve business organizations, Leo Rosen, manager, Warner Bros., Troy Theatre, Troy, staged a keep cool exhibit which ran a full week in the lobby of his theatre. Virtually every method known in the art of keeping cool was demonstrated to the Troians at this unique and interesting merchandising event, which was displayed on the theatre's mezzanine floor.

## Guests

Children of St. John's Orphanage were recent guests of Larry Lassman, manager, Avon, Utica, and the Lions Club, in witnessing the screening of "The Life of Jimmy Dolan."

## ST. CHARLES

AN ENTIRE BLOCK ON THE BOARDWALK

• ATLANTIC CITY •

A Smart Hotel in America's Smartest Resort

ATLANTIC CITY—Healthful—Restful—Affording complete relaxation so welcome after intensive work—Where the St. Charles offers the maximum in hotel comfort and service—Spacious Sun Deck overlooking one entire block overlooking Boardwalk and Sea—Ocean view Lounge.

IDEAL CONVENTION FACILITIES

RATES GREATLY REDUCED

# LOOKING AHEAD AT THE PRODUCT

A Service Designed to Give the Exhibitor Each Picture's Analysis Before Playing

By Our Hollywood Correspondent

## "Three Corned Moon"—Para.

*Claudette Colbert, Mary Boland, Wallace Ford, Richard Arlen, Tom Brown, William Bakewell, Hardie Albright, Joan Marsh, Lyda Roberti, Clara Wandick.*

All comedy cast in a picture that anybody in the family can see and enjoy. Show rates praise for its concentration on family types and general all around direction. The mother loses all in the market and the family goes to work to make good. Plenty of selling angles, a couple of good names, a fine supporting cast and an okay show.

**Estimate: Okay.**

## "Her First Mate"—U

*Zasu Pitts, Slim Summerville, Una Merkel, Warren Hymel, Berton Churchill, George Marion, Henry Armetia, Jocelyn Lee.*

Rates same praise as others of the series and a satisfying attraction especially in the hinterlands. Comedy angles predominate and the whole thing is a lot of fun. Summerville is a candy butcher on a boat who poses as a sea captain and the laughs start from there.

**Estimate: No trouble.**

## "Beggar's Holiday"—Col.

*Warren William, Guy Kibbee, May Robson, Ned Sparks, Glenda Farrell, Jean Parker, Walter Connolly, Hobart Bosworth, Barry Norton.*

No. 1 on the new Columbia program and a swell show. Piece was written by Damon Runyon and directed by Frank Capra. Show has a feature cast and is the sort of thing all audiences just love. Just a human story with the humorous angles well emphasized, and, in total, a good movie.

**Estimate: Fine.**

## "Rafters Romance"—RKO

*Ginger Rogers, Norman Foster, George Sidney, Laura Hope Crews, Robert Benchley, June Brewster.*

Pleasant little comedy that should garner its share of laughs if patrons are sufficiently interested to come in to the theatre. Cast hasn't any standout names, but story is novel. Success will depend on how the exhibitor sells it to his patrons.

**Estimate: Just a picture.**

## "Pilgrimage"—Fox

*Henrietta Crosman, Norman Foster, Maurice Murnby, Marian Nixon, Heather Angel, Lucille La Verne, Robert Warwick.*

Tale of a gold star mother who forgives all when she understands, "Pilgrimage," from the box office eye, depends entirely on the way it is sold. Piece is human, touching, well directed, even though its pace is often slow, but movie has not big names to sell. Henrietta Crosman is practically unknown to audiences. Fate of picture will depend on the selling. Once the folks get to see it, there won't be any complaints.

**Estimate: Sell it.**

## "Midnight Club"—Para.

*George Raft, Clive Brook, Helen Vinson, Alan Mowbray, Alison Skipworth, Bill Bevan.*

The usual gangster background with some new twists that can't bring the picture out of the ordinary category. Show has some feature names but nothing much else of importance. Use of doubles for crooks who prey on the city is interesting, but generally show is just a season-ender.

**Estimate: So.**

## "Headline Shooters"—RKO

*William Gargan, Francis Dee, Ralph Bellamy, Gregory Ratoff, Wallace Ford, Robert Benchley, Betty Furness, Jack LaRue, Franklyn Pangborn, Dorothy Burgess.*

Tale of the adventures of a newsreel man with lots of stock shots interwoven. Piece hasn't any standout names, but with a feature cast can be sold to the hilt. It offers exploitation opportunities.

**Estimate: Fair.**

## "This Is America"—Ullman

*A feature dealing with what has happened in America since 1917, with dialogue by Alois Havrilla, written by Gilbert Seldes.*

The show, consisting of newsreel shots and clips, generally, has been well edited, keeps a steady pace, has interesting dialogue and has plenty of showmanship angles. It takes the observer down the years and has enough to guarantee audience satisfaction. Houses can sell it.

**Estimate: Different.**

## "The Devil's in Love"—Fox

*Victor Jory, David Manners, Loretta Young, Vivienne Osborne, C. Henry Gordon, Herbert Mundin.*

Familiar story and not much of a movie. Jory may attract some followers, but the Jory-Young combination won't mean a lot to the femmes. Show comes in as a tailender on the Fox program and that is about what it is.

**Estimate: Just a movie.**

## "I Have Lived"—FD

*Anita Page, Alan Dinehart, Allen Vincent.*

Tale of a playwright who gives the gal who has lived a break. The gal falls in love with someone else who leaves her when he finds out about the past. The playwright, however, is staunch and true, and love finds a way.

**Estimate: Interesting.**

## "Hell's Holiday"—Superb

*Another in the series of pictures dealing with actual scenes of the World War.*

"Hell's Holiday" doesn't differ much from the two other war pictures that preceded it. Show is as gruesome as the rest and has as many selling angles. If a house can play this type of picture, the show can be sold.

**Estimate: War stuff.**

## "Morning Glory"—Radio

*Katherine Hepburn, Doug Fairbanks, Jr., Adolphe Menjou, Mary Dunean, C. Aubrey Smith.*

It's going to help the Hepburn building, this show, because it is a piece that allows Radio's young star to stride through unimpeded. Supported by a good name cast, the actress takes the part of an actress who believes in her ability, and the result is a sweet program and a natural for class houses. One more like this and Hepburn will be solidly placed.

**Estimate: Fine.**

## "The Man Who Dared"—Fox

*Preston Foster, Zita Johann, Joan Marsh, Irene Eiler, Clifford Jones, Leon Waycoff.*

Fashioned after the life of the recent mayor of Chicago, the show should be sold. Piece hasn't any names with which to attract but has a topical advantage which is its main strength. People will be interested once they get in the theatre, but problem will be to interest them enough to bring them in.

**Estimate: So-so.**

## "Tugboat Annie"—Metro

*Marie Dressler, Wallace Beery, Robert Young, Maureen O'Sullivan, Willard Robertson, Tammany Young, Frankie Darro, Jack Pennick, Paul Hurst.*

Can't miss. Dressler-Beery combination would overcome even the poorest of stories and dialogue. In addition there is a feature cast that helps. Dressler is the wife of Beery and the one who keeps the show moving. Piece has all the elements, doesn't come up to "Min and Bill" but should still do good.

**Estimate: Apparent.**

## "Another Language"—MGM

*Helen Hayes, Robert Montgomery, Louise Closser Hae, John Beal, Henry Travers, Margaret Hamilton, Willard Robertson.*

Down to earth family picture with a lot of talk to handicap it. Cast has some names to sell and story has plenty of appeal. Show's fault is that it looks a bit too much like a play, but human elements may assure its mass success. Piece emerges as a programmer that might have been more.

**Estimate: Program.**

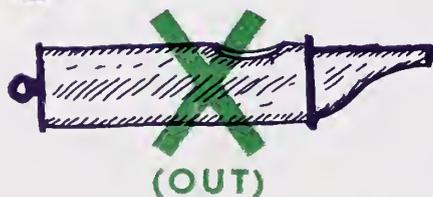
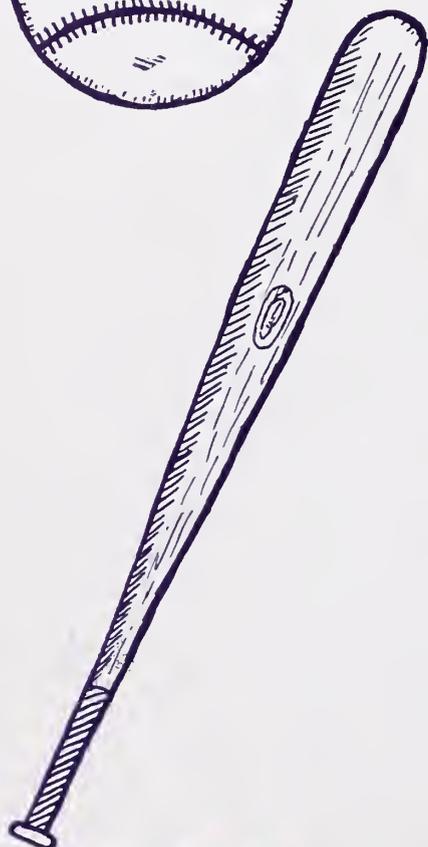
## "F. P. I."—Fox

*Leslie Fenton, Conrad Veidt, Jill Esmond.*

British importation which is about as imaginative a piece as seen here in months. Show revolves around an airport base in the middle of the ocean and the intrigues which take place to prevent it from working properly. It has opportunities for showmen and must be sold hard as cast means little or nothing to domestic audiences.

**Estimate: Exploitation necessary.**

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Our entire supply of whistles is exhausted . . . and rather than pay an exorbitant sum for such a small number of new whistles, we have decided to discontinue them and offer you the bat and ball only.

Nice for the beach or an argument with your wife and well worth the investment.



**JAY EMANUEL PUBLICATIONS**  
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Send my home town paper to:

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In this  
issue:

Rosenblatt Lays Down Law to Industry

# EXHIBITOR



A Jay Emanuel Publication

Vol. 5—No. 23

NEW YORK, AUGUST 10, 1933

Price, 15 Cents

*As a "Women's Specialist"  
looks at Life and Love!*

## "By APPOINTMENT ONLY"

*An  
Invincible  
Picture*



With **LEW CODY**

**AILEEN PRINGLE, SALLY O'NEILL,  
MARCELINE DAY, CLAIRE McDOWELL**

He knew women from A to Z—He knew their foibles, their pleasures and their passions—He was smart and sophisticated—But when it came to the women in his own life he was dumb as all men!  
**YOUR WOMEN PATRONS WILL CHUCKLE WITH GLEE AT THIS TRUE PICTURE!**

Backed by High Intensity Exploitation by

**FIRST DIVISION EXCHANGES, Inc.**

HARRY H. THOMAS, President

*The World's Leading Independent*

# THE FIRST BIG SHOW OF THE YEAR!

# LADY FOR A DAY

Aug 10 '33 pg. 2

A **FRANK CAPRA** Production *starring*

**WARREN WILLIAM**  
with **MAY ROBSON - GUY KIBBEE**  
Glenda Farrell      Ned Sparks      Jean Parker  
Walter Connolly      Barry Norton      Nat Pendleton  
Story by Damon Runyon      Screen Play by Robert Riskin

**DAILY NEWS**  
It will be a wow when it hits Broadway.

**HOLLYWOOD CITIZEN-NEWS**  
The applause at the fadeout had that sharp, hard timbre which proclaims the smash hit.

**VARIETY BULLETIN**  
Here's a picture built for entertainment that succeeds 100% in its efforts . . . should be a big grosser in both key and nabe stands.

**MOTION PICTURE HERALD**  
An emotion-stirring sock which should appeal to all types of fans. Packed with down-to-earth entertainment. Inspired continual laughter and long applause.

**PHOTOPLAY**  
An unforgettable performance . . . you'll scream with delight . . . thrill with suspense.

**BOX-OFFICE**  
A preview audience here almost destroyed the theatre in its enthusiasm for this grand piece of entertainment. The best picture Columbia ever made . . . bill it as 'Columbia's Supreme Achievement', don't worry, it is just that! A splendid piece of entertainment that should make the box office sing again.

**EXHIBITOR'S JOURNAL**  
The best picture Columbia has ever made. Picture will have tremendous appeal for all classes and ages.

**HOLLYWOOD REPORTER**  
Best picture Columbia has ever made and one of the best we have seen in talkies.

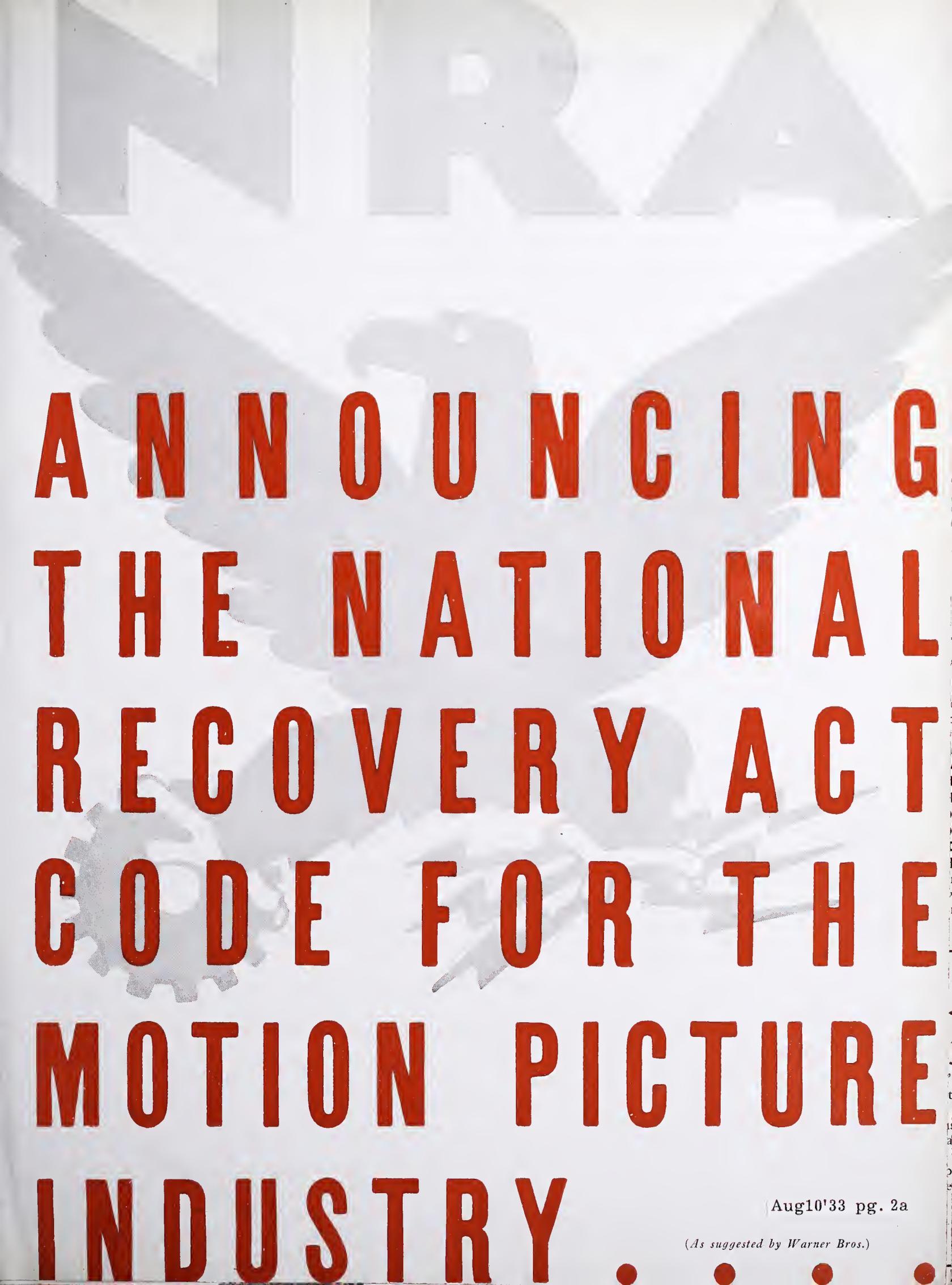
**SCREENLAND**  
Here is that 'different' picture that audiences have been hoping for . . . it's great entertainment.

**SCREEN BOOK**  
For downright, unadulterated enjoyment it presents possibilities seldom seen on the screen.

**"EXTRAORDINARY-"**  
*says Liberty*  
**and gives it 4 STARS**  
★ ★ ★ ★



THIS YEAR THE WISE SHOWMAN WILL MARCH FORWARD *with* COLUMBIA



**A N N O U N C I N G  
T H E N A T I O N A L  
R E C O V E R Y A C T  
C O D E F O R T H E  
M O T I O N P I C T U R E  
I N D U S T R Y . . . .**

Aug10'33 pg. 2a

*(As suggested by Warner Bros.)*



# SOLEMNLY SWEAR

that in 1933-'34 I will serve the best interests of my family, my theatre, and my patrons by doing business first with the company that brought me my most consistent business in the past year.

No seductive statements shall lure me from the course which stern experience indicates.

*I will Play Safe with the company that has Played Ball with me!*

I will trust only those promises that are printed on celluloid—the kind of promise that faithful past performance implies.

I will remember that ONE COMPANY has led me and my industry OUT OF THE SHADOW . . . One company has stood stanch and solid through chaotic days . . . And I will rely on that company to keep ME strong and secure in

I will not be panicked by persuasive printers' ink.

I will not let frantic fanfare deafen me to sturdy facts.

I know that at the end of the rainbow of resplendent raves from other outfits I will find a simple, sincere product statement from Warner Bros . . . and believe me, brothers, that's MY POT OF GOLD!

*And so I now wholeheartedly resolve to subscribe to every one of*

# THE 60 POINTS OF WARNER BROS RECOVERY PROGRAM FOR 1933-'3



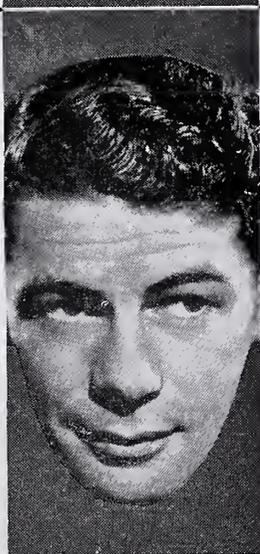
## "Footlight Parade"

will be the next big Warner musical, continuing the tradition of "42nd Street" and "Gold Diggers." In it **JIMMY CAGNEY** will sing and dance for the first time on the screen, and there will be 10 other important stars, including **RUBY KEELER, DICK POWELL, JOAN BLONDELL.** It will have the same directors as "42nd Street"—Lloyd Bacon and Busby Berkeley.\*



## "Wonder Bar"

will be probably the most important all-star production of the year. Practically all of Warner Bros.' stars will appear in it, and the actual cast will consist of **AL JOLSON, KAY FRANCIS, JOAN BLONDELL, ADOLPH MENJOU, ALINE MACMAHON, DICK POWELL, ANN DVOŘÁK, BETTE DAVIS, GLENDA FARREL, PAT O'BRIEN** and others. Based on an international stage success, this picture will introduce an entirely novel production idea.\*



## Paul Muni

who appeared last season only in "I Am A Fugitive" will be presented this year in 3 productions beginning with a special, **THE WORLD CHANGES**,\* an important epic of America, with Mary Astor, Aline MacMahon, Jean Muir, Anna Q. Nilsson and others, directed by Mervyn LeRoy. This will be followed by another special, **MASSACRE**,\* first screen story of the modern American Indian, from the successful book by Robert Gessner. And one other.\*



## "Gold Digger of 1933"

A full description of this 1933 release has already been written in the ledgers of hundreds of leading theatres. It would be useless for us to attempt to add further to the praise that has already been showered on this picture by public, critics, trade press and exhibitors.\*



## Leslie Howard

generally considered the screen's outstanding new romantic favorite, will be added to Warner Bros.' star list. He will start his five-year starring contract with **3** 1933-'34 productions, including **BRITISH AGENT**,<sup>o</sup> a special from the very popular book by Bruce Lockhart, a remarkable fact story of romantic and diplomatic intrigue. And two others.<sup>o</sup>



## Ruby Keeler & Dick Powell

After their remarkable reception in "42nd Street" it was inevitable that Warner Bros. should star these sensational youngsters, in **3** productions. Two specials, **CLASSMATES**<sup>o</sup> and **SWEET-HEARTS FOREVER**,<sup>\*</sup> both based on brilliant stage successes, will unfold their romantic stories in elaborate musical settings. **THE FOOTBALL COACH**<sup>\*</sup> will have Pat O'Brien and Ann Dvorak in the cast.



## Ruth Chatterton

ound her most successful type of rôle in "Frisco Jenny." This year **MANDALAY** will give her an opportunity to do an even more glamorous characterization of the same type of woman, in a fascinating Far East setting. The second of her **2** new-season productions will give her the strong support of Adolphe Menjou and Lyle Talbot.<sup>o</sup>

*We Believe That*  
**THE SMARTEST FILM**  
 That's why we've set down  
**BLACK AND WHITE** all you want  
**WARNER BROS.' AND FIRST NATION**



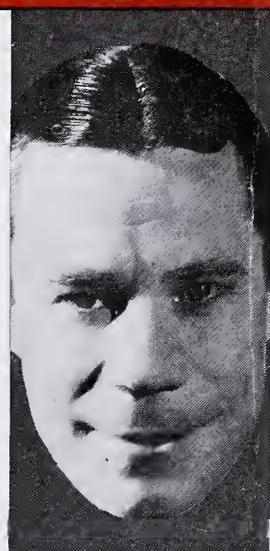
## Richard Barthelmess

will have **3** strongly dramatic vehicles, including **SHANGHAI ORCHIDS**, with Ann Dvorak, which in rôle and setting will match the best features of "Patent Leather Kid" and "Broken Blossoms". It is a remarkable story of "woman hawking" off the Chinese coast. A second production will include Adolphe Menjou, Joan Blondell, Guy Kibbee and Ruth Donnelly.<sup>o</sup>



## Wm. Powell

will return to his most successful rôle in **THE KENNEL MURDER CASE** or **The Return of Philo Vance**, by famous S. S. Van Dine. This story has been read by millions in Cosmopolitan Magazine and in book form. Cast will include Mary Astor, Jack LaRue, Ralph Morgan, Hugh Herbert. **THE GENTLEMAN FROM SAN FRANCISCO** with Bette Davis is a perfect Powell story of a debonaire double-crosser **AND A THIRD PRODUCTION** will co-star Kay Francis.<sup>\*</sup>



## Adolphe Menjou

will add to Warner Bros.' star line-up the charm of his sophisticated romantic technique. He will be featured in **2** gay romantic comedies. **BEDSIDE** with Claire Dodd and Frank McHugh is the story of an X-ray photographer with a bedside manner that is irresistible to women. **CONVENTION CITY** with Bette Davis, Allen Jenkins and Guy Kibbee, will combine the best stories you've heard about the after-dark adventures of big business men at a big-business convention.<sup>o</sup>



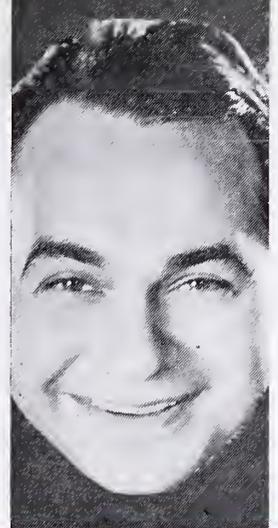
## 3 Timely Stories

that will capitalize on news-value themes of current public interest are: — **HAVANA WIDOWS** featuring Joan Blondell, Aline MacMahon, Allen Jenkins, and Glenda Farrell—**WILD BOYS OF THE ROAD**, with Frankie Darro of "Mayor of Hell" fame, — and **BUREAU OF MISSING PERSONS**, containing a timely kidnaping angle and an exceptionally strong cast including Lewis Stone, Bette Davis, Ruth Donnelly, Pat O'Brien.<sup>o</sup>



# As The Earth Turns

For this special Warner Bros. we have acquired what is admittedly the most important and popular motion picture property of the year. "As the Earth Turns" has appeared at the very top of all best-seller lists. The story has the breadth and scope and beauty which mark it as the greatest of screen vehicles. Even the briefest synopsis of its parts an inescapable big picture "feel."\*



## E.G. Robinson

will be given 3 vehicles designed to duplicate his versatile successes of the past season. **NAPOLEON, HIS LIFE AND LOVES**, with Bebe Daniels and Ann Dvorak, will match "Silver Dollar" in story type, but with a far stronger love angle. **THE DARK HAZARD**, by the author of "Little Caesar", will be done in the "Little Giant" manner. And a 3rd production with 5 feminine stars, including Bette Davis and Joan Blondell, will match the vivid romance of "I Loved A Woman."\*



## James Cagney

in addition to his unique rôle in "Footlight Parade", will have typical Cagney vehicles, in which the love interest will fully balance this star's inimitable comedy. One of these will revive the successful Cagney-Blondell team in "Blonde Crazy" and "The Crowd Roars," with Allen Jenkins and Glenda Farrell in the cast. In the other he will be supported by both Bette Davis and Ann Dvorak.\*

BUYERS ARE here in simple to know about NATIONAL'S 60 PICTURES FOR 1933-'34



## Barbara Stanwyck

will deliver 4 pictures including a powerful special, **BROADWAY AND BACK**, a story of three generations in the theatre, with Ann Dvorak and Patricia Ellis. **EVER IN MY HEART**\* will bring to the screen one of Broadway's leading romantic stars, Otto Kruger, with George Brent, Ralph Bellamy, Ruth Donnell. Two other productions\* will bring to Miss Stanwyck's support such stars as George Brent, Bette Davis, Glenda Farrell.

## Joe E. Brown

will have 3 comedies carefully chosen to continue his gratifying record of the past season. In each will be given stronger feminine support than ever before. The cast of **STEAMBOAT SAM** will include Claire Dodd, Ruth Donnelly and Jean Muir. This will be followed by **THE CROWNED HEAD**, and a third production featuring Joan Blondell and Ginger Rogers.\*



## Kay Francis

will be co-starred with **WARREN WILLIAM** in **REGISTERED NURSE** with Margaret Lindsay, Glenda Farrell and Lyle Talbot, a story with the same salable qualities as "Night Nurse." In **THE HOUSE ON 56th STREET**,\* the story of an actress suddenly deserted by fame, Miss Francis will be supported by Ann Dvorak, Ricardo Cortez. In **SEVEN WIVES**\* Miss Francis and a remarkable line-up of feminine stars, including Bette Davis, Ann Dvorak, Joan Blondell, will play opposite Adolphe Menjou.



## Aline MacMahon

and **ALLEN JENKINS**, who has been singled out by press and public for show-stealing performances in "One Way Passage," "Life Begins," "Blessed Event," "Silver Dollar," "42nd Street," "Gold Diggers" and other successful pictures, will be starred by Warner Bros. in comedies. The large fan following which these players have built up in picture after picture constitute a ready-made market for these 3 vehicles.\*

## Important Novels

In addition to those listed elsewhere, will be brought to the screen by Warner Bros. Louis Tompfield, considered by many to be America's leading novelist, the author of **A MODERN HERO**,\* best-selling story of an amazing character who starts life as a bareback rider and ends as a ruthless industrial giant. **RETURN OF THE TERROR**\* is by Edgar Wallace, internationally famous as one of the greatest of mystery authors.



## 6 Popular Stories

for which casts will be selected later are:—**THE LIFE OF ROTHCHILD** by George Westley,\* **KING OF FASHION** by Warren Duff,\* **FROM HEADQUARTERS** by Robert Lee,\* **COUNTRY CLUB** (tentative title) by Robert Lord,\* **DIAMOND DAN** by Arthur Horman,\* and **EASY TO LOVE**.\*



## And 8 Others

plans for which are being purposely held up pending the outcome of current negotiations for certain stars and directors not at present on our list—also provide for the addition of other timely story themes which may be suggested by outstanding new events of the next 12 months. One of these will be a First National picture. The other seven will be from Warner Bros.

\* Indicates Warner Bros. pictures

**You  
said  
it—**

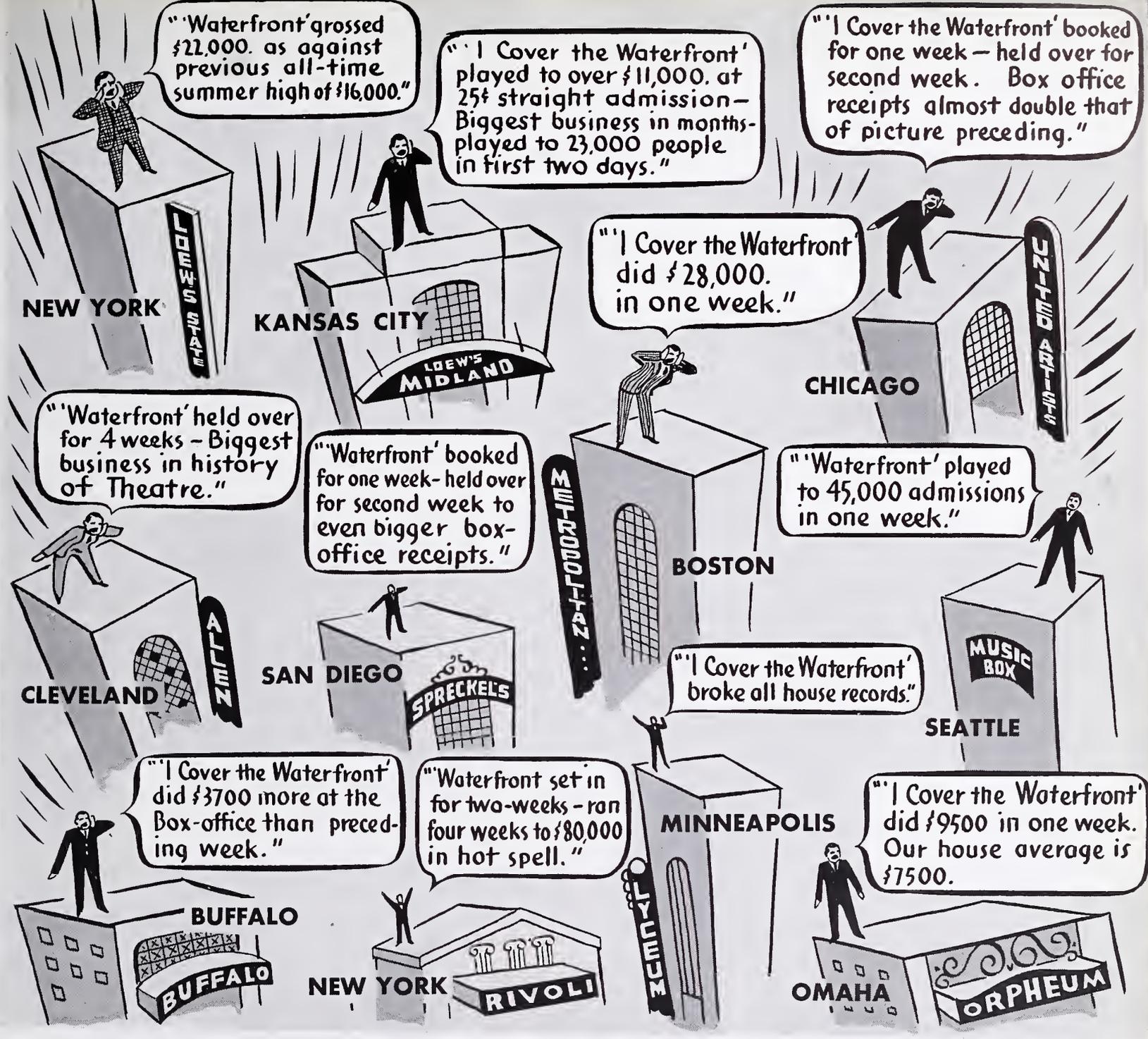


- when the “42nd Street” Special was roaring across the country
- when “I Am A Fugitive” won 1932’s best picture award
- when you saw Warner Bros. setting production styles for the entire industry
- when you read tribute after tribute to Warner Bros.’ leadership from exhibitors and press
- when you watched week-after-week top-gross reports rolling in on Warner pictures
- when you saw “Gold Diggers” start the big swing back to pre-boom business standards . . . .
- Now *make good* on the promise you’ve made to yourself a dozen times . . . .

Because we want you to take  
time to contemplate  
highly interesting possibili-  
ties of our feature line-up, we  
have deferred our announce-  
ment of Vitaphone Short Sub-  
plans until a later date.  
Watch for stirring news —

Aug10'33 pg. 2f

***I'm going to sign with***  
**WARNER BROS. for 1933-'34"**



"'Waterfront' grossed \$22,000. as against previous all-time summer high of \$16,000."

"'I Cover the Waterfront' played to over \$11,000. at 25¢ straight admission - Biggest business in months - played to 23,000 people in first two days."

"'I Cover the Waterfront' booked for one week - held over for second week. Box office receipts almost double that of picture preceding."

"'I Cover the Waterfront' did \$28,000. in one week."

"'Waterfront' held over for 4 weeks - Biggest business in history of Theatre."

"'Waterfront' booked for one week - held over for second week to even bigger box-office receipts."

"'Waterfront' played to 45,000 admissions in one week."

"'I Cover the Waterfront' broke all house records."

"'I Cover the Waterfront' did \$3700 more at the Box-office than preceding week."

"'Waterfront' set in for two-weeks - ran four weeks to \$80,000 in hot spell."

"'I Cover the Waterfront' did \$9500 in one week. Our house average is \$7500."

# THEY'RE SHOUTING IT FROM THE HOUSE-TOPS!

NOW BOOKING AT  
**UNITED ARTISTS EXCHANGES**

# Philadelphia Joins the Tangle Press in Acclaiming

# Victor McLAGLEN

# IN Laughing AT LIFE A MASCOT PICTURE

NEW YORK JOURNAL

## ROSE PELS WICK REVIEWS

### 'Laughing at Life,' at Rialto; McLaglen Rattles Sabre Again;

By ROSE PELS WICK.

In "Laughing At Life," which he completed just before leaving Hollywood to make pictures in his native England, Victor McLaglen appears as a swashbuckling soldier of fortune who fights his way around the world. But this time he goes it alone, without Edmund Lowe as the Sergeant Quirt to his Capt. Flagg. Oddly enough, however, and if you're in the mood for coincidences, his nemesis here is William Boyd, who played Sergeant Quirt on the stage.



ROSE PELS WICK.

McLaglen gives a vigorous performance as a reckless adventurer who can no more help getting into trouble than directors of such pictures can help assigning the feminine lead to a Spanish looking heroine like Conchita Montenegro. Only in this yarn, now at the Rialto Theatre, his scrapes are fistie instead of amorous, as in the series of McLaglen-Lowe film feuds. For "Laughing At Life" is a frank and unabashed, thriller which concentrates on action instead of art and foregoes subtlety for speed. As such, it's amusing and frequently lusty diversion.

A civil engineer by profession, the husky hero is always one escapade ahead of the police. Suspected of running arms across the Canal Zone, he leaves his wife and baby son and lands in Tahiti. There he gets into some jam or other and later pops up in Shanghai to hunt hidden rubles. During the war he rates medals, but disobeys orders and is court-martialed. Breaking out of jail he finds his way to South America, where he's hired to organize a revolution in a republic known as Alturus.

With a long string of aliases behind him and Boyd, as an American government agent, always catching up just a few moments too late, McLaglen has a grand time of it outwitting double-crossing conspirators and, for his share in the proceedings, evading arrest.

Eventually his long-lost son turns up in the person of Regis Toomey and there's still more excitement in a plot too crammed with incidents to report in detail.

A large supporting cast was assembled for the film, which offers such well known faces as Lois Wilson, Henry Armetta, Noah Berry, Tully Marshall, Frankie Darro, Guinn Williams and J. Farrell MacDonald in minor roles.

### 'Laughing at Life'

At the Rialto Theatre. Written and directed by Fred Beebe and presented by Nat Levine.

#### THE CAST.

- Captain Easter . . . . . Victor McLaglen
- Fanchita . . . . . Conchita Montenegro
- Mason . . . . . William Boyd
- Regis Toomey . . . . . Regis Toomey
- Pat Collins . . . . . Ruth Hall
- Alice Lawson . . . . . Lois Wilson
- Mrs. McHale . . . . . Dewey Robinson
- Pres. Valencuela . . . . . Henry B. Walthall
- Smith . . . . . Guinn Williams
- Jones . . . . . Ivan Lebedeff
- Don Flavio . . . . . Ivan Lebedeff
- Mamaquita . . . . . Mathilde Comont
- Chango . . . . . Frankie Darro

**DAILY MIRROR**  
 "Laughing at Life" at the Rialto.  
 A great rip-roaring melodrama.  
 A Nat Levine production, directed by Fred Beebe.  
 The dear old days when movies actually moved are recalled by this lively and exciting action thriller, which pursues a soldier of fortune round and round the world scribbling his hairbreadth escapes from death and disaster. Agents, Victor McLaglen, Regis Toomey, Lois Wilson, Henry Armetta, Noah Berry, Tully Marshall, Frankie Darro, Guinn Williams and J. Farrell MacDonald in minor roles.

**World Telegram**  
 Adventure World Over in New Film  
 "Laughing at Life" Is Splendid Entertainment—Many Thrills.

**DAILY NEWS**  
 On the screen Victor McLaglen is featured in a rollicking, exciting tale of revolutions and adventure, appropriately called "Laughing at Life."  
 McLaglen acts the part with his usual engaging audacity, making the most of his lines and actions. Regis Toomey plays the part of the son. The romantic interest is supplied by Conchita Montenegro and Ruth Hall. A long and able cast features William Boyd, Ivan Lebedeff, Frankie Darro, Lois Wilson and Henry Armetta.

**WORLD PREMIERE**  
**FOX THEATRE**  
**PHILADELPHIA**

**NEW YORK PREMIERE**  
**RIALTO THEATRE**  
**TIMES SQUARE**

### New York Evening Post

At the Rialto  
 IT IS a distinct relief at times to turn from the modern school of overplotted and self-conscious movie stories to tales of unabashed adventure and so we gratefully greet the two-fisted roustabout that serves as a vehicle for Victor McLaglen in "Laughing at Life," current at the Rialto.  
 The picture is good entertainment from start to finish, and a perfect vehicle for McLaglen. Regis Toomey, Lois Wilson, Henry Armetta, Noah Berry, Tully Marshall, Frankie Darro, Guinn Williams and J. Farrell MacDonald in minor roles.

By WILLIAM BOEHNEL.  
 IF you are tired of machine guns, racketeers, private detectives, clutching hands, offstage screams and polite society comedy-dramas, here's your chance to meet up with Captain Easter, alias Michele McHale, alias Burke, alias Victor McLaglen, as ever stepped out of the pages of the late Richard Harding Davis.  
 If you like these out-and-out adventure stories you can't go wrong with "Laughing at Life." It is unshamefacedly romantic and in many ways—even in spite of its decidedly uneven production and its times absurd story—a pleasant relief from the murder and

**PHILADELPHIA RECORD**  
 Reviewed by Elsie Finn  
**Talkies and Talkers**  
 Victor McLaglen Presented in 'Laughing at Life' at Fox

"LAUGHING AT LIFE"  
 Presented at the Fox Directed by Fred Beebe from his own story  
 "Laughing at Life" is chiefly the director and author, has spanned both time and space with a camera and the timely spinning of a globe. In a series of he-man episodes we follow our adventurer and his wife and child—and to the arm of the law—and out of life.

Victor McLaglen as Captain Easter  
 Conchita Montenegro as Fanchita  
 William Boyd as Mason  
 Lois Wilson as Mrs. McHale  
 Regis Toomey as Regis Toomey  
 Ruth Hall as Pat Collins  
 Lois Wilson as Alice Lawson  
 Dewey Robinson as Mrs. McHale  
 Henry B. Walthall as Pres. Valencuela  
 Guinn Williams as Smith  
 Ivan Lebedeff as Jones  
 Ivan Lebedeff as Don Flavio  
 Mathilde Comont as Mamaquita  
 Frankie Darro as Chango  
 J. Farrell MacDonald as Warden

Something  
Startlingly  
Different in  
Motion Picture  
Entertainment

NAT LEVINE  
*Presents*



# Victor McLaglen

*in*

# 'LAUGHING at LIFE'

**AND WHAT A CAST!**

- ★ CONCHITA MONTENEGRO
- ★ LOIS WILSON
- ★ REGIS TOOMEY
- ★ DEWEY ROBINSON
- ★ NOAH BEERY
- ★ J. FARRELL MacDONALD
- ★ HENRY ARMETTA
- ★ WILLIAM DESMOND
- ★ WILLIAM BOYD
- ★ HENRY B. WALTHALL
- ★ RUTH HALL
- ★ IVAN LEBEDEFF
- ★ TULLY MARSHALL
- ★ FRANKIE DARRO
- ★ EDMUND BREESE
- ★ PHILO McCOLLOUGH

Directed by **FORD BEEBE**

Aug 10 '33 pg. 5

Distributed

in Metropolitan area by

in Buffalo and Albany by

CAPITAL FILM EXCHANGE 630-9th AVENUE STANDARD FILM EXCHANGES 505 PEARL

NEW FILM TIMES

**"LAUGHING AT LIFE" A SMASH HIT**

"Laughing at Life" is a real smash hit for the independent market. Lucky indeed are the exchanges which are fortunate enough to get an attraction such as this for their independent trade. If they don't clean up on this one it will be their own fault.

VARIETY

On this one Nat Levine is reported to have shot the works, and the result amply justifies the plunge. One of the most pretentious of indie productions, it stands up in quality of showmanship, cast, punch and all around calibre with grade A major product.

MOTION PICTURE HERALD

Detailing the colorful career of a soldier-of-fortune, "Laughing at Life," Levine production, is an exciting, arresting yarn that should find a ready market in all types of patrons.

# OUR CODE IS A LAUGH!

Aug10'33 pg. 6

Yes, Mr. President and showmen, we have a code of our own... and it's a laugh... in fact, lots of laughs... bigger and better laughs... giggles and titters... hee-hees and haw-haws... miles and miles of smiles... rows and rows of beaming faces, in every theatre in the land. There's nothing better for the old zip and morale. And there's nothing better for box-office rejuvenation.

We're doing our part against the forces of gloom. We're doing our part to keep the laughter roaring and the box-offices humming.

Andy Clyde      Moran and Mack  
Harry Langdon  
Tom Howard      The Baby Stars

Starting off the reconstruction season with a higher standard of laughs:

## MORAN and MACK in 'BLUE BLACKBIRDS'

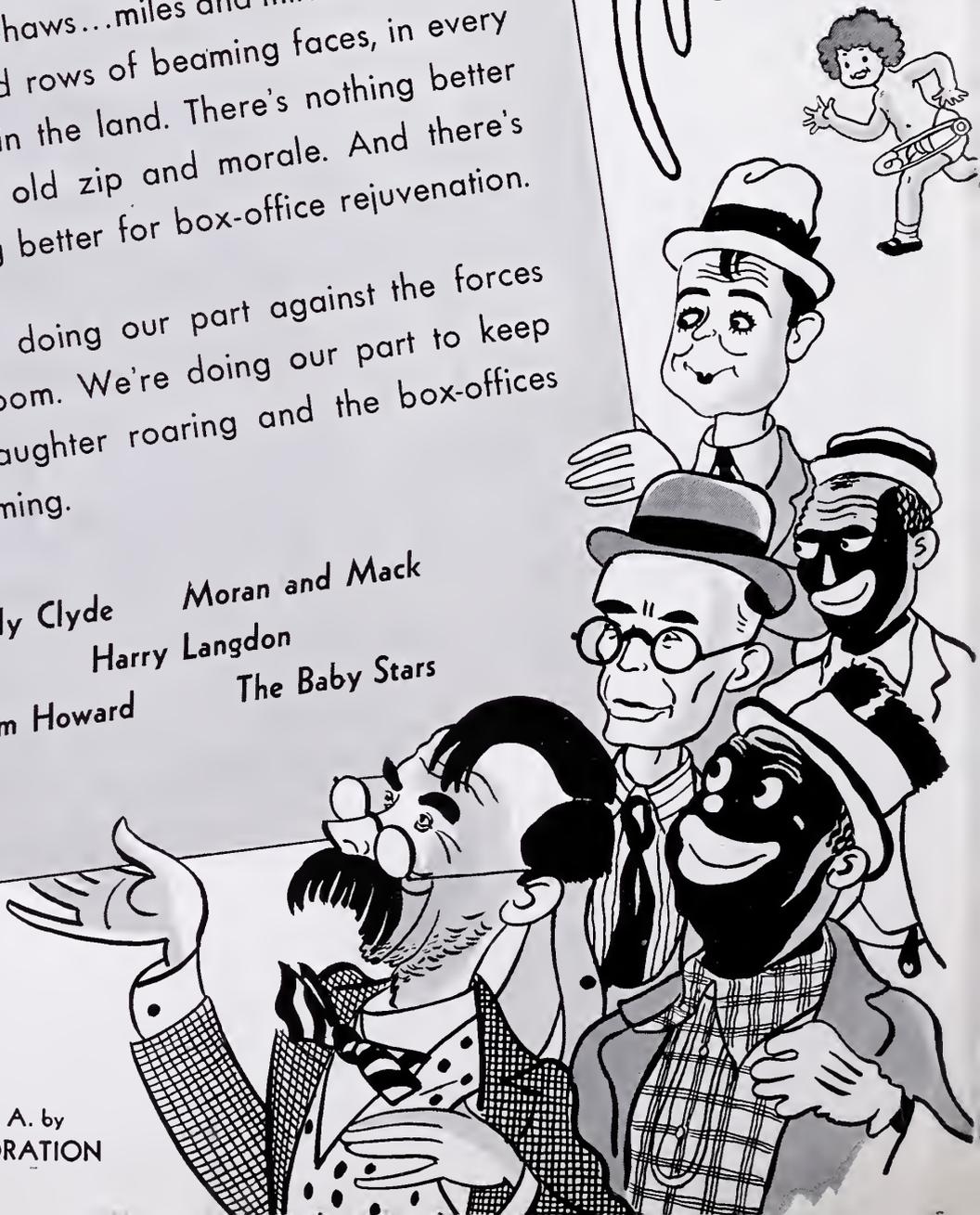
"One gag after another... maney spent on it... results first class."—*M. P. Herald*

## ANDY CLYDE in 'DORA'S DUNKING DOUGHNUTS'

"Gad comedy... plenty of gags, with Andy scoring strong."—*Film Daily*

## HARRY LANGDON in 'HOOKS and JABS' A MERMAID COMEDY

"Moves fast... highly original gags."—*Film Daily*



Distributed in U. S. A. by  
FOX FILM CORPORATION

# The New York State EXHIBITOR

Issued on the Tenth and Twenty-fifth by

## Jay Emanuel Publications, Inc.

219 North Broad Street, Philadelphia, Pa.

1600 Broadway, New York City

Washington, D. C.

JAY EMANUEL

Publisher

PAUL GREENHALGH  
Advertising Manager

HERBERT M. MILLER  
Managing Editor

Circulating in New York State and Northern New Jersey.

Subscription: \$2.00 for one year; \$3.00 for two years.

Publishers also of THE EXHIBITOR, of Philadelphia, and THE NATIONAL EXHIBITOR.

Official organ of the Motion Picture Theatre Owners of Buffalo Zone.

All editorial and business communications should be addressed to the Philadelphia office.

Vol. 5, No. 23

August 10, 1933

### Thoughts on the New Season

MEMBERS of this industry well know that as far as the distributor is concerned, prosperity was never around the corner. It never left us. The exchange forces, except for some salary cuts, were never allowed to know that there was a depression, from all appearances. To their knowledge there was no poor business for the exhibitor; his was a rosy picture. The distributor, then, had only one alternative, to get his maximum out of the "enormous" profits the exhibitor has been making during the past few seasons.

That, then, is the paradise in which distribution departments find themselves. That, supposedly, is the reason why some distributors, in making public their 1933-1934 sales policies, intend to surpass their high marks of last season. Apparently they figure that the new deal was made for them.

Perhaps the new deal will help them, but unlike other fields of merchandising, prices of film never went down to any appreciable extent, except from the first days of sound. Therefore, if distributors take advantage of national trend toward higher prices they are committing an un-American act.

Unless theatres slashed their admission prices, they have no right to boost them. The chances are the audiences will not stand for a rise in scales at any time. Therefore, no salesman can tell an exhibitor that with increased costs of film will come higher admission prices.

It is questionable whether cost of production has gone down to any appreciable extent. From coast sources, it is apparent that old dogs can't be taught new tricks. Exhibitors, too, know all about dogs. They have been playing plenty of them during the past season.

But the fault of Hollywood is not the fault of the exhibitor. His is the right to buy film at a fair price. Codes do not set costs of films. Only the natural advantages of barter between buyer and seller can fix prices. Unfortunately, at the present time, the seller has a tremendous advantage. He who rides in the saddle, usually and businesslike, takes the advantage.

It would be better if the distributor gauged his efforts towards keeping open a lot of houses which may close because of high film prices. If these theatres remain open, all houses could be given a better break, more people would go to the movies and the business will be benefited all around.

It must be odd to be a distributor these days, adjusting his personal life to meet the depression (which has been proven to exist) and, during business hours, convincing himself and his subordinates that there is plenty of gold still left in them there exhibitor hills.

### Another Lichtman Plan

AL LICHTMAN again has hit the nail on the head. At the convention of United Artists sales folk in Chicago, Lichtman said that the company would not allow its product to be sold at reduced admission.

Lichtman never dodges issues. When he announces a policy, he goes ahead with it. Exclusives were examples of that. Right or wrong, he continued along the lines he had planned.

It may be expected, then, that U-A will not sell to houses which cut their admission. It would be well if a lot of other companies would follow that same policy. Unfortunately, however, many of them are too short-sighted. They, unlike Lichtman, feel that any money is good money. They do not realize that the dimes they receive that way result in losses of dollars to the prior run theatres. This affects many theatres, finally resulting in loss of revenue to the producer as well.

### Support the NRA

THEATRES of the land should be among the first to aid the government in its campaign against the depression. The Commander-in-Chief, President Roosevelt, needs the support of all—every minute. It is a fight which is as much a part of this industry's program as that of the country.

Exhibitors throughout the country are being called upon to give the use of their screens as mediums of expression. Millions of theatregoers will be more and more convinced, through screen publicity, of the need for 100% co-operation in the NRA drive.

Let the eagle wave from every theatre. Not only is this a patriotic effort, but one of business, too.

As prosperity begins its slow return, exhibitors, too, will benefit. It is up to them to stand shoulder to shoulder with other lines of industry in this greatest fight of all.

The NRA plan knows no faction. In this the industry stands united. Again, in passing, it can only be commented that when a national issue arises the various divisions of this business co-operate; when issues which concern themselves arise, they quarrel.

Perhaps co-operation in the NRA drive will mean the beginnings of greater good will within the business, itself. It is to be hoped.



# Sol Rosenblatt Lays Down Law to Industry at Local Code Hearing

## O'Reilly, Kent Appointed Co-Ordinators Following Meeting of All Trade Bodies—Outline Must Be Ready Monday

The motion picture industry must have its code ready by August 14 for submission to the government.

Sol A. Rosenblatt, Deputy National Recovery Administrator, laid down the law August 8 to more than 250 heads of the motion picture industry assembled in the Bar Association Building, calling upon them to formulate an industry code or have the Federal Government do it for them.

Sidney R. Kent, president Fox, and Charles C. O'Reilly, president Theatre Owners Chamber of Commerce, appointed co-ordinators by Rosenblatt, following this warning, immediately called meetings of committees chosen by the deputy administrator to formulate a tentative code to be submitted to the Federal authorities by next Monday.

Kent heads two committees representing the producers and distributors while O'Reilly heads the exhibitors' meetings. Both co-ordinators called their respective committees into session, following word from Rosenblatt that he expects them to work twenty-four hours a day, if necessary, to complete a code in time to have it ready for hearing in Washington next week.

"I want the industry to have a tentative code ready for me by the first of next week," said Rosenblatt. "Eventually, if this industry does not write its own code, it will be written for it. If it doesn't set up an administrative tribunal the government will set up one."

The administrator read a telegram from Mary Pickford calling attention to the plight of the "extras," and asking for "sympathetic consideration that their welfare be safeguarded."

"I was amazed to learn," Rosenblatt commented, "that some extras in some studios work as much as sixteen hours a day and receive only \$2.25. I also was amazed to learn that employes of certain big motion picture houses work from seventy-two to eighty-four hours a week without a day off."

Rosenblatt, after outlining the aims of the NRA, warned there were "teeth" in the act.

Citing problems which had been called to his attention, he declared:

"A great many problems are not really problems at all. One of these is the matter of censorship legislation. It's my thought that this industry ought to and can control its own morals."

He pointed to the morals code of Will Hays, president of the Motion Picture Producers and Distributors Association of America, as ideal for the industry to adopt.

Rosenblatt, continuing his outline of what he wants in an industry code, stated he "favors a single code."

"There are 13,247 theatres in active operation in this country, and 6,064 are available, though not operating. That problem is yours.

"The Government is interested in maximum hours, minimum wages, and in those trade prac-

## First Division Has One Third Product Ready

### Tops All Records as New Season Starts

First Division starts off the new season with a smash.

The company has one-third of its 1933-1934 product ready.

Each picture costs 25% more than last year, which is unusual as in the majority of cases, producers are cutting down as much as 50%.

First Division's slogan is fewer and better, which means a lot to exhibitors.

The company will again stand on its reputation of giving only exploitation specials to exhibitors. First Division is still on the gold standard as far as quality is concerned.

First Division has booked "The Strange Case of Tom Mooney" over the entire RKO circuit.

It is also releasing a five and a half minute subject titled "My Side of the Story," starring Aimee Semple McPherson's husband, David L. Hutton, Aimee's "Cheerful Little Earful." The ex-Angelus Temple baritone tells all, partly in song, partly in dialogue, in this short feature. One of the amusement spots of the film is Hutton's singing of "Say It Isn't So" in reply to a cable he supposedly receives from Paris.

tices affecting employment. And you must work along these lines.

"The small theatres are entitled to consideration as well as the large ones, and that is another problem to be worked out."

Following his talk, Rosenblatt called on several of the industry leaders present to present their viewpoints. Practically every film executive pledged the support of his organization to the furtherance of any of the policies outlined by the NRA.

Harry Warner, in a brief but exciting talk, called upon all present to "forget selfish interest" and work for the common good.

Pledges of co-operation were made by Abram S. Myers, representing the Allied States Exhibitors' Association; Edward Kukendahl, president, Motion Picture Theatre Owners of America; Louis B. Mayer, president, Association of Motion Picture Producers; J. Thornton Reed, president, Academy of Motion Picture Arts and Sciences; Will H. Hays, president, Motion Picture Producers and Distributors of America, Inc.; Jacob Schechter, counsel, Federation of the Motion Picture Industry of America, Inc., and of the Independent Motion Picture Producers Association.

## Rosenblatt Scores

One thing was certain at the meeting held in New York this week. Sol Rosenblatt was the ideal man to act as deputy administrator. Not only did he score by his frankness and proper handling of the meeting, but he gave the impression that the Government was out to see that the little fellow would be protected.

The opinion was that if the industry bodies could not get together and the Government had to step in, the independent exhibitor would be given a real break.

Anyway, Rosenblatt is the ideal man for the job. J. E.

Frank R. Wilson, in charge of public relations for the NRA, called attention to the splendid co-operation now accorded the Government by the film industry and the manner in which exhibitors, producers and distributors are aiding the recovery drive.

Immediately before the meeting adjourned, Hays submitted the following resolution for approval by the general body:

"Resolved, By the motion picture industry of the United States in this representative meeting gathered to co-operate with the program of the NRA to pledge its facilities to the fullest extent in all possible and practical ways to promote that end."

The committees appointed by Rosenblatt are as follows:

For the producers: Harry M. Warner, president Warner Bros. Pictures Corp.; Louis B. Mayer, vice-president, MGM; B. B. Kahane, president, RKO Radio Pictures; Adolph Zukor, president, Paramount Pictures Distributing Co.; Joseph M. Schenck, president, United Artists; M. H. Hoffmann, president, Allied Pictures and president, Independent Motion Picture Producers Association; W. Ray Johnston, president, Monogram Pictures; William Saal, president, Admiral Pictures; George Batcheller, president, Chesterfield Pictures; Phil Goldstone, president, Majestic Pictures, and J. Thornton Reed, president, Academy of Motion Picture Arts and Sciences.

For the distributors: George J. Schaefer, general manager, Paramount Picture Distributing Co.; Nicholas M. Schenck, president Loew's, Inc. and vice-president, M.G.M.; M. H. Aylesworth, president, RKO; Earle W. Hammors, president, Educational Exchanges, Inc.; Jack Cohn, vice-president, Columbia Pictures; R. H. Cochrane, vice-president, Universal Pictures; Harry H. Thomas, president, First Division Exchanges; Edward Golden, general sales manager, Monogram Pictures; Charles W. Trampe, president, Mid West Theatres Co.; A. C. Bromberg, president, A. C. Bromberg Attractions, Inc.; J. Berkowitz, president, Standard Film Exchanges, Buffalo.

These two committees will function under Kent, as co-ordinator.

The exhibitors' committee comprises the following: Ed Kuykendahl, president, MPTOA; Fred Wehrenburg, director, MPTOA; M. E. Comerford, president, Comerford Theatres; Jack Miller, Abram Myers, Allied States Exhibitors; J. C. Ritter, president, Allied States Exhibitors Association; H. M. Ritchie, Detroit; Sidney Samuelson, president, Allied Theatre Owners of New Jersey; Sam Dombrow, in charge of theatre operations for Paramount; Joseph Bernhardt, general manager, Warner Bros. Theatres; Col. Ed A. Schiller, Loew's, Inc.; George Skouras, Skouras Theatres; A. H. Schwarz, president, Century Circuit; H. E. Huffman, Gus O. Metzger, John Hamrick and Harry Arthur.

## "Laughing at Life"

Mascot's "Laughing at Life," with Victor McLaglen, after clicking at the local Rialto, is now playing the Loew and other major circuits.

The show, distributed here by Capitol and upstate by Standard has been getting a big hand.

# NRA Eagle Triumphant as Motion Picture Business Backs Campaign

## Miller Appointed

Jack Miller has been appointed head of the labor relations committee of the M.P.T.O.A.

Will facilitate contracts between M.P.T.O.A. groups and labor.

## Heard In

**CROSSTOWN**  
United Artists Getting  
Runs Set

UNITED ARTISTS announces that general release dates on five new season productions have been set. . . . Films are "The Emperor Jones," August 25; Ronald Colman's "The Masquerader," September 1; "Bitter Sweet," September 8; "The Bowery," the Beery-Raft-Jackie Cooper picture, September 29; and "Broadway Thru a Keyhole," October 13. . . . All of these pictures are slated for showings at the Rivoli, dark at present. . . . House reopens August 16 with "Bitter Sweet." Bob Long, who has been in charge of publicity for the Rivoli for some time, has been appointed director of advertising and publicity for Russell Janney.

**RADIO CITY MUSIC HALL** snatched a prize plum away from the other houses in the person of Wiley Post. . . . Paramount went ahead and booked Jimmy Mattern for a week. . . . Jesse and Helen Crawford returned to that house. . . . James R. Grainger lost no time on entering Universal to set six Broadway bookings for the company's product.

WARNERS now intend to have available a complete line of accessories on all their short subjects. . . . Norman Moray, Vitaphone sales manager, believes that star players in shorts should be advertised. . . . "Pilgrimage" has been succeeded at the Gaiety by "The Power and the Glory." . . . Vanderbilt Theatre, latterly the home of German pictures, is now showing "The Shepherd of the Seven Hills." . . . Major Edward Bowes is putting on a unique stage show at the Capitol the week of August 11th. . . . It's to be called the "NRA Revue." . . . Franklin, Nutley, N. J., has reverted from the Skouras circuit to its former owners, the Sherry interests. . . . RKO's Greater Show Season starts in RKO theatres throughout the country on August 26th, with Phil Reisman chairman of the committee named to handle it. . . . Over three thousand dollars will be distributed in cash prizes to house managers. . . . Sol Lesser's serial, "Tarzan the Fearless," has been booked for the original Roxy, starting August 11th. . . . The picture will then open at the Fox, Brooklyn, the following week.

**MONTE PROSER** has just been appointed press representative for the United Artists publicity department, headed by Ed Finney, under the supervision of Hal Horne, director of advertising and publicity.

A GOOD TIME was had by all at the Motion Picture Club outing. . . . Even though it was hot. . . . Walter Reade appeared in a

## Indes, Circuits Join in Parade—Warners First to Pledge Allegiance — Broadway Banner Conscious — Costs Increase

The NRA eagle has the support of the entire motion picture industry.

## Tri-Ergon Complaint Dismissed by Local Court

### Important Legal Case Followed with Interest

When the complaint of American Tri-Ergon against Associated Cinemas, Leo Brecher and Max Goldberg was dismissed by Justice Albert Cohn in Supreme Court, an important ruling in patent decisions was handed down.

The William Fox Company claims important rights in connection with sound apparatus of Tri-Ergon.

Court held it had no jurisdiction, that the complaint had not stated a cause for action for conspiracy and failed to connect defendants with a conspiracy to violate patent rights.

Louis Nizer was attorney for the defendants while Daniel Podell represented Tri-Ergon.

An appeal has been filed.

Court also held that the complaint was defective in that it failed to allege that the defendants had knowledge of the existence of the contract between the plaintiff and William Fox and the contract between Tri-Ergon, Tri-Ergon Musik and Ton-Bild Syndikat.

topless bathing suit, said a few angry words when the Deal constabulary objected and it all wound up with Reade apologizing to the mayor. . . . Eddie Bonns is now U-A short subject sales chief. . . . Ed Olmstead is with Columbia.

THE NEW THEATRE in Larchmont has opened. . . . It seats 550. . . . Harry Brandt has the Hansa Theatre, Brooklyn. . . . Doc Greenfield has taken the Lido, Brooklyn. . . . Dalford Amusement Corporation has taken the Malbo, South Jamaica. . . . Bandbox and Lucky Star Theatres have closed. . . . So has the Cameo, Brewster. . . . Feiber and Shea intend to open the Brooklyn Paramount, despite other stories. . . . The Quentin, East 35th and Quentin Road, Brooklyn, expects to open in four or five weeks.

**FRANKLIN THEATRE CORPORATION** is operating the Franklin, Nutley, N. J. . . . Exhib Carter has the Skillman, Brooklyn. . . . Henry Danziger, of the Film Board, is on his vacation.

LOEW AND WARNERS have gotten together on a 100% product deal. . . . The Warner regional convention was a big success. . . . Universal lost \$602,255 in the six months' period. . . . Columbia plans a big opening for "Lady for a Day." . . . Castle Films has moved to Radio City. . . . Sam Handler, Walker Theatre manager, and Diana Cohen made it Mr. and Mrs.

Already, headed by Warners, motion picture producers and circuits are lining up in support of the government blanket code, prior to the adoption of an individual industry code.

In practically all parts of the country, exhibitors are displaying the eagle with Broadway getting NRA conscious as huge banners are unveiled from circuit houses.

Increased costs will mean millions in additional expense to the business, but the industry figures it can take a long shot and bet on the future.

A strike moratorium has been declared by representatives of labor and employers on the advisory board of NRA.

The local Roxy has placed the NRA code in effect in its house.

Exchanges and home offices as well as working under NRA provisions with shorter hours and Saturdays off in some cases.

Existing wage agreements still stand under the NRA provisions.

Frank R. Wilson, chief of organization of the drive, has lined up several movie committees to help push and publicize the idea. John C. Flynn will assist.

Production group includes: H. M. Warner, Louis B. Mayer, Adolph Zukor, Carl Laemmle, Harry Cohn, Sidney R. Kent, Joseph M. Schenck, M. H. Aylesworth, E. W. Hammons.

Exhibition: Nicholas M. Schenck, Ed Kuykendahl, James Ritter.

Newsreel: E. B. Hatrick, Emanuel Cohen, Allyn Butterfield, Jack Connolly, Truman Talley.

Distribution: George Schaefer, Al Lichtman, Jack Cohn, John D. Clarke, Felix Feist, James R. Grainger, Albert Warner, Ned Depinet.

General: J. P. Reid, J. E. Brulattour, J. E. Otterson, Martin Quigley, Jack Slicote, David Sarnoff, W. R. Wilkerson, Terry Ramsaye, Sidney Silverman, Maurice Kann, P. S. Harrison, J. J. McCarthy, Herman Robbins.

## New Queens House

A new theatre will be built on a plot on the east side of Fred Pond Road, Ridgewood, Queens, on a portion of which stood the old Whitney Theatre. Theatre seating 2000 people will be built.

**LOCAL 306** is going to court to prevent the Eltinge and the Brecher houses from using non-union men in violation of contracts with 306. . . . The Fox Metropolitan receivership has been continued for another six months at least. . . . Si Fabian and Irving Trust in charge.

J AND N AMUSEMENT Corporation has the Woodcliff Broadway. . . . Victor Stamatis has the Brooklyn Garden. . . . Practically all houses came out with NRA banners on Broadway. . . . They were all billed over the feature. . . . Consolidated reopens its Jerome soon. . . . James Clark has resigned from Paramount.

MONOGRAM moved this week to Radio City. . . . Copyright Protection Bureau also has moved to Radio City in the RKO building. . . . W. E. employees got an 11 per cent increase.

# NRA Support Proves Big Feature of New York Allied Annual Meeting

## Albany's Abe Stone Elected President—New Jersey Head Points Out Problems Facing Exhibitors—Theatre Men Advised to Follow Code

Advice regarding the effect the NRA code will have on the independent theatre owner; the problem of protection and the cost of film, and dues for the organization were matters discussed by Sidney Samuelson, president, New Jersey Allied Theatre Owners and vice-president of the national organization, at the second meeting of the New York State Allied Theatre Owners at the Ten Eyck Hotel, Albany, August 2.

Abram Stone, who presided at the meeting in the absence of President J. M. Beck, was later elected president, he having been vice-president for the last year.

NRA and its effect on the independent theatre owner was discussed in various phases by Samuelson, who said that each owner must decide for himself just what he can do to comply with the code.

"If you can follow the code, do it," advised Samuelson.

Present advice from Washington is that the NRA says in effect, "wait a little while and see how we can work this thing out." Samuelson favored giving to Commissioner Abram F. Myers, chairman of the board of directors of the national Allied and national counsel, some authority to act for the New York organization in coming conferences at Washington.

"Under NRA," said Samuelson, "the individual is only an individual. Business is being regimented. Now you must have organization that reflects your interests and does your commands. Protection, if you let it go without protest, will finally swallow all of you," he continued. "Protection should be based on actual box office prices and the amount of gross business a theatre can do, which directly affects the price paid for film."

Stone followed Samuelson, the only speaker, with thanks of the organization for his advice, after which officers were elected for the coming year. In addition to Stone as president, the officers selected were Chester Didsbury, Walden, treasurer (re-elected), and Harry Thompson, acting secretary. This temporary election was made at the request of William Smalley, head, the Smalley chain. Thompson, who is booker for the Smalley chain, will hold office until the next meeting, when a permanent secretary will be chosen. A board of directors and vice-president will also be chosen at the next meeting, scheduled for September 12 in Albany. Matter of dues and their payment was also held over until this meeting.

Exhibitors who attended the meeting included: Abram Stone, Eagle Theatre, Albany; W. W. Farley, Farash Chain, Schenectady, and the Griswold, Troy; Charles F. Wilson, James J. Wilson and William F. Wilson, Bijou, Troy; Austin Battaglia, Lansing, Troy; J. W. Gardner, American, Schenectady; Samuel Silverman, Rivoli, Schenectady; Sidney Dvore, Colony, Schenectady; Morris Silverman, Mt. Pleasant, Schenectady; F. W. Mausert, 2d, Swan, Greenwich; M. Slotnick, James, Utica; Morris Shulman and Charles C. Gordon, Olympic, Utica; E. Hochstet and Sam Hochstet, Star, Hudson; Harry E. Thompson and William C. Smalley, Smalley chain, Cooperstown; James Dittrich and Benjamin H. Dittrich, Lyric, Endicott; George King, Lyric, Binghamton; C. D. La Pointe, Crandall, Chatlam; A. A. Elliot, State, Middletown, and O. S. Hathaway, Stratton, Middletown; J. Karp, Cameo, Syracuse; Mitchell Fitzer, Rivoli, Syracuse; S. E. Samuelson; Newton, N. J.; Kathryn Mattram, Model, Yonkers; Peter C. Vournaris, Strand and Liberty, Watertown; P. J. Checkary, American, Canton; V. M. Trainer, Lafayette, Suffern; Thomas Hopkinson, Valley, Spring

### Heard In

## 44<sup>TH</sup> STREET

Jinx On the  
Fox Folk

By Daniel R. Klein

ROY HAINES is now metropolitan district manager for Warners. . . . The set-up includes Joe Vergesslich, Harry Decker and Harry Hummel as the branch managers in New York, Brooklyn and New Jersey. . . . The Universalites went to Roton Point Park, South Norwalk, Conn., for their August 8 outing. . . . It's a swell spot. . . . Local projectionists face a tax of \$15 annually with \$5 for examinations. . . . Board of Aldermen okayed the idea.

COLUMBIA was host to local exhibitors at a luncheon and showing of "Lady for a Day," first hit on the new season program. . . . I.T.O.A., the Brandt unit, is planning a boat ride up the Hudson.

ARTHUR GREENBLATT is out of Invincible. . . . Joe Goldberg and Walter Futter have joined Herb Ebenstein in Resolute. . . . Salesmen are exempt from the provisions of NRA. . . . The heat affected practically all exchanges. . . . With many getting off early.

AT A MEETING of the T.O.C.C. and the other independents both organizations asked exception to the 35-40 scale under NRA. . . . Exhibs claimed they couldn't stand the gaff. . . . Circuits, however, have joined the NRA banner. . . . So what.

JOE SCHOEN is now operating the Broadway, Woodcliff, on his own. . . . The proprietor of the Park, Highland Park, N. J., is adding another house shortly.

CHARLES DORTIC has resigned as head booker for United Artists after having been a familiar figure up at the exchange for three years. . . . He is now connected with a mid-west theatre circuit. . . . Ben Levine has moved out of the poster department into the booking department, where he will work with Herb Richek. . . . A newcomer to the film business goes into the U.A. poster room, Melvin Willing. . . . Incidentally, Ben and Herb, now working together as bookers, have been working side by side for eight years now. . . . They were in the poster department at Fox seven years ago, and when Ben left that company to join United Artists, Herb went with him.

Valley; Robert Goldblatt, Music Hall, Tarrytown; Philip Eisenberg, Academy, Wappingers Falls; Chester Fennyvessy, Strand, Rochester; Benedict C. Bordonard, Palace, Olean; Chester R. Didsbury, Didsbury, Walden; Frank V. Walsh, Park, Newburgh, and J. Dealy, the Liberty, Liberty.

### Paid Exec Needed

With New Jersey Allied functioning vigorously, and its annual meeting scheduled for Atlantic City early in September, talk among members of New York Allied, which has been marking time, is that an office with a paid secretary is needed.

New Jersey Allied's set-up is pointed to as a model. There is even a suggestion that New York merge with Jersey in headquarters work in New York City. New York Allied started off auspiciously and enrolled support in almost all sections of the State outside of the metropolis and Buffalo.

THAT JINX that is going around spraining ankles up at the Fox exchange hasn't let up a bit. . . . First it was Harry Buxbaum, then Joe Lee and now Al Mendelson is nursing a twisted ankle. . . . Something ought to be done about it. . . . Al, incidentally, is quite a music lover, and this department has had many lengthy talks with him about descriptive suites and the harmonies and counterpoint employed by Gershwin when, possibly, it should have been on the never-ending hunt for news. . . . First Division is reissuing "The Costello Case," a James Cruze production of several seasons back, and the film starts a Broadway run at the George M. Cohan Theatre on August 11. . . . The reissue ought to do well at the box office because of its timeliness, due to the present murder trial. . . . "Love Is Like That," another First Division release, underwent a change of title. . . . It is now "Love Is Dangerous."

CASTLE FILMS have moved from the Film Center Building to the RCA Building in Rockefeller Center. . . . And to make up for that exodus, a new company has moved into 630 Ninth Avenue. . . . Sporting Events, Inc., is the outfit. . . . Harry Buxbaum is now the proud owner of a twenty-six foot Gar Wood speed boat. . . . Evelyn Lee Koch and Stewart B. Moss are handling publicity on Majestic's "Sing, Sinners, Sing." . . . They have effected several excellent radio tie-ups. . . . Bill Benson, First Division, just saw the first four of the company's new season product, and he can't wait to get out on the road. . . . Harry Newman, film room head, United Artists, has a silk shirt that has seen better days. . . . Myrle McKenna, switchboard custodian of the same exchange, had tragedy overtake her the other day. . . . Her prize dog, Belcher, died, and anyone who ever owned a dog knows that that is a very real tragedy.

VACATION NOTES: Louis Kuttler and George Blendemann, Fox bookers, are both back from their looking fit as the proverbial fiddle, even though they were away only four days. . . . Kuttler was down in Rockaway Park, while Blendemann visited the Berkshires. . . . Ruth Bechtold, chief telephone operator for Fox, is back from her vacation, while the wires at the First Division board are all crossed, due to its presiding genius being away on hers. . . . Estelle Cusgal, Miss Scherr's secretary at FD has returned to her desk. . . . And Eddie Jacobs, assistant to Charles Mayer at the Fox home office, is mo-

(Continued on Page 21)



# YOUR THEATRE

A MONTHLY FEATURE  
OF  
JAY EMANUEL PUBLICATIONS, INC.

## BOOST THE NRA!

**T**HE sole subject of universal interest among Americans is the President's radio pronouncement pertinent to the nation's recovery. Its effectiveness becomes most emphatic because it was planned intelligently and executed systematically. Naturally motion pictures, insofar as the important part it plays in every-day life, will gain proportionately IF . . .

(1) Every showman will tackle the task and join in this great push. Begin immediately by using Roosevelt's photograph; excerpts of his recent radio speech and the NRA trade-mark in lobby displays. Begin now **BECAUSE** . . .

(2) If your admission prices were sliced during the past few years you will find it incumbent to put back that cut because of economic conditions.

(3) Millions are returning to work. There is no doubt of that. Naturally your intake will be greater because people who have had no income for years will be receiving pay envelopes. Employed will find more time to devote to amusement when the code goes into effect. Friday night's business should almost touch Saturday's receipts.

(4) We know you haven't thought much about spending any money for renovating purposes. Receipts would not permit it but now is the time for you to not only do your share in expediting the resumption of normal business by attending to this vital factor in the operation of your theatre but you will be prepared for the return of normalcy.

(5) The motion picture theatre presumably plays an essential role in the community life of the town it is located and in the development of a city or section. What theatre exhibitor wouldn't do almost anything to secure some favorable front page publicity, especially at this time, when dailies have somewhat curtailed free space on page one? We believe that an announcement to the effect that your theatre believes wholeheartedly in the integrity of the country and its future prosperity to the extent that a contract is about to be let out calling for the renovation of your theatre, enhancing the comfort and convenience of your patronage, which will give employment to a number of men, will be enthusiastically received and published.

(6) If the fall uniforms are in storage somewhere, clean them up so they will look almost new. You might refer to your file and check up on "The Private Letters to Bill Box-Office."

(7) Take that look of depression off your face and replace it with a prosperity smile. Don't become impatient because August only shows a slight improvement or none at all. September will bring an awakening if every business man performs his duty.

(8) For the month of August refrain from complaining that business is bad. Spend a little more time in your theatre and around it. Devote more attention to the box-office possibilities you neglected in your campaign to reduce overhead. There is a sense of optimism and hopefulness in the air. Keep in step.

(9) Be sure that the NRA banner is flying high, wide and handsome in front of your theatre.

**ELI M. OROWITZ**  
EDITOR

VOL. 1 No. 6

**August, 1933**

**SMART SHOWMEN WILL**  
**SAVE EACH ISSUE FOR**  
**FUTURE USE AND REFERENCE**

# The Private Letter to Mr. Bill Box-Office\*

*(In this, the sixth of a series of letters, WillB Okay reviews his messages in general and points out problems that may arise in operation.)*

I'VE COVERED the front of your theatre in previous letters and the back, too. I've checked with you all ways and sideways. But I'm not through. Everything in a theatre costs money. Its value is governed by sustained longevity. Negligence usually makes anything costly, because instead of an article lasting one year, as is expected, it often must be replaced in three months. Consequently, I'd like you to make another check-up trip in your own theatre.

LET US PRESUME that your theatre was originally constructed for legitimate or vaudeville presentations. It is now a sound house. You agree that it cost a great deal of money to equip dressing rooms. The investment, in fact, in fixtures, mirrors, etc., involves a tremendous amount. How long has it been since you, yourself, have gone back stage and looked over these dressing rooms? Are the rooms cleaned regularly?

DO YOU KNOW whether the sign man, stage hands or musicians have annexed a room or two for their recreation purposes? You can't charge a man with ingratitude or negligence because he lays down a lighted cigarette on the table and it burns or chars an inlaid table corner.

ARE VISITORS allowed back stage? Do conferences take place in these rooms? Do you permit "tired" employees to take a short nap on one of the couches? In the first place, the time you are paying for is being borrowed from you and never repaid. And again, what would that tired employee do if the theatre originally had no back-stage dressing room?

IN A CERTAIN THEATRE, on a Saturday night, I called on the manager, unceremoniously and unheralded. In plain English, the manager did not expect me. It was the opening day of one of the big pictures of the product contracted for by the boss, who owned many other theatres. I visited the manager's office and naturally, inquired for him. The assistant, whom we regarded as a perfect "Yes-man" and well qualified to be the fourth assistant director on any film lot, politely informed me that his superior was in the theatre. So I walked in and looked around. I waited, impatiently. My particular reason for going there was to discover the public's reaction to a picture, upon which many disagreed from the box-office viewpoint.

WHEN I ARRIVED in the theatre it was 8.15. Convinced that the manager was not on the floor or in the balcony, I occupied an aisle seat on the extreme left of the last row because it was nearest to the office. I sat there until the last show concluded. Patrons left, lights throughout the house were being extinguished. I sauntered back into the manager's office and again asked for him. The "yes-man" gave me the same reply as when I first inquired. It was too pitiful to even laugh at the stupid effort to "cover up" a very delinquent manager. My errand was unimportant, but I was curious about the manager's absence. At 11.25 the theatre owner phoned for the receipts. The assistant supplied the information. The owner asked for the manager. The "yes-man's" usual reply. The owner simply said "Get him."

THREE MINUTES LATER the manager walked into the office. The owner asked, "How was business?" The manager, not having the slightest idea about the receipts, answered, "Not so hot." I felt sorry for the theatre owner. To finish this little episode, the manager later admitted to me that he had been asleep back-stage. A comfortable couch in the star's dressing-room evidently inspired him to seek rest he did not have the

night before. On a later visit, I inspected that dressing-room and found it filthy and in a dilapidated condition. I wondered what would happen if the owner walked into the manager's office sometime and announced that the vaudeville policy would be resumed and that acts were on their way to open in the next few days. Wouldn't that manager have a helluva time explaining? Would he be able to have those rooms in condition for acts to move right in, on fifteen or twenty hours' notice? If painting were required, would it dry in sufficient time not to interfere with performers? How much would it cost to get everything in tip-top shape?

CHECK-UP ON THOSE rooms now! Just a minute, while we're on the stage. Take another minute and look up at the rigging loft. Does your stage man go up there at least once each week, to check-up on the ropes and at the same time keep the rigging loft clean? Think for a minute: It's true you're not using the rigging, but you'll admit that dirt accumulates, and plenty of it, anywhere, especially in the loft.

AFTER ALL, you have dead weight hanging. Ropes rot easily, break and someone is hurt. Suppose a silent scene in your talkie was being projected on the screen and a set of lines broke. A drop falls to the stage floor, sideways, so that some part of it is easily visible to your audience. How will you prevent an ensuing panic? I asked you before to look up at your rigging loft. Now I suggest that you go up yourself. Examine the rigging yourself.

WOULDN'T YOU BE SURPRISED to discover that the down spouts are clogged with accumulated trash? Rain water can't come down, so it stays up there on your roof. Oh, sure, it will eventually be evaporated by the sun, and when it is you'll find a roof beyond repair, rotted by heat and moisture. It'll be too late to save even the surface.

BESIDES, the roof becomes a haven for mosquitoes and a lot of other useless bugs. Even mosquitoes have transitory inclinations. They get inside of your theatre. If you think that the heat is pulling you into the red, wait 'till a troop, or even a patrol, of mosquitoes decides to come in and look at your show and personally taste the blood of your patrons. You'll go so far in the red you'll think it's heliotrope or something else.

I WON'T ASK YOU to go on the roof again in this series of letters, so I invite you to take a peek, glance or even a good look at the fans, if they're up on the roof. Are the fans being constantly and regularly watched? Does that same fellow oil all parts properly? How are the belts? Are they slack and making a flopping, rattling, annoying noise? What about the motor?

WHAT'S THE CONDITION of the roof around the motor and the fans? Is there a sag of some kind because of the strain? This is purely a protective measure. You protect, first, your patrons. You protect the theatres from possible suits because of accidents. You protect the investment of your theatre and you practically eliminate any possibility of subsequent damage and injury.

IN MY NEXT LETTER I'll cover the subject of manager and vital matters pertaining to you.

Your friend,

(Signed) Everything WILLB OKAY.

\*Watch for the seventh of this series of letters in the September YOUR THEATRE. It will deal with the manager. Save these letters. They make an excellent file.

# YOU CAN'T SELL GOLD WITH APPEAL OF BRASS

SUPPOSE you were in the market for a car?

Several automobile agencies listed you as a prospect and sent their salesmen to your home or office.

WHAT WOULD BE your reaction if the expensive car salesman drove up in a cheap car? Your entire favorable mental trend toward the high-priced vehicle would suffer. Every desire for one would temporarily be detoured because of the psychological effect.

YET there are thousands of exhibitors today who in their panicky effort to hold down overhead are succeeding admirably in reducing receipts simultaneously by trying to sell forthcoming talking pictures with poor trailers. We know of nothing so detrimental in selling a coming attraction as utilization of unattractive trailers. This effort brings forth an avalanche of adjectives on a sound track to the ears of prospects with accompanying reproductions which somehow belittle the sales effort.

IF YOU WERE a tailor you certainly would not expect your salesmen to wear shabby clothes. Then why do you for the sake of a few dollars destroy every remaining possibility to bring into your theatre tomorrow, today's audience?

A TRAILER is presumed to be a sample of the product your customers will get. How can you expect theatregoers to become enthused over a coming picture if you haven't sufficient courage of your own convictions? The sound track on poor trailers is a lot of conversation, and little else. Talking picture trailers are effective merely because prospective customers hear the voices of their favorites; they listen to the actual music; they get a fast slant of the story.

THE SUBSEQUENT RUN house is faced with the same situation as the first run in its effort to attract additional business or at least to get customers to come back. First runs invariably use the regular talking picture trailer because to do otherwise would be trying to the intelligence of their audiences.

WE KNOW of exhibitors whose hackneyed ideas and method of operations calls for a standing order of two 24-sheet stands; so many sixes; threes and ones. Every picture regardless of box-office possibilities receives the same treatment. And, of course, the only change they ever made was to save \$2 a week more or less by substituting a poor trailer for a regular talking picture trailer.

IN THEATRES under our close observation we find that exhibitors concentrate on one production each week and depend entirely upon talking picture trailers of coming attractions to sell the subsequent shows. That is how important talking picture trailers are and they have regularly proven themselves dependable in the matter of enhancing interest and curiosity in future features.

IF YOU EXHIBITORS use the same old routine in printing programs, window cards and other accessories and merely giving titles, stars and dates, please give them at least a real selling talking picture trailer composed of excerpts from the film.

THE WRITER recalls that even when big time vaudeville contemplated its last come-back, the importance of talking trailers was stressed by executives. Four big acts made talking trailers at their own expense because by seeing and hearing them a week in advance, greater enthusiasm was created and better business was sure to result.

TAKE A HALF-HOUR off from the film row conversational parley and spend it in your theatre with your staff. Talk the matter over with them and we'll bet you dollars to doughnuts that their unanimous opinion will be that talking picture trailers where scenes and voices from the attraction itself are regularly used invariably are much more interesting, attention-creating and sustaining subjects; will sell prospective customers 99 times out of a 100 if the feature is half-way good.

IT'S SMART to be economical but dumb to be penny-wise and pound foolish.

In the accompanying article, the writer discourses on trailers, good and bad. He maintains that no class house can afford to cheapen its screen. A clothing salesman can't afford to wear shabby clothes. Likewise, a theatre dare not sell its forthcoming screen entertainment with a dull, meaningless trailer. Exhibitors who read this article will know it will hit home.

# WHAT THE PRODUCERS PROMISE—

An analysis of what the major companies and the independents intend to make during season 1933-1934, from best available advices.

- ALLIED**  
Allied intends to produce at least 4 features. Company still has some to deliver on this year's schedule.
- AMKINO**  
This company will release several Russian made features during the new season.
- AUTEN**  
Captain Harold Auten is expected to release several features and shorts during the new season.
- BRITISH INTERNATIONAL**  
It is expected that at least 12 features made for the American market will be distributed by this company this season.
- CAREWE**  
Edwin Carewe announces that Edwin Carewe Pictures, Inc., will produce 12 features.
- CHADWICK**  
I. E. Chadwick intends to produce at least 4 productions during the new season for independent release.
- CHESTERFIELD**  
Chesterfield will release 18 features, 9 under the Chesterfield banner and 9 under that of Invincible.
- COLUMBIA**  
Columbia plans to produce 48 features, 26 two-reelers and 7 series of single reels. Features will include 12 westerns.
- DOWLING-HOPKINS**  
Eddie Dowling and Arthur Hopkins intend making 6 features in the east.
- EAGLE-COMET**  
Adolph Pollak and Morris Shiller plan a series of productions produced in Florida.
- EFRUS**  
Sam Efrus is reported sponsoring a series of six political pictures.
- ERSKIN**  
Chester Erskin announces 4 features for the new season.
- EXPLOITATION**  
Exploitation Pictures announces 4 features.
- FERRONE**  
Frank Ferrone announces 8 productions for the new season.
- FIRST DIVISION**  
Company, besides distributing other independent product, intends to produce from 4-8 features itself.
- FLAMINGO**  
Current advices state Flamingo, a new company producing in Florida at Kennedy City, intends to produce about 12 features.
- FOX-EDUCATIONAL**  
Fox will deliver 54 features, 104 semi-weekly issues of the news, 3 series of single reels, one 26 in number, and two 12 in number.  
Educational will deliver 52 two-reelers and 66 one-reelers.
- GIBSON**  
Hoot Gibson turns toward aviation action field, may produce 6.
- KEN GOLDSMITH**  
Six features are planned by this company.
- GOLDSTEIN**  
Mannie Goldstein announces that about fifteen features will be distributed by his organization.
- HAYES**  
Max Hayes Productions intends to make 2 features and shorts.
- HELBER**  
Helber Pictures intend to distribute many English pictures re-synchronized with American dialogue during the new season.
- IDEAL**  
This company announces 6 three-reelers and 13 one-reel novelties for the new season.
- KENT**  
Willis Kent intends making several features for the independent market this season.
- KILNER**  
George Kilner, who formed Superlite Productions, intends to make 12 features in New York.
- KRIMSKY-COCHRAN**  
This company intends to produce 2 features in addition to "Emperor Jones," announced to be distributed by U-A.
- MACCRACKEN**  
Harold MacCracken, explorer, is down for 4 travel pictures during the season.
- MAGNA**  
Meyer Davis, orchestra leader, intends to make 13 shorts, in two series.
- MAJESTIC**  
About 13 features will be delivered by this company during the new season, it is expected.
- MAYFAIR**  
Mayfair expects to release at last 15 pictures on the 1933-1934 schedule.
- METRO-GOLDWYN-MAYER**  
This company will produce 48 features, 56 two-reelers and 55 one-reelers. News will have 104 issues.
- MONARCH**  
Plans from this company are indefinite.
- MONOGRAM**  
This organization will produce 20 features and 8 westerns. Thirteen Port O'Call single reels will be distributed.
- PARAMOUNT**  
This company plans 65 features. There will be 101 one-reelers and 24 two-reelers. The news will have 104 issues.
- PERFEX**  
Perfex Pictures announces features and shorts for the new season.
- PRINCIPAL**  
Company expects to distribute a series of long shorts and single reels this season.
- RADIO**  
This organization will produce 52 features and 106 shorts. Shorts will consist of 52 single and 54 double reels. News will have 104 issues.
- REGENT**  
Regent plans about a dozen features for 1933-1934.
- RESOLUTE**  
Herbert Ebenstein, president, announces that this company will produce 12 features.

**YOUR THEATRE is merely reporting this product information. It, in no way, tries to influence the exhibitor into believing that all that has been reported and announced will eventually see its way to the screens of the nation.**

## ROSS

Herman Ross will produce Jewish features.

## ROYER

It is expected that Fanchon Royer will deliver between 12-15 features during the new season.

## SHOWMENS

David J. Mountan president, announces that Showmen's Pictures will make a series of 8 features to be independently released.

## STARMARK

Six features are expected from this organization.

## STERLING

Announcement from Sidney Algier was to the effect that independent features would be made by this company.

## TOWER

Six are expected from Tower during the new season.

## TROP

Jack Trop, president, announces that 6 features will be made.

## UNITED ARTISTS

Company intends to produce about 35 features and about 26 Mickey Mouse and Silly Symphonies.

## UNIVERSAL

Universal will produce 42 features, 52 two-reelers and 59 one-reelers. There will be 104 issues of the news.

## WAFILMS

Walter Futter intends, during the new season, to produce two features, four 4-reel novelties and shorts.

## WARNERS

Company is expected to announce about 60 features and 100 shorts. Specific information was not available at time this section went to press.

## WEEKS

George Weeks may get back into production on his own.

## WKD

WKD Productions plans 4 features and a number of shorts.

## ZEIDMAN

Bennie Zeidman will make 4 features, two for Universal and two with releasing arrangements not set yet.

**Apparently the independents believe that 1933-1934 will see their rebirth. From all appearances more independent productions will be present than in many, many seasons.**

## Service Charges Continue

**Theatres must continue to pay ERPI according to a recent decree handed down in the now famous Stanley-General Talking-Duovac-Erpi Suit.**

THREE DECREES handed down by Judge John P. Niels, in the U. S. District Court, at Wilmington, in the anti-monopoly suits of Stanley Company of America, Inc., General Talking Pictures, Inc., and Duovac Radio Corporation against Electrical Research Products, Inc., provide the plaintiffs with injunction reliefs in only two issues.

FIRST, ERPI is restrained from enforcing or attempting to enforce, UNTIL FURTHER ORDER OF THE COURT, that part of its agreement with the licensees licensed to use its sound reproduction equipment, which obligates the licensees to obtain from ERPI all additional parts and renewal parts and assembled parts required for the operation of the equipment.

SECOND, ERPI is enjoined from enforcing that part of its agreement which obligates, in practical effect, producer licensees to distribute the talking motion pictures produced thereunder, only for use on reproducing equipment provided by ERPI.

THE DECREES handed down July 26 only concerned ERPI and not the American Telephone and Telegraph Company and the Western Electric Company, also defendants in the suit.

EXCEPT for the two concessions granted the plaintiffs, the petition for the preliminary injunction was denied by the court without prejudice to the right of any party of the suit to raise any question desired at the final hearing.

THE COURT'S DECREE made no reference to the plea of the plaintiff's counsel the previous week that ERPI be enjoined from assessing weekly service charge on its equipment in the 47 Stanley theatres, the weekly charges amounting to a total of about \$1,100 per week. This issue apparently must await the hearing for the permanent injunction.

THE DECREES filed by the court cite that the following picture producers have entered into agreements and contracts with ERPI: The Vitaphone Corporation; Paramount-Famous Lasky Corporation; Metro-Goldwyn Pictures Corporation; United Artists Corporation; Fox Film Corporation; Fox Case Corporation; Fox Hearst Corporation; Firnatone Corporation; Hal Roach Studios, Inc.; Christie Film Company, Inc.; Universal Pictures Corporation; Columbia Pictures Corporation; Sono Art Productions, Inc.; Audio-Cinema, Incorporated; Baisley & Phillips, Inc., Ltd.; Educational Talking Pictures Company, Ltd.; Cinelox Corporation.

THE COURT cites that each agreement was accompanied by a contractual letter containing the following provision:

"In order to promote the use of sound records in connection with motion pictures, and to make an adequate market for your productions and four (Products) reproducing equipments, you agree that all theatres operated by you or by your associated companies shall install our reproducing equipments (which you agree are hereby adapted as the standard equipment for such purposes) wherever and as rapidly as in your judgment conditions permit and we will supply such equipments as rapidly as we are able to after receipt of order therefor . . ."

THE COURT'S decree continues: "That each of said agreements of license and lease and said contractual letters obligate in effect the producer licensee to distribute the talking motion pictures produced thereunder only for use on reproducing equipment of Electrical Research Products, Inc.; that the aforementioned provisions violate the Act of Congress of the United States of October 15, 1924, commonly known as the Clayton Act.

THE LICENSING AGREEMENT provides a clause which reads: "in order further to secure proper functioning of the equipment satisfactorily to the parties hereto, it is agreed that all additional and renewal parts and assembled parts for the equipments shall be obtained from Products," which the court decree construes as a mandatory provision for the licensee or lessee to obtain such parts from ERPI. This, too, is held by the court, as a violation of the Clayton Act.

THE THREE DECREES are practically alike in all details so far as the findings are concerned.

## Notes on Wide Range

By H. B. SANTEE

WESTERN ELECTRIC Wide Range Recording represents the finest quality of talking picture sound that has been achieved to date, a statement from that company states. It is the latest development of years of research and experimentation at Bell Telephone Laboratories to remove some of the limitations previously placed upon recording and reproduction by the unsolved problems of science. It has

(Continued on page "H")

# The Proposed Code of the M.P.T.O.A.

## PREAMBLE

To provide for increased employment, to create a shorter working week, and to improve standards of labor; to eliminate the waste and burden of unfair trade practices destructive of the interests of the public, the employees, and employers of exhibition branch of the motion picture industry; and in full accord with the efforts of our government in meeting the conditions of our present national emergency, and with a sincere desire to fully effectuate the policy of Title 1 of the National Industrial Recovery Act, the following provisions are established as a code of fair competition for the Motion Picture Industry as relates to exhibition.

(While the general level of wages among the employees of our industry is higher than the minimum wage hereinafter set out, it is to be considered that a no small number of our theatres are located in and are providing the only means of recreation and amusement for the small cities, towns and villages throughout the United States, where the cost of living and wages are less than that in the industrial centers.)

**MINIMUM WAGE SCALE COVERING ALL EMPLOYEES REQUIRED IN THEATRES**—On and after the effective date, the minimum wage that shall be paid by employers in the exhibition branch of the motion picture industry to any of the employees engaged therein—except ushers and cleaners—shall be at the rate of 30c per hour.

On and after the effective date employers in the exhibition branch of the motion picture industry shall not operate on a schedule of hours of labor for their employees, except office and supervisory staffs, firemen and watchmen, in excess of 36 hours per week. (Ed. Note: NRA Drive probably changes this.)

**1. STANDARD LICENSE AGREEMENT**—The Optional Standard License Agreement already negotiated and used by a majority of the distributors shall be used exclusively by all distributors, with the "optional" arbitration clause of same eliminated. Where the provisions of the Standard License Agreement are in conflict with the provisions of this Code, the Code shall prevail.

**2. ARBITRATION**—All trade disputes, controversies, and disputes and claims arising under exhibition contracts shall be submitted to a local arbitration board equally representative of exhibitors and distributors for final determination. The findings of such arbitration board shall be binding and enforceable against either party to the dispute.

**3. MAXIMUM CLEARANCE AND ZONING SCHEDULES**—Exhibitors in any exchange territory may agree with distributors upon the formulation and adoption by exhibitors and distributors of schedules limiting the maximum clearance that may be granted by distributors to Exhibitors according to a classification of theatres by zones, or otherwise. Each such agreement shall be made by a representative committee of which two shall be representatives of distributors, two representatives of first run theatres, and four representatives of subsequent run theatres. No exhibitor shall serve as a representative of both first and subsequent run theatres.

All disputes concerning such schedules shall be determined by arbitrators equally representative of distributors and exhibitors with the right of appeal to a National Board of Appeals, as provided for in the new optional standard license agreement.

**4. PERSONNEL OF THE NATIONAL BOARD OF APPEALS**—The personnel of the National Board of Appeals shall be as provided in the proposal for a National Board of Appeals proposed in connection with the Optional Standard License Agreement. This National Board of Appeals shall be constituted as follows: For the purpose of hearing appeals or conciliating complaints not involving a circuit of theatres 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 theatres 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.

**5. FAIR CLEARANCE**—No exhibitor shall demand nor be granted in any license agreement clearance, in time or area beyond that which under all circumstances and conditions then prevailing in the locality where the exhibitor's theatre is situated, is reasonable and fair.

**6. MAXIMUM CLEARANCE**—No exhibitor in territories where there exists a maximum clearance and zoning schedule shall receive clearance in excess of the applicable maximum therein provided.

**7. SALES POLICY**—If a distributing company represents a sales policy as a national policy any deviation therefrom must be publicly announced.

**8. ALLOCATION OF CERTAIN FILM RENTALS**—If feature pictures are licensed by a distributor under a license agreement by which the distributor has the right to assign pictures at a later date to different price group or classification, or in which pictures are not described or identified, permitting the distributor to assign pictures not so identified to various film rentals, then the distributor shall, at the conclusion of the contract, provided the exhibitor is not in default thereunder, and provided the percentage of the total number of features contracted for in each price group has not been released by the distributor, adjust the total film rental on the basis of the average price per picture for the total number of pictures contracted for.

**9. TYING IN SHORTS WITH FEATURES**—Distributors shall not sell an exhibitor short subjects as a condition of contracting for feature pictures, or vice versa.

**10. DATING RESTRICTIONS**—No distributor shall refuse to date feature pictures because of a delinquency in the dating of the short subjects, nor refuse to date shorts on account of delinquency in the playing arrangement of the feature contract.

**11. UNREASONABLE DISCRIMINATIONS**—Unreasonable discriminations in favor of chain theatres as against individual theatres, as to film rentals, the terms upon which exhibition rights are granted or the availability of prints shall be construed as unfair competition.

**12. THREATS AND COERCION**—Threats, intimidation and/or the actual acquisition of theatres by a producer or distributor directly or indirectly, to create unfair competition and/or compel the leasing of pictures at a higher film rental should be expressly prohibited.

**13. DISTRIBUTORS' EMPLOYEES**—No distributor's employee shall use his position with the distributor to interfere with the free and competitive buying of pictures by an exhibitor operating a theatre in competition with a theatre in which such employee may have a direct or indirect financial interest.

**14. OFFER OF GRATUITY**—No exhibitor shall give any gratuity or make any offer or promise of gratuity to a distributor or any representative of any distributor for the purpose of procuring advantages that would not otherwise be procurable or as an inducement to influence such distributor or representative not to deal with competing or other exhibitors.

**15. INDUCEMENT TO BREACH CONTRACT**—No exhibitor shall seek to induce or induce a distributor or any representative of any distributor to breach any active contract licensing the exhibition of motion pictures with a competing or other exhibitor.

**16. SELECTIVE CONTRACTS**—Any exhibitor entering into a contract for the exhibition of motion pictures which permits the exhibitor to select from the total number of pictures licensed, less than eighty-five (85%) of the total number, and to reject the remainder, shall, by written notice to the distributor reject each of such motion pictures not to exceed the number which may be rejected within twenty-one days after its date of availability in the exchange territory wherein is located the exhibitor's theatre, and failing to give such notice of rejection, each, of such pictures shall be deemed to have been selected. Where this section conflicts with the local zoning and clearance schedule, the latter shall prevail.

**17. OVER SELLING**—Distributors shall refrain from selling additional pictures to a theatre endeavoring to buy more pictures than it can reasonably use with the intent of depriving a competing theatre of needed attractions. Where such a condition exists:

(A) The exhibitor shall be required to release pictures on selective service contracts promptly.

(B) The local arbitration board shall be empowered and shall investigate such situations on complaint and if necessary, secure the release of pictures to correct the situation.

**18. OVERBUYING**—No exhibitor shall contract for the license to exhibit more motion pictures than such exhibitor reasonably requires for exhibition in any theatre or theatres operated by such exhibitor and with the effect of depriving a competing exhibitor from contracting to exhibit such excess number of motion pictures.

**19. ALLOCATION OF PRODUCT**—No exhibitor shall agree with any other exhibitor or other exhibitors to allocate among them the motion pictures of distributors for the purpose of eliminating fair competition between such exhibitors in the bidding and negotiating for the motion pictures of such distributors.

**20. DISCLOSURE OF CONTRACT TERMS**—Any disclosure or exchange of film rental information, the purpose of which is to fix, maintain or reduce film rentals, by concerted action, expressed or implied, is an unfair trades practice and shall not be permitted.

**21. MISUSE OF SIGNED APPLICATION**—No exhibitor shall use any signed application for a license to exhibit the motion picture of a distributor with the effect or purpose of inducing any other distributor to lower the license fees of the motion pictures of such other distributors.

**22. TRANSFER TO AVOID CONTRACTS**—No exhibitor shall transfer the ownership or possession of a theatre operated by any such exhibitor for the purpose of avoiding uncompleted contracts for the exhibition of motion pictures at such theatre.

**23. CUT-RATE COMPETITION**—Distributors shall refuse to permit the exhibition of their pictures at unreasonably low admission prices in competition with a theatre charging a fair admission scale.

**This proposal for a code of standards of fair competition in the exhibition of motion pictures was formulated by the executive committee of the Motion Picture Theatre Owners of America, meeting in Chicago. It should be studied by every exhibitor as it touches the major problems of this industry. The Board of Directors of that body have received it and state units are now studying it.**

**The minimum wage scale which must be a part of any code is also covered in this agreement. Employees, according to this proposed plan, would be paid not less than 30 cents an hour, with a limit of 36 hours. This would not apply to office and supervisor staffs, firemen, watchmen, ushers and cleaners. Regulation of wages and hours is one of the first problems to be considered. (The NRA Plan would necessitate revision.)**

24. **BLOCK BOOKING**—In contracts for the exhibition of groups of ten or more pictures the exhibitor shall have the privilege of rejecting at least 15% of the number of pictures contracted for without payment therefor.

25. **SUBSTITUTIONS**—The Exhibitor shall not be required to accept for any picture described in the schedule as a picture of a star, or of a director, or based upon a specified story, book or play, any other picture with a material substitution of a star or director, story, book or play. Nothing herein contained shall limit the right of the Distributor to change the title of any picture, or as respects any picture based upon any story, book or play, prevent the making of any alterations, changes in or adaptations thereof.

It shall also be mandatory upon the Distributor to give a reasonable notification to the Exhibitor of all instances where an entirely different feature picture is being substituted.

26. **SCORE CHARGES**—There shall be no score charges. This provision shall not apply to existing contracts.

27. **PLAYING ARRANGEMENTS** — Distributors shall not require any specific day or days of the week for exhibitions.

28. **NON-THEATRICAL COMPETITION** — Non-theatrical accounts are unfair competition and shall not be sold by the distributors.

29. **EXCLUSIVE RUNS**—This is a difficult question. Many hundreds of small towns have always shown pictures exclusive run in their town for the simple reason that there were no subsequent run theatre or places for exhibition.

It is very difficult to define in any code this matter in such a way as to fairly correct an abuse that might develop sometime in the future as the result of this policy, and at the same time not interfere with the operation of theatres where technically an exclusive run may be well justified because of local conditions.

30. **PICTURES VIOLATING PRODUCTION CODE**—No exhibitor shall exhibit any motion picture which is declared to be contrary to and violative of the standards and requirements of production of the Production Code of the Motion Pictures Producers and Distributors of America, Inc., and the Resolutions for Uniform interpretation of said Code.

31. **ADVERTISING CODE**—No exhibitor, shall, in advertising motion pictures, violate any of the following standards of fair competition in advertising and exploitation or means of exploitation:

(a) Nudity with meretricious purpose, shall not be used.

(b) Profanity shall be avoided.

(c) No false or misleading statements shall be used directly, or implied by type arrangements or by distorted quotations.

(d) No text or illustration shall ridicule or tend to ridicule, any religion or religious faith; no illustration of a character in clerical garb shall be shown in any but a respectful manner.

(e) The history, institutions, and nationalities of all countries shall be represented with fairness.

(f) Pictorial and copy treatment of officers of the law shall not be of such a nature as to undermine their authority.

(g) Good taste shall be the standard and the rule for all advertising and exploitation of motion pictures.

(h) A board of industry arbitration shall determine whether a violation has been committed or not.

32. **ADVERTISING CONFLICTING WITH PRIOR RUN**—No exhibitor licensed to exhibit a motion picture subsequent to its exhibition by another exhibitor having the right to a prior run thereof shall advertise prior to or during the preceding run of such motion picture by any means of advertising, except as may be provided for in local zoning and clearance schedules. In the absence of such local zoning and clearance schedule, the provisions in the optional standard license agreement shall prevail.

33. **ADMISSION PRICES, REBATES, ETC.**—No exhibitor shall lower the admission prices publicly announced or advertised for his theatre by the giving of rebates in the form of premiums, lotteries, reduced scrip books, coupons, gifts, or things of value, or by two-for-one admissions, or by other methods or devices of similar effect, except as approved by the local maximum clearance and zoning schedules. This shall not be deemed to prohibit exhibitors from reducing or increasing their admission scales as they see fit except as may be prohibited by exhibition contracts, or local zoning and clearance schedules. It is aimed at reductions through means which are unfair to competing exhibitors and which deceive the public.

34. **PROHIBITING THE SALE OF DOUBLE FEATURES**—Distributors shall refuse to permit the exhibition of their pictures on double feature programs in towns or communities where a majority of the exhibitors are opposed to the practice.

35. **PROHIBITING THE EXHIBITION OF DOUBLE FEATURES**—No exhibitor shall exhibit two or more feature motion pictures for one admission. A feature motion picture shall be deemed a motion picture originally made and released in more than 3,000 feet in length.

36. **BOX OFFICE STATEMENTS** — Exhibitors shall promptly make and deliver a correct itemized statement of each day's receipts from the exhibition of any motion picture and from so-called midnight shows, if any, upon the conclusion of such exhibitions, when the license fee therefor is based in whole or in part upon a percentage of the exhibitor's admission receipts.

37. **UNAUTHORIZED EXHIBITIONS**—The unauthorized exhibition of a motion picture and the doing by any exhibitor of acts which are illegal or in violation of the Copyright Law or exhibition license, gives such exhibitor an unfair competitive advantage over the exhibitor who is honest, obeys the law and lives up to his contractual obligations; misappropriates a portion of playing time market of the industry; disrupts other exhibitors' bookings and scheduled exhibitions and imposes a burden of expense and waste which must be borne by producers, distributors and exhibitors. Therefore, no exhibitor

shall engage in any of the following harmful and prohibited practices.

(a) **MIDNIGHT SHOWS**—The exhibition of a motion picture previous to dawn of the first day of exhibition without securing express, written permission therefor under the license agreement.

(b) **UNAUTHORIZED SHOWINGS**—The exhibition of a motion picture at any time or place other than on the date or dates and at the place expressly booked and confirmed in writing pursuant to the exhibition license; or by means of a print acquired from any source other than the lawfully authorized distributor; or if lawfully acquired, from such distributor for any purpose other than for exhibitions so booked and confirmed, whether or not a general exhibition license exists which contemplates a future booking of such exhibitions or specifies a different number of or other day of exhibition.

(c) **SWITCHING**—The use of a print at a substituted theatre operated by the same exhibitor without a written license for such exhibition from the distributor.

(d) **BICYCLING**—The use of a print furnished by the distributor licensing exhibition at only an expressly specified theatre for exhibitions at an unlicensed theatre or theatres operated by the same exhibitor. Also the use of such print for exhibitions at two or more theatres when licensed in the alternative at only one or the other of such theatres regardless of whether the number of days licensed is or is not exceeded.

(e) **DUPING, SUB-RENTING, LOANING FOR ILLEGAL PURPOSES**—The use of a print for any purpose whatsoever other than exhibitions duly licensed and booked and for which the print was furnished by the distributor, including such prohibited uses as for example, duping or printing copies, reduction to 16 mm. or other size; selling, leasing, pledging, or otherwise asserting any dominion thereover; using or making the print available for television, broadcasting or non-theatrical exhibitions in homes, schools, stores, prisons, fraternal, social, charitable or educational meetings or elsewhere.

(f) **ABETTING UNAUTHORIZED EXHIBITIONS** — The delivering or making available for delivery either for cash or other consideration or in exchange for similar privileges, a print furnished by the distributor for licensed exhibition or acquired illegally for the purpose of aiding, abetting or accomplishing unlicensed exhibitions at a place or places other than the licensed theatre.

(g) **LATE RETURN**—The failure to return or to forward, except for reasons beyond the exhibitor's reasonable control, to the distributor's exchange or another exhibitor a print of any motion picture immediately after its last licensed and scheduled exhibition so as to render it difficult or impossible for the print to arrive on time at the theatre of the next exhibitor who has scheduled its exhibition.

(h) **HOLDING OVER** — The withholding of the prompt return of a print for additional exhibitions at any theatre in excess of the time licensed and booked in writing, without first securing an additional written consent for the extra exhibitions from the distributor of the print upon payment of the rental therefor.

(i) **LIABILITY ON CIRCUIT SHIPMENTS**—When an exhibitor is designated in lieu of a common carrier, by the distributor, to forward a picture or pictures to another exhibitor, the exhibitor forwarding the picture shall be the agent of the distributor and not otherwise.

**Provision for use of the optional standard license agreement is made in this proposed code. Arbitration is advocated. Exhibitors would have a hand in clearance schedules in their territories. No shorts would be tied in with features. There would be no score charges. Local bodies would have regulation over premiums, scrip books, two-for-ones, etc. The majority of exhibitors would supervise double features. In short, the code seeks to take care of all ills of the industry.**

# Six Points of Dispute

**From the Federation of the Motion Picture Industry of America, Inc. comes an announcement of what that body is fighting for in the code of this business.**

THE FEDERATION of the Motion Picture Industry of America, Inc., differs with the M. P. T. O. A. code in six major phases.

THE SIX CHIEF ABUSES to which exception is taken strongly by the independent body are:

1. **THEATRE BUYING COMBINATIONS AMONG EXHIBITORS FOR THE PURPOSE OF COERCING PRODUCERS AND DISTRIBUTORS TO SELL THEIR PRODUCT AT UNFAIR PRICES.** The organization frowns on any attempts on the part of theatremen in performing such unethical acts.

2. **BLOCK BOOKING.** The Federation maintains that this results in closing the doors to worthwhile independent producers. In other words, the Federation wants a free market for the little fellow. It feels that if the independent can be assured of definite outlets for his product independent production's quality will go up as a result. It is because the independent must gauge his production to meet his returns that independent production remains as it is.

3. **THE RIGHT OF THE EXHIBITOR TO BUY—AND OF THE DISTRIBUTOR TO SELL—PICTURES,** a right which the Federation maintains is denied by the major companies. The Federation wants a free market, wants both the exhibitor and distributor to be hindered in buying and selling of film.

4. **DICTATING THEATRE OPERATING POLICY BY THE MAJOR COMPANIES WHICH FOR SELFISH PURPOSES ARE ATTEMPTING TO BAN DOUBLE FEATURES.** The Federation claims that the distributor has no right to dictate to the theatre how it may operate and what sort of policies it may maintain. Regarding double features, the Federation feels that this is a question which must be settled in every local situation and which is totally a problem for the exhibitor not the distributor to dictate. The clause is one of the great problems in all code making.

5. **DIVORCE OF EXHIBITION FROM PRODUCTION AND DISTRIBUTION.** The Federation desires that those who produce must not exhibit. The body feels that with a totally independent exhibition market returns will increase for both the exhibitor and distributor. With more emphasis on initiative the business will benefit as a whole. Now, with circuit-controlled houses, this does not exist, the Federation says.

6. **THEATRE POOLING AND MERGERS.** This is called an unfair method of competition, leading to monopolistic practices. With chains in control, the independent is often stifled, the Federation says.

P. S. HARRISON, president, says that if these allegedly unfair conditions are corrected, the industry will be thrown wide open as to brains, initiative and ability. The result would be felt immediately in a decided increase of employment and a betterment of the wage scale—two of the chief objectives sought by the administration at Washington.

A COMPLETE CODE of the Federation of the Motion Picture Industry of America, Inc., was not available at this writing.

## WIDE RANGE

(Continued from page "E")

extended the sound frequency range that can be recorded, produces a more natural and distortionless sound and allows for a greater individual expression of voice tones and musical instruments.

DESPITE THESE IMPROVEMENTS, however, Wide Range Recording is not a new system involving radical changes, but rather a refinement of an existing sound system that had proved itself, subject to the limitations of scientific development, eminently satisfactory. Like many another refinement, developed in the steady march toward perfection, it involves certain changes of equipment; but the attainment of the ultimate quality of Wide Range Recording depends, equally with the new parts, upon a more rigid adherence to the standards of optimum recording.

AS FAR AS the studio is concerned no drastic changes are necessary. A studio that was considered a good studio for sound recording previously, is still a good studio for Wide Range Recording. The new equipment necessary to introduce Wide Range Recording can be enumerated briefly as follows: a new lens system, an improved microphone, minor modifications of the amplifier system and new equalizers.

TO MAKE the change-over effective throughout the studio, it is necessary to provide Wide Range equipment also for the monitoring system and the review rooms.

THE MODIFICATIONS of the studio equipment are not in themselves complicated. It is highly essential, however, that they should be fully and expertly applied and that the entire Wide Range Recording installation should be thoroughly co-ordinated inasmuch as only a complete and harmonizing improvement of recording, monitoring and review rooms can result in the full attainment of quality of the improved sound system.

P. S. Harrison is a strong factor in the activities of the Federation of the Motion Picture Industry of America, Inc.

**THEATRE ARCHITECT**  
**ARMAND CARROLL**  
**ASSOCIATE**  
 1505 RACE STREET PHILADELPHIA  
 designers of more than 100 theatres

Heard In

**B**UFFALO  
NRA Triumphant Here  
Too

By Mary Ann

PENDING THE WORKING of the National Code, all Buffalo motion picture theatres are co-operating with NRA. . . . Eddie Miller, manager, Bailey, has returned from a jaunt down Cape Cod way. . . . Gerald Westergren, who formerly was accessories sales manager at Paramount and who now holds a similar position in the Washington office, was in town the other day. . . . David Bines and his ballet are back in Buffalo. . . . Harry Seed, manager, Buffalo Warner Brothers, has returned from New York bubbling over with enthusiasm about the new product. . . . Emil Giffonelli, Shea managerial staff, is driving a sport roadster about town.

JOSEPH J. SCHUCHERT, JR., is re-seating his Columbia. . . . Also installing new "widerange" W. E. sound equipment in both his Columbia and Colonial. . . . Outside of the Lafayette, Colonial and Columbia are the only theatres in Buffalo equipped with this wide range. . . . "Our Cooling Plant Is Working Over Time For This Picture," was the slogan used for the presentation of "Hold Your Man," at the Buffalo. . . . John E. Carr, manager, Hippodrome, is back from a well-earned vacation spent at Crystal Beach. . . . So is Harry Berman, a member of the Shea exploitation staff, who spent a week at the same. . . . Ed Sandson, one of the nation's leading trumpet soloists, has returned to the Buffalo Theatre orchestra. . . . Herb Straub, conductor, Buffalo Theatre orchestra, never knew his teeth were so harmonious until Jack Powell, in town the other day, started to drum on them.

MICHAEL SHEA is spending several weeks at his summer home at Manhattan Beach. . . . Joe Weinstein is working over time these days lining up dates for the various Shea houses. . . . When the Century Theatre played "Forgotten Men," the publicity forces of the Shea circuit put down a publicity barrage that sent the picture over with a bang. . . . Several of the community theatres are starting a six-week contest, in co-operating with merchants through which bicycles are being given away each Saturday afternoon. . . . A revue and a production overture of real class were put on by the Buffalo Theatre, with "Hold Your Man."

HOWARD McPHERSON, assistant shipper, Fox, has resigned to take the post as head shipper at First Division. . . . Genial Daddy Brink, for many years manager, Educational, has returned from a visit at Bethlehem, Pa. . . . J. P. Burke, Fox auditor, is here for an indefinite stay. . . . McDonald, Educational auditor, spent the past month in the Buffalo office. . . . Bob Smeltzer, Warner Brothers' district manager, was in town to conduct a sales meeting on the new product. . . . Also Mike Dolid, Vitaphone representative. . . . Prior to the convention, Warner Brothers' Buffalo office had closed several contracts for their new product. . . . Elmer J. Watter, exploitationist, was in Buffalo several days. . . . Bill Gehring, Fox Cincinnati manager, formerly of Buffalo, is recuperating after an appendix operation. . . . "Easy Millions" is the first Hollywood pictures to crash the downtown Shea first-run house.

SID SAMSON, Fox manager, signed up the entire Schine Circuit for Fox product. . . . Jack Berkowitz, Harry Berkson, Standard, and Bernard Mills, manager, Albany office, Stand-

"Sing, Sinner, Sing" Bows In



Here is how the Steel Pier, Atlantic City, introduced "Sing, Sinner, Sing" at its world premiere. The Majestic show, distributed in the metropolitan area by Herman Gluckman and Capitol, and upstate by Jack Berkowitz and Standard, opens the local Rialto August 11 for a long run. It has a deal over the entire Loew circuit. The show plays the Majestic, Brooklyn, August 26, and is No. 1 on Majestic's schedule.

Heard In

**S**YRACUSE  
Fitzer Opening  
Comedy Theatre

By I. S.

ard, have just returned from the Majestic convention. . . . Jack Whitney is now manager, Victoria Theatre, belonging to the Basil circuit. . . . Dot Gammel, lovable lady exhibitor, who operates the Unity and Seneca Theatre, is getting along fine after her recent operation. . . . Eddie Hayes, well known in Buffalo film circles, is covering the territory between Syracuse and Albany, as salesman for Hollywood. . . . Sig Wittman, division manager for Universal, spent a day in the Buffalo office. . . . Rose Alco, secretary to Dave Miller, Universal, is away on a two weeks vacation. . . . Ben Berenstein, Berinstein Bros Circuit, became the proud father of a baby girl.

HERBERT SILVERBERG just returned from New York. . . . Maurice Fitzer, Rivoli Theatre, Syracuse, also Tommie Roe, Turnhall, and Jimme Constantino, Elmwood, same town, were in Buffalo doing a little booking. . . . Joe Miller, Columbia manager, just returned from a two weeks' trip through the territory. . . . Understand Harry Seed's ties stopped the Warner Brothers' convention. . . . Margaret Crean, Jack Kaplan's secretary, just returned from a two weeks' vacation at Lake Keuka. . . . Basil Brady, Buffalo Film, put on a few pounds at his summer home at Crystal Beach. . . . Understand Gene Marken's voice is changing since he came back from Chicago. . . . New addition to the Maw family is an 8-pound baby boy named Richard Allen.

Heard In

**J**AMESTOWN  
"Pineapple" Provides  
Jamestown Fun

By Bedell

A BEAUTY CONTEST and pageant conducted by Warner Brothers' Palace, Jamestown, resulted in Miss Carol Travers winner of the finals held in Olean, being sent to New York City for a free screen test by Warner Brothers.

PATRONS viewing a show at Shea's, Jamestown, recently, were momentarily thrown into confusion when a "Chicago pineapple" planted on the window ledge of

SOMETHING NEW will appear on the Syracuse Rialto August 18 when Mitchel Fitzer will open the empire as a comedy talkie theatre. . . . House has been dark since April when the Skouras controlled Central New York Theatre Corporation turned it back to the Gurnsey Realty Company, owner. . . . Comedy idea seems to be a last resort for the house, it having been used for every type of entertainment from legit, through vaudeville, talkies and newsreels.

ANDY ROY will again serve the Paramount Theatre as manager when it reopens within the next two weeks. . . . House has been closed about a month.

Rochester Change

Change of policy at Comerford's Capitol, Rochester, is forecast with the report that Warner Bros. are dissatisfied with returns on its films. Rumor has it that the Capitol will have to pay a flat rental or let the pictures go to larger houses uptown.

a fruit store located in the rear of the large building housing the theatre let go with a roar heard over the entire city. . . . Warner Brothers' Winter Garden, Jamestown, has been closed for the summer.

For Buffalo

The Motion Picture Theatre Owners, Buffalo zone, are distributing to all paid members a special half-sheet display card which reads as follows:

"THE MOTION PICTURE INDUSTRY IS DOING ITS PART IN CO-OPERATING WITH THE NATIONAL RECOVERY ACT THROUGH THE MOTION PICTURE THEATRE OWNERS OF AMERICA."

## Allied Meets

As has become the custom, Allied will hold a regional conference in Atlantic City coincident with the annual convention of the Allied Theatre Owners of New Jersey, September 5, 6, and 7.

Allied leaders generally and independent exhibitors in the territory east of Pittsburgh have been invited to participate in a discussion of industry conditions and the outlook for the future.

## Heard In

### NEWARK

Operator Permit Members Win First

PERMIT MEMBERS of Operators' Union win first inning in Chancery Court battle against officers of labor organization. . . . Court forbid said officers from dropping rebels from membership, threatening them or having charter revoked by International. . . . Big showdown comes in September. . . . Bob Pashkow, manager, Branford, transferred to Stanley, Jersey City. . . . Sol Ullman, Capitol, takes Pashkow's place in Newark. . . . Double features will be the rule rather than the exception at Branford. . . . Jimmie Furman, press agent at Loew's, Jersey City, now doubling at Loew's, Newark. . . . Frank LaFalce, Warner publicity chief in Washington zone, vacationing in Newark. . . . Tony Bannon out as manager of Court. . . . Jules Maier now running the house. . . . Owner. . . . Charles Blum, who ran the Lyric, is now general manager for Block interests. . . . Bernie Adelman is now running the Station. . . . Jack Mantel is manager of the Lyric. . . . Both are Block grind houses. . . . Sam Kauffman is now managing the New Garden and Market for the Zemel Brothers. . . . Sidney Franklin still playing gentleman farmer role. . . . Stuart Whitmarsh, daddy of the Little Theatre, now out of the "can" where he served year for stock frauds.

STUEY has a novel radio stunt for which he is working with a Philadelphia office as has headquarters. . . . Little Theatre, by the way, is still dark. . . . Abe Simon, Loew's attache, is getting the full use of his glimmers again. . . . William Middleton, one of the better known operators, is out and around again. . . . Skouras' Terminal being sued by some lad for eight grand—no less. . . . Some mouthpiece dug up old law which says that an informer against a lottery gets half of damages. . . . So it seemed the Terminal gave some prizes to lucky ticket holders. . . . No one in town will admit knowing anything about rumored Skouras-RKO merger. . . . Eddie Sniderman, Proctor space grabber, back from vacation at Lake Huntington. . . . Rivoli is doing a nice business under new set-up.

## Invincible Ambitious

Maury Cohn, producer of Invincible Pictures, announces one of the most ambitious pictures he has ever attempted, "Dance, Girl, Dance," a musical romance, with a cast of famous names. In the cast are Evelyn Knapp, Mae Busch, Alan Dinehart, Ada May, the Broadway musical comedy star; Eddie Nugent, Gloria Shea, Theodore Von Eltz, and George Grandee.

## "Bed of Roses" Is Rather Sexy



Joel McCrea and Pert Kelton give Constance Bennett able support in Radio show.

## Heard In

### NEWBURGH

Four Houses in Town of 12,000

HUDSON, with 12,000 inhabitants, has four operating houses, the Playhouse, Park, Rialto and Star. . . . In addition Crandell, Chatham, is competitive. . . . Playhouse has installed new sound. . . . As the climax to a show by local talent in the Paramount, Peekskill, a mock wedding, staged by "favorites among business men," was presented.

POSSIBILITY of the establishment of a new theatre in the old State Armory building, Kingston, has been removed as the result of deeding of the structure by the county of Ulster to the city of Kingston for community purposes. . . . A midnight show was given in the Crandell Theatre, Chatham, C. Dayton LaPointe, manager, for members of the Columbia County Volunteer Firemen's Association at their annual convention.

PARK, NEWBURGH, is celebrating its third anniversary under the ownership of Eugene Levy and management of Frank R. Walsh. . . . In order for foreclosure resale of former Quittner properties in Middletown, Justice Graham Witschief directed to be placed

## Permit Win

Permit men will be allowed to become full members of Local 306 upon payment of a \$500 initiation fee, according to an offer by resident Harry Sherman. Once the union okays it, it becomes effective.

## New Middletown Sale

Resale under foreclosure of the State, Stratton and Show Shop in Middletown has been set for August 22. Bids of \$100,000 to \$150,000 above first mortgage of \$250,000 are expected by bondholders, who obtained from Justice Graham Witschief, Supreme Court, an order setting aside the first sale on plea that proceeds were inadequate. John Fitzpatrick had bid in the former Quittner properties for \$25,000 above first mortgage—an amount only sufficient to cover tax arrearage.

on the records his conviction that nothing in connection with the original sale was to be considered as reflecting on the receiver, Odell S. Hathaway. . . . Veteran theatre manager is operating the houses successfully. . . . With business on the up, Academy (Publix), Newburgh, plans to reopen. . . . Motion picture operators in Kingston are moving before the Common Council for ordinance providing for their annual licensing, with fee of \$10.

## "Lady for a Day" Arrives



May Robson, Jean Parker, Warren William, Guy Kibbee, Glenda Farrell, Ned Sparks, are seen in Columbia's first 1933-1934 production.

**Good Man Available**

A good man is available as manager or in any capacity. Has had years of experience, knows all houses in the territory, can sell, or act in any capacity. Is willing to work out percentage deal or bonus. Address Box GH, NEW YORK STATE EXHIBITOR, or call ex. 801, Susquehanna 7-2500.

**Heard In**

**BINGHAMTON**

Perry Prepares For Legionaires

By Chap

BINGHAMTON AND VICINITY took on the appearance of a Hollywood lot and the natives went "movie chasing" here this week with Paramount Publix newsreel squads here for the milk strike uprisings and the Marty Postal wrestling show. . . . D. Walker Wear, New York State Athletic Commissioner, ducked out of town before the wrestling show and the reel grinders expressed disappointment. . . . Fred, "Capitol Theatre," Perry reports installation of an entire new "wide range" sound system for the Capitol, one of Binghamton's favorite theatres. . . . Both the Palaca and Oneonta Theatres, Oneonta, near here, will observe stage a week's benefit for the unemployed of the city. . . . And then the merchants of Oneonta decided to close their stores on Saturday night, which will keep many of those living outside the city away from the "bright lights."

PLAYERS starred over WGY in radio skits appeared at Smalley's Theatre, Norwich last week. . . . Arrangements have been completed for the midnight show to be staged at the Capitol Theatre during the week of the New York State American Legion convention. . . . Free band concerts at En-Joie Park, Endicott are making it tough on the movie exhibitors.

**Heard In**

**PASSAIC**

Weiss Takes Special Camera

By Eye-Ess

BILL WEISS, manager, Capitol (Warner Bros.), bought special camera so he and Morris Berger, local garager could take shots of their trip to World's Fair. . . . George Birkner subbed for Bill. . . . Mrs. Max Hecht (she runs the Rialto) and Florence and Sidney Hecht have returned from motor trip to Harold, at Bridgeton, Maine. . . . Ed Rardon, Passing By Columnist in *Herald-News*, made a tour of Warner Bros. Vitaphone studio in Brooklyn as guest of Bill Weiss, Capitol. . . . Alex Pashman (Strand) was bachelor-dinnered at Lido Venice before taking marital leap August 6. . . . Montauk and Capitol men have received NRA signs as part of Warner Bros. prosperity drive. . . . Emporium, Paterson business house founded by Jacob Fabian, theatre operator and philanthropist, closed recently after 30 years.

MONTAUK (WARNER BROS.) tried double features recently. . . . Capitol resorted to first page ads in "Herald-News" when it revived "I Am A Fugitive." . . .

**Educational Has the Usual Variety**



Edna Callaghan, Moran and Mack and Harry Langdon are some of the Educational folk present in new product.

**Heard In**

**HUDSON COUNTY**

Lefkowitz Comes to the Stanley

VICE-CHANCELLOR FALLON declined to grant a preliminary injunction to restrain two senior members of Local 383, International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators, from supplementing two junior members in employment as motion picture machine operators. . . . Allen S. Glenn, former Stanley publicity agent, has been made the southern advertising and exploitation manager for Warners. . . . Ted and Mrs. Meyn visited their son at camp. . . . Joe Lefkowitz is the temporary manager of the Stanley, succeeding Larry Conley. . . . About 14 years ago Joe resided in J. C.

ALLEGING she sustained permanent injuries in a fall in the Stanley, December 17 last, Mrs. Josephine Psenicka, Bayonne, has filed suit for \$15,000 against the Stanley-Fabian Corp., or in the alternative, Warner Bros. Theatre Managing Corp., New York. . . . Stanley has come under the supervision of Tony Williams, Hudson County district manager of Warner theatres.

Perry Stein, son of owner, Rialto and Palace, married Gladys Mira Stein, Newark. . . . Cyrus Sautner, Passaic, has reached semi-finals in nation-wide Paramount contest. . . . Slogan contest was held in local papers to boost "College Humor" at Garry Voorman's Montauk.

**44th Street**

(Continued from Page 10)

toring to Chicago and the World's Fair with his aunt and uncle. . . . New Era is releasing something that should prove rather a prize plum in "Dual Control." . . . New Era has also taken over the distribution in the metropolitan area of a short featuring Molasses 'n' January. . . . Leo Abrams, Universal manager, and Max Cohen, city sales manager, have booked the company's serial starring Buck Jones, "Gordon of Ghost City," into three metropolitan circuits. . . . Loew's, Skouras and RKO will run the serial for playing time in about one hundred theatres. . . . Emma B. Trywusch and Bert O' Jacobson, of United Artists, were in Hudson last week-end. . . . Herman Gluckman has announced that the Majestic program of twelve productions for the new season will be sold in one group and will not be split up, with sales to start about the middle of this month with "Sing, Sinners, Sing." . . . Ethel Haas, Chapman's secretary at the First Division home office, has been secretly married for a whole year, but it's not a secret any more.

FIFTEEN YEARS AGO. . . . Bernhard Levine, ticket taker at 72nd street Playhouse; Anna Tarzian, cashier Palace Theatre; Louise DeCassaire, cashier Chatham Theatre, all convicted of admitting children to those theatres unaccompanied by parent or guardian and each paid \$25 fine. . . . Louis H. Frank, chairman, American Exhibitors' Association convention committee, and Frank J. Rembusch were busy on convention matters. . . . Sidney S. Cohen sold for Henry Morgenthau, former Ambassador to Turkey, the Royal Theatre, Bronx, seating 2,300.

**"Headline Shooter" Offers Action**



Bill Gargan, Frances Dee and Ralph Bellamy are current in the Radio show of newsreel cameramen.

## For Albany Exchanges

Exhibitors in the Albany district summer resorts are complaining to the exchanges about renting prints to the operators of portable outfits. These operators make a deal with summer hotels to show films free to the guests and often have the films a few nights after the first run in the town theatre. The exhibitors say it injures their business and some of them have asked the Albany exchanges to refuse the operators prints of new pictures.

## Heard In

**A L B A N Y**  
Kavanaugh and  
Yates Co-operate

By Bill

JACK BYRNE, former MGM salesman at the Albany exchange and now New Haven MGM manager, became the father of a 9-pound boy, July 22. . . . Fritz Mausert, Swan Theatre, Greenwich, has moved from that town to an old mansion in Middle Falls, a short distance away. . . . Mr. and Mrs. Mausert are proud of their new home and Mrs. Mausert takes all the salesmen down to show them around. . . . E. J. Hayes, former Pathe manager, Albany, is handling Hollywood Pictures out of Buffalo. . . . Rennie Connors, who formerly owned a chain of theatres in Cambridge and Salem, has turned farmer at Hedges Lake. . . . Sweet, Star Theatre, Salem, is optimistic about business in his town. . . . Pat Quinlan, Chateaugay exhibitor and a veteran in the business, gave the film boys a surprise recently when he admitted 75 years. . . . They said, "No kidding, Pat," for they had believed, by his looks, he was around fifty. . . . His son operates his theatre, but Pat keeps an eye on things. . . . "Wild Bill" Donovan, Tupper Lake exhibitor, is winning cups in golf matches and also \$175 in cash was one haul.

FRED KAVANAUGH, former Watervliet and Albany exhibitor, who has the "Show Boat" on Lake George, with dancing, cabaret and beer and a sail around the lake, is co-operating with Bob Yates, exhibitor at the Lake Theatre, Lake George, and does not start his show boat nightly on its trip until after Bob's last show has gone on, so as to give Bob a break in business. . . . All the summer resort exhibitors in the Albany district report good business to "Daisy" Halligan, RKO exchange manager. . . . "Daisy" said he found nothing but smiles in Luzerne, Lake George, Warrensburg, Chestertown and Schroon Lake. . . . State conservation camps, giving employment to many men, also helps in the up-state district.

SHIRLEY GROSSMAN, daughter of Henry Grossman, Frieder and Grossman, Hudson exhibitors, has recently been operated on for appendicitis. . . . Miss Grossman, only 13 years old, is regarded by her father as a keen judge of films. . . . Ralph Pielow-Nat Sauber golf tournament may take on a new phase because of the strategy of Pielow. MGM manager on Albany. . . . He has lately received in his office force John Gelak as student booker and late of the New York MGM office. . . . Now Gelak was formerly a golf pro and they say he is aiding Pielow in perfecting his game against Nat Sauber, Universal exchange manager.

## "Notorious But Nice" Has a Neat Cast



Marian Marsh, Betty Compson, Don Dillaway and others are featured in Chesterfield's "Notorious But Nice," distributed by First Division.

## Rochester Flesh Back

Rochester is certain to have vaudeville again this fall, according to present plans. Both the RKO Palace and Loew's Rochester are scheduled to have stage shows.

It is understood that both will aim for entertainment value in vaudeville rather than names.

Regent is scheduled to open the last week in August with vaudeville, getting in ahead of the larger houses and then dropping this type of show for straight films when RKO and Loew's bring in the big shows.

## State, Albany, Changes

Frank Cappa, proprietor, Regent, Albany, and Fred M. Hannay, former manager, Colonial (Berinstein cha'n), Albany, have gone into partnership to reopen the State Theatre, Albany. They expect to open late in August with vaudeville and pictures.

HARVY ENGLISH, who operates the Capitol, Hancock, is the first man who has held it for more than six months. . . . He has been there for the last three years and the cleanliness and general attractiveness of his place is claimed to be one reason for his making a success of it. . . . The cauliflower industry (not the prize fight game, but the growing of cauliflowers) is an important one in Cobleskill. . . . Harvey Murdock, Roxbury exhibitor, is also a music teacher and has plenty of pupils, which keeps him busy between the theatre and the piano. . . . He was formerly organist in a New York movie theatre, and thinks of taking over the theatre in Downsville. . . . Charles Barrett, Maxbilt. Fleischmanns, is also the fish merchant of the town, and salesmen say you have to like the odor of fish if you want to talk business with Charlie, for that's the place to find him.

## Heard In

**R O C H E S T E R**  
Royster Says  
Scales Were Up

By Eeatch

HARRY ROYSTER, manager, Century, is having his first vacation in five years. . . . John J. O'Neill takes place. . . . Claude Quackermire assistant at the Century. . . . Manager Lester Pollock, Loew's Rochester, is doing good business with the only kids' show in the city Saturday mornings. . . . "Be Mine Tonight" played four weeks at the Little. . . . Charles Martin, former assistant film critic, *Democrat and Chronicle*, weds Edith Johnson, singer. . . . Helen Ankner, radio and theatre organist, is back from three weeks' vacation. . . . Manager Harry Royster, Century, now changes his show at 3 P. M. Wednesday, permitting patrons to see both the old and new feature for one admission.

CLAIRE LUCE, former film star, makes quiet trip to West Coast by airplane. . . . Helen Gilmore now film cricking for the "Journal-American." . . . M. V. Atwood, Gannett newspapers, gets RKO reading for his novel "Shepards' Pie." . . . Harold Raives, who with his father took over the theatres at Fairport and East Rochester, after leaving the Regent, is well pleased with business. . . . Truman Brizee, former manager, Capitol, is local manager of Miss Rochester contest for Atlantic City Beauty Pageant. . . . Manager Harry Royster, Century, says the proposed theatre code will make no difference in his house, as all employees are getting better break than the code already.

. . . Bennie Darrow, MGM exploitation man, was in Albany early in August.

**Nizer on Poultry**

Lou Nizer, Film Board secretary and well-known local counsel, is acting as one of those working on the poultry code for the country.

Job is a tough one, and Nizer hopped down to the capital last week-end for a conference, but expects everything will be ironed out satisfactory.

**Heard In**

**ELIZABETH**  
Vacations and Lots of Changes

Persons whose names are found among want ads of Plainfield newspaper are given free tickets. . . . Trophies to Plainfield's tennis champions presented from stage of Liberty. . . . Benefit performances for American Legion given at Oxford, Plainfield. . . . Girls' popularity contest conducted at Paramount, Plainfield. . . . The plan of Manager Andrew Goldberg, Regent, to run first-played double feature pictures has brought out capacity audiences. . . . Motion picture operators of Local 485 returned to work at Roslyn, Roselle, after a two months' lockout. . . . Opening show days at Ritz changed to Wednesday and Saturday. . . . Fred Halbforster and Bill Sackman, Ritz musicians, have returned.

**PALACE, CARTERET**, closed for July and August. . . . Dunellen, Dunellen, augmented attendances with inauguration of cooling system. . . . Millburn, Millburn, underwent dress of fresh paint. . . . Ten-cent matinees for children prove popular. . . . Harold Midgley, congenial Ritz assistant manager, certifies to the fact that two can live cheaper than one. . . . Henry Barron, Ritz saxophonist, and the missus have returned from a motor trip. . . . Ed Hinty, Liberty electrician, has half-interest in a beer tavern. . . . All managers agree that "Miss Sunshine" contest was resplendent with success. . . . Opera House, New Brunswick, sticks to straight pictures. . . . Essex County Motion Picture Operators' Union on brink of bankruptcy. . . . With St. George Avenue house closed down, Plaza is only playhouse operating in Linden. . . . Saturday and Sunday vaudeville added at Oxford, Plainfield. . . . George Kelly, manager, Oritani, Hackensack, commutes to work from Elizabeth home. . . . As advertising medium, Liberty, Elizabeth, donates printed napkins to city's restaurants. . . . John Martinson, Ritz stagehand, has acquired new automobile. . . . Warner Brothers will take over Liberty, Elizabeth, and will give up Oritani, Hackensack. . . . Jack Hedley Trio, finishing day's show at Ritz, returned to New Brunswick to find home burned to ground. . . . John Bechtle, Ritz electrician, was placed on Linden Safety Council.

**Proulx—Hankin**

Daniel J. Proulx, son of Mrs. Ernest Proulx, and Miss Olive Kellogg Hankin, daughter of Mr. and Mrs. Robert G. Hankin, were married July 21, at the rectory of St. Mary's Church, Amsterdam, by the Rev. Leo B. Donovan. Mr. and Mrs. Proulx will make their home in Amsterdam where the bridegroom is manager of the Strand Theatre.

**Universal Has "Moonlight and Pretzels"**



Buck Jones, in a Universal serial; Ginger Rogers and Lew Ayres in "Don't Bet on Love" and a scene from "Moonlight and Pretzels" are shown here.

**Rochester Scales Up**

Rochester exhibitors and unions are discussing new wage contracts to go into effect September 1. Managers are offering the 1932 scale less 10 per cent and with provision for 25 per cent cut during May, June, July and August. Unions hold that this is not a time to cut with the National Recovery campaign in progress and the theatre business already showing signs of improvement. Exhibitors hold that this is not a cut, but continuation of present scale which they consider fair enough in view of losses of last two years.

Operators and stage hands went back to their winter wage scale Aug. 1.

clude faces familiar to the local Rialto. . . . Edward Coleman, former treasurer at the Colonial under the Robbins regime, has been named manager. . . . Harry McCormick will direct the orchestra, and Charles (Chub) Thomas will head the stage staff.

**FRANK WEBER** has been named assistant manager, Highland Theatre. . . . Olympic, it is reported, will change its policy to first run pictures about September 1. . . . Morris Shulman, manager, has just returned from New York, where he completed the deal. . . . Convicted of attempting to set fire to a moving picture house in Camden, Eli Sobel, Rome, has carried his case to the Court of Appeals, where it will be argued in October. In the meantime he is at liberty on bail of \$10,000. . . . Complying with the NRA code, Warners Brothers' Utica payroll was jumped \$100 overnight. . . . Six extra persons were given employment, and everybody in their employ now works only 40 hours a week. . . . Uticans were informed of the move by a trailer shown in all Warner Utica houses and a 40x60 sheet in front of the Stanley. . . . Minimum salary is \$14 a week. . . . Bert Leighton, manager, Stanley, wife and daughter, have returned from the Chicago exposition. . . . They made the trip by motor car and boat. . . . Garry Lassman, manager, Avon, spent his vacation on the 1000 islands.

**Heard In**

**UTICA**  
Vacation Trips Here Aplenty

By Harry

ACCORDING TO PRESENT PLANS the remodeled and redecorated Majestic Theatre at Utica will be launched on another effort to make it pay the latter part of the month. . . . Stage shows only will be presented. . . . Theatre, now in control of the K T U Company of this city, has been dark except for an occasional political rally or boxing match, for six or seven years. . . . Majestic staff will in-

**"Kit Carson" Praised**

Frank N. Robinson, national director of publicity, stated that he was glad to have an opportunity to see "Fighting with Kit Carson," the new Mascot serial. He found the show very interesting and very timely.

**"Mary Stevens, M.D." Is About a Woman Doctor**



Kay Francis knows all, but still has the baby in the Warner show of that name.

## Warners Announce 60 Features, 130 Shorts

### Company Promises Banner Year for Exhibitors

Warner Brothers have made their announcement for 1933-1934.

The company will make 60 features and 130 shorts.

The statement from the company says, in part:

Warner Bros. and First National each will release 30 pictures during the coming season, a total of 60 from the Warner studio. Ten of these 60 pictures will be specials issued, five each by Warner and First National.

The five specials to be released by Warner Bros. are:

"GOLD DIGGERS OF 1933." "THE FOOTLIGHT PARADE." James Cagney as a "hooper," Joan Blondell, Ruby Keeler and Dick Powell head the cast.

Paul Muni in "MASSACRE." "SWEETHEARTS FOREVER." now in production, co-starring Ruby Keeler and Dick Powell. "AS THE EARTH TURNS," from the best-selling novel by Gladys Hasty Carroll.

The five First National specials are:

"WONDER BAR," which will have a cast of international stars, headed by Al Jolson, Kay Francis, Joan Blondell, Adolphe Menjou, Aline MacMahon, Dick Powell, Warren William, Bette Davis, Glenda Farrell, Frank McHugh, Allen Jenkins, Guy Kibbee, Ann Dvorak, Pat O'Brien, Patricia Ellis, Lyle Talbot and Claire Dodd. Leslie Howard in "BRITISH AGENT," by Bruce Lockhart. Ruby Keeler and Dick Powell will be co-starred in "CLASSMATES," a romantic and impressive tale of West Point. Paul Muni in "THE WORLD CHANGES," with Mary Astor, Aline MacMahon, Jean Muir, Barbara Stanwyck in "BROADWAY AND BACK," with Ann Dvorak, Patricia Ellis.

Of the remaining 50 regular Warner Bros.-First National releases, Warner Bros.' announcement reveals that 41 have been definitely set. With 16 stars, 30 featured players, 14 junior stars and 35 other players under contract, Warner Bros. has a wide range of talent.

Paul Muni will be starred in three pictures, "THE WORLD CHANGES," "MASSACRE" and one other to be announced. Leslie Howard, who is under a long-term contract with Warner Bros., will star in "BRITISH AGENT" and two others. Ruby Keeler and Dick Powell will be co-starred as a team in "CLASSMATES," "SWEETHEARTS FOREVER," "THE FOOTBALL COACH," in addition to being featured in "FOOTLIGHT PARADE."

Edward G. Robinson will be starred in "NAPOLEON, HIS LIFE AND LOVES," "DARK HAZARD," and one other. James Cagney will be starred in two in addition to "THE FOOTLIGHT PARADE." Ruth Chatterton will be starred in two, "MANDALAY" and a second with Adolphe Menjou. Barbara Stanwyck will be starred in four, "BROADWAY AND BACK," "EVER IN MY HEART," and two others with George Brent. Richard Barthelmess will be starred in three, "SHANGHAI ORCHIDS," a second with Menjou and Joan Blondell, and a third to be announced. William Powell will be starred in three, "THE GENTLEMAN FROM SAN FRANCISCO," as Philo Vance in "THE KENNEL MURDER CASE" and a third. Joe E. Brown will be starred in three comedies, "THE CROWNED HEAD," "STEAMBOAT SAM" and a third to be announced with Joan Blondell and Ginger Rogers. Kay Francis will be starred with Warren William in two, "Registered Nurse," and "The House on 56th Street," and in a third with Adolphe Menjou, "Seven Wives." Adolphe Menjou will be featured in two, "Bedside" and "Convention City," in addition to appearing opposite Kay Francis in "Seven Wives."

In addition to the ten specials already described, the following is announced:

Ruby Keeler, Dick Powell in "The Varsity Coach," with Pat O'Brien and Ann Dvorak. A Leslie

### Warners' Leader



Harry M. Warner

Howard production, title of which is to be announced. Barbara Stanwyck in "Ever In My Heart," with Otto Kruger, George Brent, Ralph Bellamy and Ruth Donnelly. "Seven Wives," with Adolphe Menjou, Kay Francis, Ann Dvorak, Bette Davis, Glenda Farrell, Joan Blondell, Patricia Ellis and Margaret Lindsay. "A Modern Hero," with an all star cast in story by Louis Bromfield. William Powell in "The Gentleman from San Francisco," with Bette Davis and Guy Kibbee. There will be a James Cagney-Joan Blondell production, the title of which is to be announced later. Also a James Cagney picture with Bette Davis playing opposite him. Another Barbara Stanwyck production, title of which will be announced later, with George Brent, Bette Davis and Lyle Talbot. William Powell in "The Kennel Murder Case," by S. S. Van Dine. Kay Francis in "The House on 56th Street," with Margaret Lindsay, Ann Dvorak, Warren William and Allen Jenkins. Another Barbara Stanwyck production.

William Powell and Kay Francis will be teamed in a production, title of which will be announced later. "From Headquarters," an all-star cast will be used in this story which portrays the part modern science plays in the solving of crime. "The Life of Rothschild," by George Hembert Westley. "Country Club"—tentative title will also have an all-star cast of men and women play this social drama by Robert Lord. "Easy to Love," a gay comedy laid in Vienna with a woman's husband having an affair with her best friend. From the same studio but bearing the First National trademark will come, Ruth Chatterton in "Mandalay," with Lyle Talbot, Edward G. Robinson in Napoleon—"His Life and Loves," with Bebe Daniels and Ann Dvorak. A Leslie Howard production to be announced. "Havana Widows," with Joan Blondell, Aline MacMahon, Allen Jenkins, Guy Kibbee and Frank McHugh. Richard Barthelmess in "Shanghai Orchids," with Ann Dvorak and Robert Barrat. "Bureau of Missing Persons," with Lewis Stone, Bette Davis, Glenda Farrell, Ruth Donnelly, Pat O'Brien

## Capital Faces Year with Plenty of Confidence

### Gluckman Exchange Has Gala Lineup

Capital Film Exchange has a big schedule for 1933-1934.

The company, headed by Herman Gluckman, has the Majestic, Tower and Mascot group for the metropolitan area, as well as other specials.

Currently, the hits are "Sing Sinner Sing" and "Laughing at Life," with "Fighting with Kit Carson" the ace Mascot serial.

Herman Gluckman promises that the company has only big pictures for the new season, which means dough to all exhibitors.

and Allen Jenkins. A Ruth Chatterton-Adolphe Menjou production. A Richard Barthelmess production with Adolphe Menjou, Joan Blondell, Guy Kibbee and Ruth Donnelly. Kay Francis teamed with Warren William in "Registered Nurse," with Margaret Lindsay, Glenda Farrell and Lyle Talbot. "Bedside," with Adolphe Menjou, Claire Dodd, Lyle Talbot and Frank McHugh.

Joe E. Brown in "The Crowned Head." An Edward G. Robinson production, with Margaret Lindsay, Bette Davis, Glenda Farrell, Joan Blondell, and Claire Dodd. "The Return of the Terror," by Edgar Wallace. Joe E. Brown in "Steamboat Sam," with Claire Dodd, Ruth Donnelly and Jean Muir. "Convention City," with Adolphe Menjou, Bette Davis, Allen Jenkins, Guy Kibbee, Glenda Farrell. Edward G. Robinson in "Dark Hazard." A Joe E. Brown-Joan Blondell production with Ginger Rogers. "Wild Boys of the Road," with Frankie Darro, Grant Mitchell, Rochelle Hudson and Arthur Hohl. "Diamond Dan" will have an all-star cast. There will be three Aline MacMahon-Alan Jenkins productions and another Richard Barthelmess picture.

In addition to these 51 productions for which stars and stories have already been selected, there will be 9 additional pictures with all-star casts.

Vstaphone will release 130 short subjects during the 1933-34 season, Norman H. Moray, short subject and trailer sales manager, announces.

These, according to Moray, will consist of 3 three-reel specials, 49 two-reelers and 78 singles.

### S. M. P. E. Meets

Fall meeting of the Society of Motion Picture Engineers will be held at the Edgewater Beach Hotel, in Chicago, October 16, 17 and 18, according to an announcement of the Board of Governors of the Society.

This will be the third meeting of the Society to be held in Chicago, the first having been held there in 1917, the second nine years ago.

### "Voltaire" Is Another Treat



George Arliss contributes another master performance in the Warner show, assisted by Doris Kenyon and a competent cast.

## CHAIRS FOR SALE

For Sale—800 Theatre Chairs  
Squab Seat—Priced Cheap

Address COLUMBIA THEATRE  
BUFFALO, NEW YORK

Typical Shots from Warner Brothers—First National Coming Product



Here's some samples of what Warner Bros. and First National have in store. Witness some shots from "Footlight Parade," with James Cagney, Joan Blondell, Dick Powell, Ruby Keeler, a host of other stars and some brand new ideas in musical numbers; some scenes from "Wild Boys of the Road," with an all-star cast, in which Warners put the spotlight on a national problem; and "Bureau of Missing Persons," with Pat O'Brien, Bette Davis, Lewis Stone, Glenda Farrell, and many others, an ace production if ever there was one.

Below, we see the men of Warner-First National, Jack L. Warner, vice-president in charge of production; Major Albert Warner, vice-president in charge of distribution; Andy Smith, in charge of eastern and Canadian sales; Norman H. Moray, Vitaphone executive in charge of shorts and trailers.

# BETTER MANAGEMENT

*A Review of How Showmen are Selling Their Pictures*

## She's Home



Gloria Swanson

Famous screen actress arrived with her husband, Michael Farmer, on the S. S. Olympic, from London, and was quartered at the Waldorf-Astoria for a day before departing for Hollywood to make a picture for Joe Schnitzer, which may be released by United Artists.

## Two for Ones

Manager Harry Royster, Century, Rochester, put on a two for one give-away in a manner to win plenty of advertising. Free ticket with three cakes of Camay soap and the ticket only good along with regular adult admission. The tickets and soap were given big display in chain and independent grocery stores three weeks previous to the two-weeks' period the tickets were good.

## Rochester Contest

Liberty Theatre, Rochester, took advantage of interest in bathing beauty contests to stage its own. Advertised for 30 and got 100 girls to parade across the boards in the present scanty bathing costumes to give its patrons an eyeful. Winner given a trip to New York and loving cup.

## ST. CHARLES

AN ENTIRE BLOCK ON THE BOARDWALK  
• ATLANTIC CITY •

*A Smart Hotel in America's Smartest Resort*

ATLANTIC CITY—Healthful—  
Restful—Affording complete relaxation so  
welcome after intensive work—Where the  
St. Charles offers the maximum in hotel  
comfort and service—Spacious Sun Deck  
occupying one entire block overlooking  
Boardwalk and Sea—Ocean view Lounge.

IDEAL CONVENTION FACILITIES

RATES GREATLY REDUCED

For a picture noted for its musical numbers, Manager Hochstim, Star, Hudson, invited musicians to be his guests.

## Hutton's Side

First Division is releasing "My Side of the Story," a short single reeler dealing with David L. Hutton, husband of Aimee McPherson, who has been getting into the public prints a lot of late.

It has exploitation angles.

New equipment has been installed in the Playhouse, Hudson. Management advertises it as a "miracle in sound."

## Plenty Vitaphone Ideas

Because he is thoroughly convinced that the stars signed for Vitaphone's 1933-34 short subject product have definite box-office values, Norman H. Moray, Vitaphone sales manager, is making available a complete line of accessories with which the exhibitor will be able to advertise and exploit the Vitaphone shorts he plays. There will be an individual one sheet for each of the two and three reels subjects. A set of our 11x14 colored stills on each of the doubles and three-reel specials; a release sheet, containing advertising publicity and exploitation for each, and one-half column newspaper mats of each star suitable for newspaper advertising and program use.

## Motion Picture Club and AMPA Frolic

The usual good time was had by all when the Motion Picture Club and AMPS went up the Hudson on a sail and picnic recently. Some of the athletic results follow. MP Club and AMPA tied at baseball 2-2, when Charlie Goetz tried to steal home with the bases full and two out in the 9th. Reisman pitched for the MP group. At tennis, the club team defeated the AMPA, Louis Nizer, captain, trouncing Ed Finney, AMPA captain, 8-6, 7-5. Nizer defeated Alvin Adams 6-1, 6-1, while in the doubles Nizer and Rubenstein defeated Finney and Adams 6-2, 6-2. The cup trophy, from National Studios, was awarded to Lou Nizer as captain of the club group. Erpi defeated Columbia at baseball, 5-2. Morris Kutisker won the 50-yd. dash, Jack Sanders the 220.



## E. SCHWARTZ

president

announces the association of

## PAT GARYN

as vice-president &  
general manager

## MASTER ART PRODUCTS, Inc.

630 NINTH AVENUE, NEW YORK CITY

CHICAGO • ATLANTA • LOS ANGELES • ST. LOUIS  
NEW ORLEANS • DALLAS • CLEVELAND • KANSAS CITY

# LOOKING AHEAD AT THE PRODUCT

A Service Designed to Give the Exhibitor Each Picture's Analysis Before Playing

By Our Hollywood Correspondent

## "Sing, Sinner, Sing"—Majestic

Paul Lukas, Leila Hyams, Donald Dillaway, Ruth Donnelly, George E. Stone, Joyce Compton, Arthur Hoyt, Arthur Housman.

Melodrama with action background that has a couple of good names, feature cast and a musical atmosphere to assist. Piece rates high for an independent piece and should hold interest all the way. Lukas has an unsympathetic part, but in general the cast turns in good performances. Has lots of exploitation angles, too.

Estimate: Holds interest.

## "Big Executive"—Para.

Ricardo Cortez, Elizabeth Young, Richard Bennett, Sharon Lynne, Dorothy Peterson.

Familiar yarn and what the title calls for. It's about the stock market and familiar to all those who have been inside movie houses during the past couple of years. Cast won't mean much, either.

Estimate: Just a picture.

## "This Day and Age"—Para.

Charles Bickford, Bradley Page, Judith Allen, Richard Cromwell, Ben Alexander, Fuzzy Knight.

Once again DeMille comes back with a moral, this time about how a bunch of kids took the law into their own hands when the law allowed racketeers to get away with murder. Picture has tremendous exploitation possibilities that will have to be taken advantage of to overcome lack of name strength. Selling just DeMille won't help, but perhaps type of yarn will.

Estimate: Needs hard work.

## "Blind Adventure"—Radio

Robert Armstrong, Roland Young, Helen Mack, Ralph Bellamy, John Miljan, Beryl Meezer, Laura Hope Crews.

Mystery yarn with Young to help out, but no stellar star names to pull them in. Once in they'll be satisfied, but in this shopping era, well—. Once again, handicap of no marquee punch is apparent, but conscientious selling should be of aid to any showman. Cast is ace high, story interesting.

Estimate: Program.

## "Devil's Mate"—Mono.

Peggy Shannon, Preston Foster, Ray Walker, Hobart Cavanaugh, Barbara Barondess, Paul Porcasi.

Mystery yarn about who killed the man who was to be electrocuted in the electric chair and a good programmer. Show has the benefit of feature names and will satisfy patrons. Piece moves speedily and speaks well for Monogram all times.

Estimate: Favorable.

## "The Trail Drive"—U

Ken Maynard, Cecilia Parker, William Gould, Bob Kortman, Tarzan.

A lot of riding, dialogue and little of Tarzan and not to be rated as high as some of Maynard's others. However, the followers of the open space drama may not be so particular. In any event, the hero wins out in the end so that compares favorably with other westerns, anyway.

Estimate: Just a horse opera.

## "One Year Later"—Allied

Mary Brian, Russell Hopton, Donald Dillaway, George Irving, Wil and Gladys Ahern, De Witt Jennings, Jackie Searl, Pauline Garon, Marjorie Beebe, Myrtle Stedman.

An ace from an inde and likely to draw a lot of attention where it plays. M. H. Hoffman has contributed an inde show that will stand up with the best of them, has contributed a feature cast that carried a lot of weight, and, in short, has given exhibitors a show they can sell.

Estimate: Good.

## "The Wrecker"—Col.

Jack Holt, Genevieve Tobin, Sidney Blackmer, George E. Stone, Wallie Albright.

Holt again in the he-man role with George Stone and Genevieve Tobin his unfaithful wife. An earthquake is used for effect and there are several thrilling moments, but all in all it just evolves as an average programmer.

Estimate: Average.

## "His Private Secretary"—Hollywd.

Evelyn Knapp, John Wayne, Alee B. Francis, Arthur Hoyt.

Moderate comedy drama about the son who wants to marry the girl and whose father says no. The lass becomes a private secretary and in the final reel all is forgiven.

Estimate: Moderate.

## "Fighting Texan"—Mono.

Rex Bell, Betty Mack.

Our hero is an oil salesman this time, but outwits the villain and wins the gal. Bell is improving as a western star and should have a following by this time. This western is satisfactory.

Estimate: Satisfactory.

## "California Trail"—Col.

Buck Jones, George Humbart, Helen Mack, Luis Alberni.

One of those Spanish background westerns with a bit more color than the usual outdoor picture. Jones is protecting a shipment of food to a Spanish settlement and saves the day. Plenty of action and a little novelty for a change.

Estimate: New angle western.

## "Moonlight and Pretzels"—U

Roger Pryor, Lillian Miles, Leo Carrillo, Bill Frawley, Mary Brian, Herbert Rawlinson.

Some swell song numbers, a backstage plot that is familiar and a good pace, that's "Moonlight and Pretzels." Show hasn't many names to sell but can easily depend on the current musical craze. People are well chosen, however. In the long run title and type will mean more than who's who.

Estimate: Ace musical.

## "Riot Squad"—Mayfair

Madge Bellamy, James Flavin, Pat O'Malley, Ralph Lewis, Kit Guard.

A couple of detectives argue over the same girl, the lass works with the gangster who wants to save his buddy from the chair and in the last reel the riot squad gets the whole gang. Just about what it appears and where they love their action wild and wooly it will do.

Estimate: Cops and robbers.

## "Sleepless Nights"—Remington

Stanley Lupino, Polly Walker.

This show has several strong tunes, lots of comedy and an interesting story. In addition, it has a good pace, plenty of dancing and an all-around comedy atmosphere. Although it lacks names to sell, there is entertainment aplenty in all angles.

Estimate: Will satisfy.

## "Savage Gold"—Auten

A record of a trip into South American jungles and savage Indian country.

Show has some novel exploitation angles, goes in for head hunting, has beautiful scenery and rates a high mark in its field. Where they go for travel pictures of this kind, "Savage Gold" will satisfy.

Estimate: Okay in its field.

## "The Last Trail"—Fox

George O'Brien, Claire Trevor, El Brendel.

Western with a gangster angle and fast moving. Show will shape up as well as the other O'Briens and probably has a bit more kick than many of them. El Brendel helps.

Estimate: Suitable.

## "The Fighting Parson"—Allied

Hoot Gibson, Marcelline Day, Skeeter Bill Robbins, Ethel Wales.

This time our hero is mistaken for a parson, but it all comes out okay in the end with the hero winning the gal. There's plenty of action in them there six reels.

Estimate: Open air.

FILE THIS FOR FUTURE REFERENCE



# Excuse these blushes!

— — *but truth is truth and service is service*

★ Which is our modest way of leading up to the inside story of the service that has made National Screen Service preeminent in the trailer field.

★ From the moment your signed contract reaches our Service Department the trained minds and sharp eyes of bookers, checkers, billers, shippers focus their attention on you and your theatre. You become their "baby" and they handle you with loving care and smooth efficiency.

★ It takes organization . . . and we've got it!

It takes trained personnel . . . and we've got it!

It takes experience . . . and we've got it!

*Yes sir, if you want trailers that sell you must use*

**NATIONAL SPECIAL TRAILERS**  
are trailers written especially for you from your own copy or ours . . . announcement, policy hotcha . . . that's our business . . . text or animated . . . with National hurry-up service . . . oo-la-la!

# NATIONAL SCREEN SERVICE

*. . . worth more because they sell more*

The  
NEW  
YORK  
STATE

In this  
issue:

United Artists Prepares for Banner Season

# EXHIBITOR



A Jay Emanuel Publication

Vol. 5—No. 24

NEW YORK, AUGUST 25, 1933

Price, 15 Cents

## THE CRITICS ROAR!

HOLLYWOOD REPORTER

### 'ONE YEAR LATER' GREAT; CINCH HIT ANYWHERE

Story-Direction Cast All Click

"ONE YEAR LATER"  
Allied Production

Director.....E. Mason Hopper  
Original Story....F. Hugh Herbert  
Paul Perez  
Screen play and dialogue,  
F. Hugh Herbert  
Additional Dialogue...Will Ahern  
Photography.....Faxon Dean,  
Tom Galligan

Everything in "One Year Later," an Allied special, joins hands to make this picture a shining example of entertainment and screencraft.

Story, direction, acting, photography, all work together in perfect dramatic harmony, with the result that the film is one of the most honest, striking, original, and gripping things seen in a blue moon.

The story has absolutely everything; the direction is superb; the acting is consistently excellent, and the photography is stunning. M.

H. Hoffman will be on the receiving end of a good many raves for producing this picture.

Toss your hats in the air, Mr. Motion Picture Exhibitor, and book this one quick. It is sort of a "Grand Hotel" on a train, but it strikes no familiar notes.

Mary Brian is the girl and she does a swell piece of acting in a difficult role. Russell Hopton deserves superlatives for his role as the consumptive reporter, and Donald Dilloway is heart-breakingly fine as the condemned boy.

F. Hugh Herbert and Paul Perez wrote the perfect story; E. Mason Hopper can take any number of bows for the direction, and Faxon Dean and Tom Galligan cover themselves with glory for the photography.

You'll get plenty of ticket buyers with this one if you sell it right by telling your patrons it is one of the year's best pictures.

MOTION PICTURE HERALD

### 'One Year Later'

(Allied)  
Melodrama

Here's a real audience-interesting picture. Basically melodrama, its romance is finely appealing. Well developed comedy easing the dramatic tension, the production caught the attention of the preview audience and held it. Illusion practically forces the audience to exercise its imagination, and action predominates over dialogue. The show is expertly directed, acted with a rare understanding, and carries an effective atmosphere of realism.

The title is catchy; the cast, with Mary Brian, Russell Hopton and Donald Dilloway starred, has a big picture impressiveness. Particularly

important from a patron point of view is the contrasting of the lives of a trainload of people with the three principals as the picture rushes to its climax.

No exhibitor, big or little, should worry as to the entertainment or box office value of "One Year Later." The fact that it brought from the preview audience a burst of appreciative applause is an almost sure indication that the show should click. Its cast, with well-known players in bit parts, answers the demand for names. The title suggests its own showmanship, permitting the development of curiosity-stimulating catchlines that suggest but do not reveal the story.—McCarthy, Hollywood.

ONE OF FIRST DIVISION'S HIGH INTENSITY GROUP

## "ONE YEAR LATER"

An M. H. HOFFMAN - ALLIED PRODUCTION  
With MARY BRIAN & RUSSELL HOPTON & DONALD  
DILLOWAY & JACKIE SEARLE & DE WITT JENNINGS  
& PAULINE GARON & MARJORIE BEEBE & AL HILL &  
MYRTLESTEDMAN & KIT GUARD & GEORGE IRVING

The World's Leading Independent  
FIRST DIVISION EXCHANGES, Inc.

HARRY H. THOMAS, President

Executive Offices: 1600 Broadway

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# Take a Good, Long Breath—

**Now READ** 

**JOSEPH M.  
SCHEENCK!**  
POINTS WITH  
PRIDE TO

**WHAT  
DARRYL F.  
ZANUCK  
HAS DONE  
IN ONLY  
8 WEEKS**

# SIGNED and CAST these



GEORGE ARLISS



CONSTANCE BENNETT



ANN HARDING



LORETTA YOUNG



WALLACE BEERY



GEORGE RAFT



JACKIE COOPER



FAY WRAY



CLIVE BROOK



PERT KELTON



SPENCER TRACY



FRANCES DEE

ALL TO APPEAR IN

# PLAYERS

# 20<sup>th</sup> CENTURY PICTURES, INC.



GEORGE BANCROFT



CONSTANCE  
CUMMINGS



JUDITH ANDERSON



JANET BEECHER



PEGGY  
HOPKINS JOYCE



JACK OAKIE

Releasing thru  
**UNITED  
ARTISTS**

Aug25'33 pg. 5

WITH MORE BEING ADDED EVERY DAY!

# SIGNED DIRECTORS and



**LOWELL SHERMAN**  
Director of "She Done Him Wrong"



**GREGORY LA CAVA**  
Director of "Symphony of Six Million", "Gabriel Over the White House"



**RAOUL WALSH**  
Director of "Cock-Eyed World", "What Price Glory"



**SIDNEY LANFIELD**  
Director of "Dance Team", "Hat Check Girl"



**HOWARD ESTABROOK**  
"Cimarran", "A Bill of Divorcement"



**SAM MINTZ**  
"Skippy", "Soakey"



**WALTER WINCHELL**  
America's greatest columnist



**LEONARD PRASKIN**  
"Min and Bill", "The Champ", "Emma", "Flesh"



**GRAHAM BAKER**  
"Singing Fool", "Down Patrol"



**ELMER HARRIS**  
"The Barbarian"



**RALPH GRAVES**  
"Hell Divers", "Flight", "Dirigible"



**MICHAEL L. SIMMONS**  
Co-author of "The Bawery" with Bessie Roth-Salaman



**NUNNALLY JOHNSON**  
Noted author of screen and stage plays



**WILLARD ROBERTSON**  
"Unnamed Woman"



**AL DUBIN**  
With Harry Warren wrote music for "42nd St.", "The Gold Diggers of 1933"



**HARRY WARREN**  
Co-writer with Al Dubin

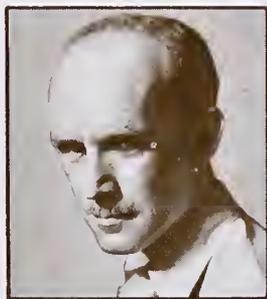
# THESE WRITERS



**WALTER LANG**  
Director of "No More Orchids"  
"Command Performance",  
"The Big Fight"



**ROWLAND BROWN**  
"State's Attorney", "What  
Price Hollywood", "The  
Doorway to Hell"



**JAMES GLEASON**  
"Is Zot So", "Shonnons of  
Broodway"



**ARTHUR RICHMAN**  
"The Awful Truth",  
"The Loughing Lady"



**JOHN HUSTON**  
"Murders in the Rue Morgue"  
"Forgotten Boy"



**HENRY LEHRMAN**  
Veteran writer and director;  
King of Comedy



**HARRY REVEL**  
With Mack Gordon, Ace Song  
Writers, wrote Ziegfeld Follies,  
"An Orchid To You", "Under-  
neath The Harlem Moon"



**MACK GORDON**  
Co-writer with Harry Revel  
Aug25'33 pg. 7

and these ace writers

**MAUDE T. HOWELL**  
"The Billion Dollar Scandal", "I Love That Man"

**GENE TOWNE**  
"Disraeli", "The Millionaire", "Voltaire"

**COURTENAY TERRETT**  
"Only Saps Work"

**LAIRD DOYLE**  
"Hell Below"

**HAROLD LONG**

Releasing thru  
**UNITED  
ARTISTS**

# ---HAS PUT THESE BIG PRODUCTIONS UNDER WAY

WALLACE BEERY GEORGE RAFT  
JACKIE COOPER

in  
"THE BOWERY"

with FAY WRAY and PERT KELTON

A rip roaring, knock 'em down and drag 'em out panorama of the old days of New York's famous shambles, "when the Bowery was the Bowery!" Chuck Connors, Steve Brodie, Swipes, the newsboy. They're all there, drinking, fighting, loving, dying.

Directed by RAOUL WALSH

GEORGE BANCROFT

in  
"BLOOD MONEY"

with  
JUDITH ANDERSON and FRANCES DEE

The inside story of front page news. Chiselling bail bondsmen and income tax racketeers playing their sinister game of life and death, with a woman's love as a pawn. More timely than tomorrow.

Directed by Rowland Brown

SPENCER TRACY and JACK OAKIE

in  
"TROUBLE SHOOTER"

While the world sleeps, the unsung heroes of the telephone lines brave a thousand dangers in order that the wires may be clear when the world awakes. Through their sacrifices, the world-wide wheels of commerce move. A picture of a hundred thrills!

"THE GREAT BARNUM"

"There's a sucker born every minute", but don't forget that there's a wise one born every minute, too. You can count on every last one of them flocking to this stupendous dramitization of the life of the world's greatest showman.

(CAST TO BE ANNOUNCED)

"BORN TO BE BAD"

This model sold the buyers more than cloaks and suits. The boys who came to buy the latest styles and fashions for the old home town remained to make her the toast of the big hot town.

(CAST TO BE ANNOUNCED)

"MISS LONELYHEARTS"

The cries from the heart of his unseen public turn the hard boiled editor of an "Advice to the Lovelorn" column into a sofie. Humor, pathos, the heights and depths of the human heart, are woven into a symphony of emotions.

(CAST TO BE ANNOUNCED)

Releasing thru  
UNITED  
ARTISTS

**WALTER WINCHELL'S  
"BROADWAY  
THRU A KEYHOLE"**

Dim your house lights for this one! Broadway's ace columnist, who sees all, hears all and knows all, gives all he has, and then some, in this kaleidoscopic story of his life. Orchids to you, Walter! Let the scallions fall where they may!

Directed by **LOWELL SHERMAN**

**CONSTANCE BENNETT**

*in*  
**"MOULIN ROUGE"**

A sparkling musical cocktail, with one part New York, one part Vienna, and one part Paris, with words and music added by Al Dubin and Harry Warren.

What, Connie Bennett in a musical? Nothing else but. We don't have to tell the world about her acting. This picture will tell plenty about how she can sing . . . and dance!

Directed by **SIDNEY LANFIELD**

**GEORGE ARLISS**

*in*  
**"RED TAPE"**

The screen's most distinguished portrayer of the romantic roles of another day now brings all the suave artistry of silks and satins to modern dress, in a comedy drama as vibrant as today's headlines.

**ANN HARDING**

*in*  
**"GALLANT LADY"**

*with*  
**CLIVE BROOK and JANET BEECHER**

Once more the artistry of this lovely lady adds another superb portrait to the screen's gallery of glamorous heroines.

Directed by **GREGORY LA CAVA**

**GEORGE ARLISS**

*in*  
**"THE GREAT ROTHSCHILD"**

The epic of the five men of Frankfort who made kings and emperors do their bidding, and made their will the "gold standard" of the world. A great lesson for America today.

**"I KNEW HER WHEN"**

Married, single, divorced, or "that way", this picture will tell them things about divorce that are not in the law books. The Reno-vated singing the Battle Cry of Freedom, and how they get that way.

(CAST TO BE ANNOUNCED)

**20<sup>th</sup>  
CENTURY  
PICTURES, INC.**

WITH  
THIS ONE  
COMPLETED

HER FIRST CARESS WAS A SOCK IN THE JAW



WALLACE BEERY · GEORGE RAFT · JACKIE COOPER

in The BOWERY

with FAY WRAY and PERT KELTON

The Bowery of Al Smith, Jimmy Walker and Irving Berlin! The bailiwick of Chuck Conners and Steve Brodie!

East side, west side, all around the town and country, everyone will be flocking to the sidewalks of New York to see "THE BOWERY"

Directed by RAOUL WALSH



From the novel, "Chuck Conners" by Michael L. Simmons and Bessie Roth - Soloman.

— THIS ONE  
SHOOTING



# BROADWAY *thru a* KEYHOLE

by *Walter*

# WINCHELL

Get a ringside seat at Broadway's big parade. Millionaire and pauper, saint and sinner, play boy and bus boy, all pass in review in this personally conducted tour of dressing rooms and boudoirs, hot spots and purple dives by Mrs. Winchell's bad little boy Walter.

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PEGGY HOPKINS JOYCE

CONSTANCE CUMMINGS

TEXAS GUINAN

DIRECTED BY

LOWELL SHERMAN

EDDIE FOX

—THIS ONE SHOOTING

Directed by  
SIDNEY LANFIELD  
Music by Al Dubin and  
Harry Warren—Writers  
of "42nd Street" and  
"Gold Diggers of 1933".

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# HER FIRST MUSICAL

A marvelous box-office angle in itself . . . . .

# Constance BENNETT

in  
**MOULIN ROUGE**

"Honi soit qui mal y pense" and a couple of ooh-la-las! If you don't know what that means, you will when you see this whirl of romance, song and dance. And girls, girls, girls! Girls to the left of you, girls to the right of you and maybe some under the piano!

You never can tell what may happen when you get to gay Paree, with Constance captivating us with her lovely voice and nimble feet as she did on the musical comedy stage, before her triumphs on the screen. A new Bennett that will amaze the world!

**-THIS ONE SHOOTING**

**The Pittsburgh Press**

**SPORTS RACING**  
Complete Stocks

**BAIL BOND RACKET EXPOSED!**

**The San Francisco News**

**BANK HEAD INDICTED FOR TAX EVASION**

**NEW YORK JOURNAL**

**CITY EDITION HARLEM-BRONX**

**BAIL BONDS BARTERED BY BANDITS**

**The Detroit News**

**MULTI-MILLIONAIRE DODGES INCOME TAX . . . .**

*George*  
**BANCROFT**

**BLOOD MONEY**

Directed by ROWLAND BROWN



FRANCES DEE



JUDITH ANDERSON

Money that buys honor, virtue, even a human life. Money soiled with shame and lust! Money tainted with blood, stamped in the mint of ruthless greed. The net of the law catches the little fish, but the big shots wriggle through.

**ACTION**

IS WHAT THE BUSINESS NEEDS

**ACTION**

IS WHAT YOU'LL GET - - *from*



Aug25'33 pg. 14

**RELEASING THRU  
UNITED  
ARTISTS**

**JOSEPH M. SCHENCK** President  
**DARRYL F. ZANUCK** Vice President  
IN CHARGE OF PRODUCTION



**WHO  
GAVE  
YOU**

**DARK ANGEL**

**STELLA DALLAS**

**BULLDOG  
DRUMMOND**

**CONDEMNED**

**WHOOPEE**

**ARROWSMITH**

**PALMY DAYS**

**STREET SCENE**

**KID FROM SPAIN**

*And All Those Other Hits*

# SAMUEL GOLDWYN



THE MAN WHO HAS  
GIVEN YOU MORE HITS  
THAN ANY OTHER IN-  
DIVIDUAL PRODUCER IN  
THE INDUSTRY STEPS FOR-  
WARD THIS YEAR WITH  
FOUR MORE GOLDWYN  
OPPORTUNITIES . . . BIGGER  
THAN ANYTHING HE'S EVER  
OFFERED IN THE PAST.

WITH THIS ONE COMPLETED...

# FLASH!

*Just As We Go To Press  
Comes This News!*

**CHICAGO** -- "MASQUERADER" broke all attendance records including "KID FROM SPAIN" which held previous high!

**BOSTON** -- Line up all around block when doors opened. "MASQUERADER" set to exceed everything.

**ATLANTIC CITY** -- "MASQUERADER" doubled previous picture's gross! Bought back for return engagement at same house.

**Now Watch New York!**

# RONALD COLMAN

*in*

# "THE MASQUERADER"

*with* ELISSA LANDI

Picturized from one of the most sensational stage hits of all time. So well did the masquerader play his part, that the man who hired him as a double was branded an impostor, ... even by his wife and mistress. Not since "Bull-Dog Drummond" has Colman had such a role.



AND THIS ONE IN PRODUCTION

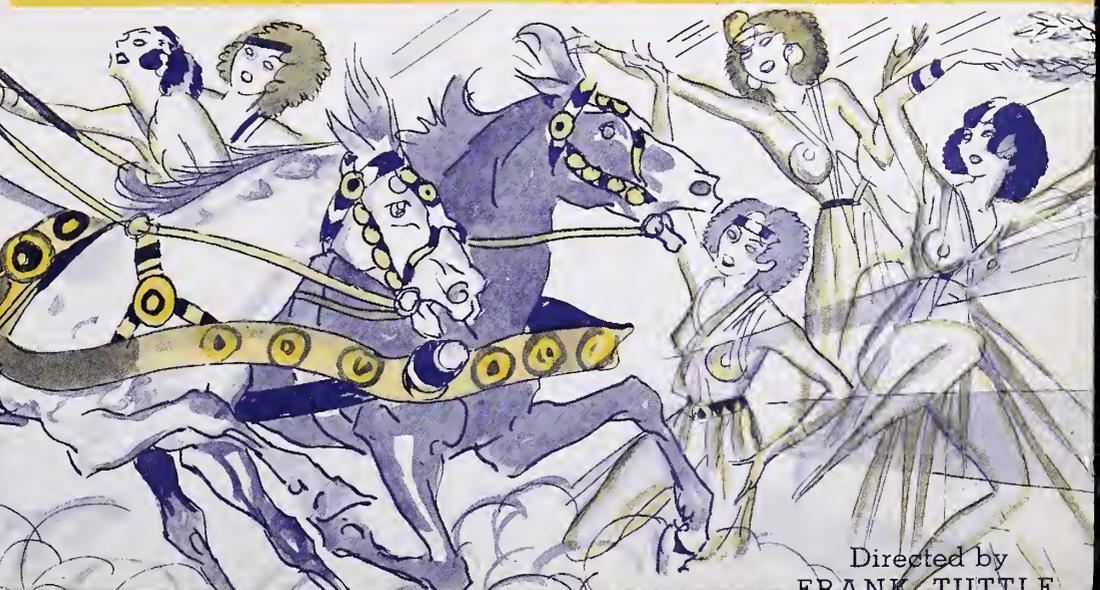
# EDDIE CANTOR in "ROMAN SCANDALS"

with RUTH ETTING  
DAVID MANNERS and GLORIA STUART  
and THE GOLDWYN GIRLS

Caesar's Roman legions returning triumphant from foreign conquest bearing as booty the prize beauties of far flung empires! Slave market seething with hundreds of glorious Goldwyn Girls, too exquisite to kill alive, too beautiful for the naked eye! You'll be their slaves when they weave their sinuous spell.

Pop-eyed Eddie, the crashing charioteer, burning up Rome under his own horse power. What a man in his flying toga! Throwing the bull! "The Kid From Spain" was nothing to keeping the chariot from throwing *him*, as he thunders down the arena.

Laughs, lions, legions, lovely ladies, lilting lyrics! All to make a gorgeous Roman Holiday for screen audiences the whole world over!



Directed by  
FRANK TUTTLE

**GLAMOROUS! EXOTIC! AMERICA**

# ANNNA

Aug25'33 pg. 20

**A**LL Europe lies entranced in the path of her flaming triumphs. Now America awaits, with expectant thrill, her first American picture.

**F**OR fifteen months, Samuel Goldwyn has drawn prodigally on his treasure chests to prepare this exotic lady from afar for her American debut. Tutors taught her English. Readers searched scripts for a vehicle worthy of her talents. Coutouriers studied her sinuous body to clothe it glamorously. Lighting and make-up artists tested her strange beauty to make it a vision never to be forgotten.

**N**OW, the veil is to be lifted! A toast of the old world is to become the toast of the new! Foreign debts are cancelled. Europe is square with America again. Exhibitors will soon be cashing in on another Goldwyn opportunity.



HAILS ITS NEWEST STAR!

Aug 25 '33 pg. 21

# STERN

*Her first!*

NOW SHOOTING!

## NANA

with WARREN WILLIAM

Directed by GEORGE FITZMAURICE

Out of that exotic Russia lying between the mysterious East and the modern West rises a new star. In this, her first American picture, as the tragic daughter of voluptuousness from Emile Zola's immortal classic, she has a role magnificently matching her superb artistry.

*Her next!*

IN PREPARATION!

## BARBARY COAST

was a port of call on the coast of Hell. No more glamorous setting the world over could be found for the exquisite artistry of this beauteous star than this roaring panorama of the California gold rush.

From HERBERT ASBURY'S book by the same name  
Screen play by FRANCES MARION



**CONTRACT NOW FOR THESE**

**SAMUEL  
GOLDWYN  
PRODUCTIONS**

**THROUGH YOUR NEAREST**

**UNITED  
ARTISTS  
EXCHANGE**



**The biggest thing  
in **SHORTS!****

# WHO'S AFRAID OF THE BIG

# 13

FOR 1933-34

# MICKEY MOUSE PRODUCTIONS

Every one backed up by the biggest exploitation campaign ever given to any picture or series of pictures, tying up with 50 national advertisers manufacturing over 200 MICKEY MOUSE articles distributed through 100,000 stores!

**PLAY THEM UP IN YOUR ADS, ON YOUR MARQUEES and IN YOUR LOBBY DISPLAYS!**

# WA DISN

# A MA BOX- SENSA



Aug25'33 pg. 24

# SHORTS IN LENGTH ONLY! . . . and WHO DRAWS BETTER

**BAD WOLF! *HERE COMES***

**LT  
EY'S**

**ZING  
OFFICE  
TIONS**

**FOR 1933-34**



**SILLY  
SYMPHONIES  
IN  
TECHNICOLOR**

Acclaimed by everybody the finest motion pictures made, critics are playing them up ABOVE the features on the same bill! Newspapers and magazines, reaching millions are lavishing them with praise!

**NO ATTRACTIONS, FEATURE OR OTHERWISE  
HAVE GREATER BOX-OFFICE VALUE!!!**

Aug25'33 pg. 25

**FEATURES IN DRAWING POWER!  
THAN WALT DISNEY?**

**YOU DON'T HAVE  
TO BUY ANY OTHER  
PICTURES TO GET**

*The New*

**MICKY MOUSE OR  
SILLY SYMPHONIES  
IN *TECHNICOLOR***

*Released exclusively thru*

**UNITED  
ARTISTS**



*CONFIDESHUL! The exhibitor across the street  
is after 'em! Better close for YOUR deal TODAY!*

Aug25'33 pg. 26

**UNITED  
ARTISTS** *says*

**YOU CAN RELY ON  
RELIANCE PICTURES.**

HARRY M. GOETZ, Pres.  
EDWARD SMALL, Vice Pres.  
in Charge of Productions

TO GIVE YOU MORE  
★★★★ PICTURES LIKE  
"I COVER THE  
WATERFRONT"



# BIG!

## Right on the face of it!

Imagine! Durante! A Fisher Body! And a HAM FISHER Body at that! Boinin' up in a riotous picturization of the comic character that millions are following daily throughout the country!

*Joe*

# PALOOKA

with JIMMY DURANTE • LUPE VELEZ  
STUART ERWIN and MARJORIE RAMBEAU

Produced by EDWARD SMALL



Aug 25 '33 pg. 28

YOU CAN RELY ON RELIANCE

leased thru  
UNITED  
ARTISTS



THEY'RE COMING TO YOU IN

# "STYLE"



From the skin out must style begin. And what a skin game it's become! Women play it and men pay for it. They are all slaves in the silken net which emperors of needle, thread and thimble weave...lovely puppets on the strings of woman's whims, pulled by masters of fashion's fancies!

On the tremendous theme of the "style racket" has been built a story that will open the eyes of all women...and the eyes of the millions of men who unwittingly have lent themselves to its drama.

*Produced by*  
**EDWARD SMALL**

THE CLOTHES THEY WEAR --- THE FASHIONS  
THEY'LL SHOW --- WILL DRAW THE WOMEN  
--- AND WHERE THE WOMEN GO, THE MEN  
WILL FOLLOW "EVEN AS YOU AND I!"

For "Style" too, YOU CAN RELY ON RELIANCE

*Released thru*  
**UNITED  
ARTIST**

# The world is mine

The cry heard 'round the world for a hundred years!  
The song of escape for countless millions from reality's grim  
dungeon into the free, clear air of high romance, on the  
wings of Dumas' genius. One! The novel. Two! The stage  
play. Three! The silent picture. And now this magnificent  
achievement of the talking screen. Triumphantly we count  
with Edmond Dantes — One — Two — Three! Let's go!

— AND THE WORLD IS  
YOURS WHEN YOU PLAY

## THE COUNT OF



Produced by EDWARD SMALL

**WITH A CAST AS BIG AS THE STORY ITSELF!**

**Rely on  
RELIANCE  
and COUNT ON  
MONTE CRISTO**

Aug25'33 pg. 30

*Another of the big ones*  
**RELEASED THRU  
UNITED ARTISTS**



more

**INDIVIDUALLY**

**CREATED**

**BOX-OFFICE**

**SMASHES**

Releasing thru  
**UNITED  
ARTISTS**

**BIG**

**IS A SMALL WORD  
FOR THEM!**



A *Charles*  
**CHAPLIN**  
**PRODUCTION**

He doesn't make *many* pictures, but when he does make one he makes cinema history at the same time. A Chaplin masterpiece is not the work of weeks or months, but of years. Into the lavish treasure chest of his resources he dips a prodigal hand. And the whole world takes notice when he is ready to lift the veil. This one will be his greatest, by far, greater even than "City Lights", and you know what *that* one did!

(TITLE TO BE ANNOUNCED)

Aug25'33 pg. 33



Releasing thru  
**UNITED  
ARTISTS**

# EUGENE O'NEILL'S amazing story of the pullman porter who BECAME A KING

IN KRIMSKY  
and  
FORD COCHRAN  
*Present*

# PAUL ROBESON

*in*

# Emperor JONES

*with* DUDLEY DIGGES

A stage play, a book, an opera,  
and now a picture! Only the  
magic resources of the screen  
could truly encompass the  
magnitude of this stark crea-  
tion of Eugene O'Neill's genius.  
Your heart will beat with the  
tom-toms at this tragedy of a  
roaring buck from Harlem,  
who swapped a pullman por-  
ter's cap for a tyrant's crown  
on an island in the Carribean.

Releasing thru  
**UNITED  
ARTISTS**





Noel COWARD'S

# "Bitter Sweet"

The song of a nightingale at twilight, the perfume of a lover's letter long forgotten, the sweetness of a love that never dies! All the lovers in the world, all those who have ever loved, all those who expect to love, will thrill at this romance of a brave smile shining through tragic tears.

A British & Dominions Pictures Ltd. Presentation

Based on the Broadway success, as presented by Florenz Ziegfeld

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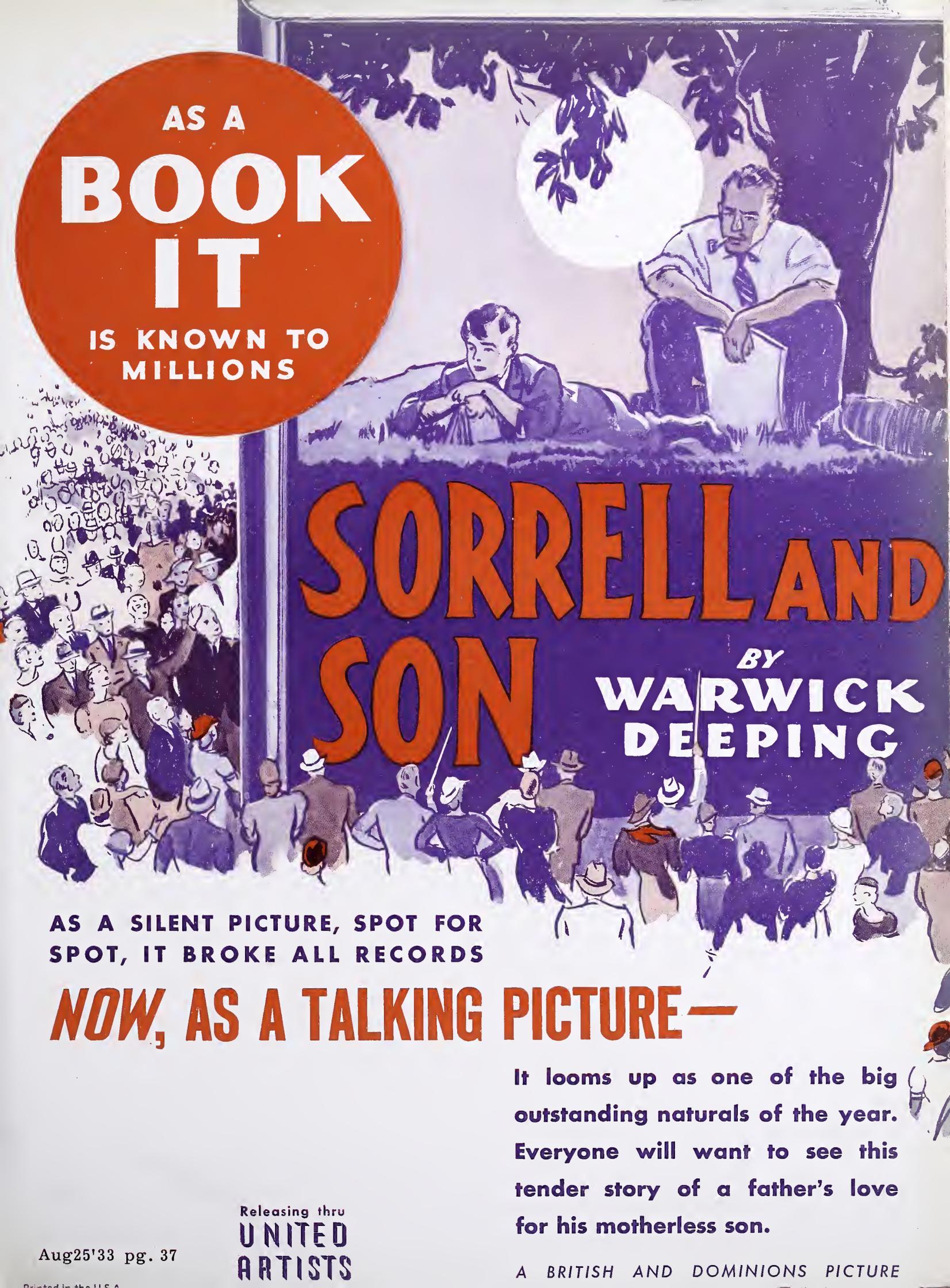
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**LAUGHTON**  
*in*  
**HENRY VIII**

Stout fellow, was Henry, who never raised his hand to women. He chopped off their heads. And such nice heads, too! Anne Boleyn, Catherine of Aragon, and so on and so on and so on, they primp and powder only to get the axe. A thrilling character actor in the lusty beef-eating role of England's amorous king in the glamorous days of the Tudors. Remember him as Nero in "The Sign of The Cross"? Roll up your sleeves for *this* one! *This is a role!*

AS A  
**BOOK**  
**IT**

IS KNOWN TO  
MILLIONS



**SORRELL AND  
SON**

BY  
**WARWICK  
DEEPING**

AS A SILENT PICTURE, SPOT FOR  
SPOT, IT BROKE ALL RECORDS

**NOW, AS A TALKING PICTURE—**

It looms up as one of the big  
outstanding naturals of the year.  
Everyone will want to see this  
tender story of a father's love  
for his motherless son.

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SIGN  
SIGN  
UP!

ST-S-T-R-A-D-E-T-I-N-G

Aug 25 '33 pg. 38



INDUSTRY'S 5 GREATEST DIRECTORS  
OFFER THEIR 6 FINEST ACHIEVEMENTS

# FIRST *and* EXCLUSIV

WITH COLUMBIA PICTURES 1933-1934



## 2 *from* FRANK CAPRA

Who has just completed the sensation of the industry "LADY FOR A DAY" with WARREN WILLIAM, May Robson, Guy Kibbee, Glenda Farrell, Ned Sparks. Awarded 4 STARS ★★ ★★ by LIBERTY Magazine. His second production holds all the promise of the first with ROBERT MONTGOMERY heading a brilliant cast.



## 2 *from* FRANK BORZAGE

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## 2 *from* LEWIS MILESTONE

Winner of the Photoplay Medal for 1930 and two Academy awards will direct two great productions for Columbia. You can be assured that they will be two of the finest pictures on your 1933-34 program.

Aug25'33 pg. 39

COLUMBIA OFFERS THE GREATEST  
SHOWMANSHIP LINE UP IN THE INDUSTRY

# The New York State EXHIBITOR

Issued on the Tenth and Twenty-fifth by

**Jay Emanuel Publications, Inc.**

219 North Broad Street, Philadelphia, Pa.

1600 Broadway, New York City

Washington, D. C.

JAY EMANUEL

Publisher

PAUL GREENHALGH  
Advertising Manager

HERBERT M. MILLER  
Managing Editor

Circulating in New York State and Northern New Jersey.  
Subscription: \$2.00 for one year; \$3.00 for two years.

Publishers also of THE EXHIBITOR, of Philadelphia, and THE NATIONAL EXHIBITOR.

Official organ of the Motion Picture Theatre Owners of Buffalo Zone.

All editorial and business communications should be addressed to the Philadelphia office.

Vol. 5, No. 24

August 25, 1933

## No. 1 Man

SOL A. ROSENBLATT was introduced to the motion picture industry as a deputy NRA administrator. If this business lets Rosenblatt get away from it without offering him a post as spokesman, it will be doing itself a grave injustice.

Rosenblatt, in his first industry appearance before the combined leaders of the trade at the New York preliminary code hearing, scored so mightily with all factions combined that if a vote for an industry czar were taken at that time his selection would have been unanimous.

Aside from the fact that he had the weight of the government in back of him, Rosenblatt came through on his own. He impressed exhibitors present with his fairness; he indicated that frankness, which seems to have vanished from this business, is a virtue when used properly, and he proved that there is nothing like a straight-from-the-shoulder, honest talk to get results.

It was more than a co-incidence that Rosenblatt appeared on the scene when the industry, aside from code difficulties, was approaching a crisis. Film rentals threaten to go sky high, distributors are a year ahead of the exhibitor as far as the return of prosperity is concerned, a stormy and financially turbulent sea faces theatremen even with an improvement in product. What this business needs is a leader, someone to co-ordinate all factions and keep them happy on a fair level. The industry has proved that it has no one man within its ranks big enough to satisfy all factions.

Sol A. Rosenblatt is No. 1 man as far as this department is concerned. The industry needs him. It ought to draft him at any price. And what a man as head of the exhibitors' organizations. Theatre properties with him as their head would stabilize themselves and increase millions in value to exhibitors.

## One Body

THE nature of the code to be adopted by this industry will have an immediate and permanent effect on the makeup of the two exhibitor units of this business—the M. P. T. O. A. and Allied.

It is quite certain that both are reaching points where a permanent decision must be reached. If industry problems are cleared up in the code, and, at this

writing, there is reason to believe that they will, there will be no need for two national organizations.

Either the independent theatre group, the Allied, will survive, or the M. P. T. O. A. must remove its producer-affiliated shackles and strike out for itself as an individual body.

There is no denying the fact that the M. P. T. O. A. has never removed itself from that place in the sun where it can be accused of being too near the Hays organization. In such a light, it cannot further command respect either of its own members or of the trade.

Sol Rosenblatt, in his New York address, intimated that there were too many organizations working on codes and industry matters. He also inferred that one super-organization could take care of all of the problems of the exhibitor. It's an idea well worthy of serious consideration, with all politics definitely omitted.

What Rosenblatt implied is what the Allied and M. P. T. O. A. both know. There is no room for both. It is to be hoped that after the code matter is settled, one national group will be formed, a body that will pay allegiance to no one but the independent exhibitor.

## Scale Boosts Due

A GREAT majority of the theatres in this country who have enrolled under NRA provisions have added to themselves a burden which will be difficult for them to carry. Like other industries they are gambling with the government, hoping that out of this patriotic drive will come a firm, steady advance that must help all lines.

Once again the little fellow, who carried this business through days of financial panic and depression, is standing shoulder to shoulder with his big brother, adding to his losses, with one purpose in mind, that this NRA campaign shall be successful, since time is the essence of the whole campaign.

There is only one way in which the little fellow can try to help himself. Where he has cut admissions he has a right, under NRA, to bring back his scale of admissions, if his patrons will stand it. NRA does not intend to penalize any business; it seeks to have a fair balance between salaries and living costs. When a theatre adds to its burden by participation in NRA, then certainly it is entitled to consideration as far as increased admissions are concerned.

No theatre should boost scale if it has not cut. But where they have been slashed, an uplift is due.

## Buying

FROM reports reaching this department, it is apparent that the selling season has been delayed a bit by the code conferences. Apparently, exhibitors are waiting to see what provisions are made for their welfare in the industry code before signing up for new product.

It is expected, however, that with the code definitely adopted in a few weeks, selling will proceed with an unprecedented haste. It all leads to the conclusion that the fall is the logical time for the annual tussle between exhibitor and exchange anyway.



# Administration Likely to Write Most of Code as Groups Disagree

## Continuing Committee

A continuing committee to handle the language of the code included Charles O'Reilly, Abram Myers, Ed Kuykendahl, A. H. Schwartz, Harold Franklin.

## Heard In

**CROSSTOWN**  
Plenty of Changes  
in Town

THE OLD ROXY is set with Fox and Universal both having made deals for product. . . . B. J. Hynes is out of RKO. . . . Suit of American Tri-Ergon against Paramount was dismissed locally. . . . Arden Theatre, 103rd and Columbus avenue, opens in October. . . . Wilkast Theatres Corporation operates. . . . RKO has one of those Greater Show Season Drives. . . . It opens August 26. . . . District heads and men met in a conference here recently to lay plans.

LOUIS NIZER, the Film Board secretary and local counsel, is now on vacation. . . . He is also on a sustaining radio hook-up of late. . . . Miss Beatrice Freedman, Film Board, has been on vacation. . . . Crystal, Brooklyn, closed for alterations. . . . M. Block had it. . . . The Banner, Hempstead, which opened as a movie-beer parlor, closed after two weeks. . . . Won't be reopened by former owners. . . . M. G. L. Amusement Corporation has been operating the Lincoln, Brooklyn. . . . Carl Ginsberg, Al Weinstein among those interested. . . . Leonia Playhouse, Inc., has taken the Leonia, Leonia, N. J., from Louis Stahl. . . . Al Gross, Benat Wilson and Florence Wilson interested. . . . House seats 900. . . . Adolph Nusbaum has the National, Newark. . . . Moe Rosenthal, Libern Corporation, has taken the Kameo, Brooklyn.

PALACE becomes a second run motion picture theatre. . . . Sydney Sohen takes the house. . . . He is associated with the Fox, Brooklyn and other local houses. . . . House is on a straight rental with RKO in on percentage. . . . Martin Beck is landlord.

IT RAINED APLENTY the day the I. T. O. A. was supposed to have its boat-ride up the Hudson. . . . To add to the general troubles of exhibitors. . . . Warners are to stage musicals at the Hollywood. . . . An addition to the stage will be built in the rear. . . . Ralph Kohn is now operating the Publix houses. . . . Herschel Stuart assists.

SHAREFKIN Amusement Corporation has taken the New Universal, 93 Bowery. . . . Jo Sharefkin is president, Rose Sharefkin vice-president and treasurer. . . . Ina Theatre Enterprises, Inc., has taken the Liberty, Sufferin. . . . Harry Friedman interested. . . . City, Union City, has been taken by the J. and B. Corporation. . . . Will J. Basil, James Basil among those interested. . . . A. Nicoletti had it.

CONSOLIDATED has taken the Jerome. . . . Nelson and Renner have the Normandy, Brooklyn, now closed for alterations. . . . R. T. Amusement Corporation has taken the

## Twelve Days' Argument Results in No Permanent Settlement—Washington Sets Hearing September 12—Indes Hopeful Relief Is Near

Most of the code for the motion picture industry will be written by the administration at Washington.

## Local 306 Interested In 20 Court Actions

### Peace with Empire Comes as NRA Result

Local 306 is interested in at least 20 court actions, a survey reveals.

An order calling upon the law firm of Rubien & Bregoff, to show cause why it should not be eliminated from the position of counsel to Local 306, Moving Picture Machine Operators' Union, was signed recently by Supreme Court Justice Alfred Frankenthaler.

Harry Sherman, president, disclosed in his moving affidavit that the law firm had notified him it would no longer represent the local after August 3 unless fees due it were paid. Rubien & Bregoff claimed, said Sherman, that a "studied effort" was being made by members of the union to get rid of the firm as counsel.

Sherman's affidavit asserted that 306 has every intention of paying Rubien & Bregoff, but that the local ought to be permitted to choose new lawyers.

Sherman wanted to have the firm of Birnbaum & Mintz, 521 Fifth avenue, substituted for the present lawyers.

NRA brought together MPMO Local 306 and Empire State MPO union after a feud which sprang up over a year ago, when Empire was formed from insurgent operators and organized to fight for control of the local territory. Decision followed a plea from Edward F. Grady, NRA, to combine in a united front when labor meets to discuss the film code. Empire brought over 300 members to Local 306 and the local also submitted 600 "permit men" into complete membership.

A committee representing the local composed of Messrs. Sherman, Mackler, Daisie and Hyde appeared before the general executive board of the I. A. T. S. E. seeking financial consideration, following a thorough discussion of which the general executive board was unanimous in its decision in denying the appeal.

Rex, East 67th street. . . . David Harris is president. . . . Charles Kricer is secretary. . . . Consolidated is now booking and buying for the Lee Ochs local string of 10 houses. . . . Rialto, Whitestone, run by Liman and Drogin, closed July 15.

THE SAM DEMBOW-PUBLIX DEAL for New York State houses is off. . . . George Walsh will continue to supervise. . . . Al Sherman wants his name in. . . . Metro had a grand opening for "Dinner at Eight." . . . The shore also gets the two-a-day policy.

That much was certain when after twelve days' argument committees of producers, distributors and exhibitors failed to get together on any sort of agreement. With the code as drafted went a list of exceptions and a memorandum which revealed that on few important points had the code group gotten together.

Sol A. Rosenblatt received the code this week, with a date for a hearing set for September 12. At this hearing, minority groups as well as all factions will get a chance to talk, and then the government is expected to set in and do its stuff.

The double feature question was one of the major topics of discussion, with prohibition of that policy due in any territory where 60 percent of exhibitors vote against it. Independents, distributors, exhibitors and producers, are fighting this, saying it is unfair to dictate to a theatre what policy it should play.

The troublesome questions were also disclosed to include open market buying, pulling of pictures already sold and reselling them, designation of play dates, score charges, block booking and cancellation clauses.

The committees worked hard and long but couldn't get together in the most important phases. Rosenblatt promised that if there couldn't be an agreement, the government would step in, and that is what everyone expects. The indes think that perhaps this will give them a break. Time will show.

The Federation of the Motion Picture Industry met this week to lay plans for the Washington hearing.

Labor troubles, too, had to be ironed out before Washington was to receive the code.

Points on which there was little argument included arbitration and protection, really local issues.

Charlie O'Reilly was given a vote of thanks by the exhibitor committee in the form of a resolution for his good work.

Hearing on the laboratory code was set for August 31 in the Chamber of Commerce Building, before Sol A. Rosenblatt.

Premium men avowed their intention of fighting any restrictions on their business with theatres, the Associated Theatre Premium Dealers having organized for that purpose.

A last-minute hitch occurred when the distributor committee brought in some so-called last-minute proposals, catching the exhibitor group unawares. This was responsible for more delay. On top of that there was a rumor that labor conditions and salaries would be heard first, with fair trade practices later.

## Jersey Allied Set

Jersey Allied is all set for its convention at the shore Sept. 27-28-29. It will take place at the St. Charles Hotel. At the same time, Allied chieftains will meet in confab.

## Heard In

**44TH STREET**First Division  
Shorts Score

By Daniel R. Klein

SUMMER is fast drawing to a close, and vacations are almost at an end as far as film people are concerned. . . . Last Foxite is now on his vacation. . . . That would be Joseph Schwartz, assistant booker, and, judging from the weather the past week, he probably has spent most of his time swimming. . . . H. L. Ripps, booker for Metro, and president of the exchange's club, is also away. . . . All vacations are over at the Capital exchange. . . . Ben Levine and Herb Richek, bookers for United Artists, have rented a houseboat at City Island which they use every week-end. . . . Ben says that everyone is invited to drop in, that it's open houseboat all the time. . . . Incidentally, Ben reports an unprecedented amount of repeat bookings on Walt Disney's Silly Symphony, "Three Little Pigs."

FOX has taken on five additions. . . . Buddy Dow is a new addition to the accessory department, assisting Irving Dreeben. . . . Douglas Bell has entered the book-keeping department, and Geraldine Tracy is now a part of the contract department. . . . And the exchange has also added two extra porters to its staff. . . . Capital, also, is certainly not lax in helping throw old man depression into a back alley. . . . Two additions to the force have been made there in the persons of Miss Selma Klein and Miss Teddy Pekelner. . . . Jack Bellman seems to be doing his share to keep Walter Reade's Mayfair Theatre supplied with product. . . . Now "Police Call" is the attraction. . . . Jerry Herzog, formerly with Columbia's New York exchange, is now doing very well out at the company's Milwaukee branch, whither he was transferred. . . . He writes in to be remembered to all his friends in the east. . . . Tickets have gone on sale for the New Year's Eve ball to be held by the Motion Picture Salesmen, Inc., at the Hotel Plaza. . . . Those boys certainly work fast. . . . The tickets are priced at ten dollars per head. . . . Joe Weinberg, New Era, is president of the organization, and Saul Trauner, Columbia, is treasurer.

EMMA B. TRYWUSCH, United Artists, is now Mrs. Abe Doniger. . . . They were married recently. . . . He is not connected with the film business. . . . Randforce Circuit opening of the Claridge, Brooklyn, September 1, promises to be one of those gala premieres. . . . Springer-Cocalis are also having an opening of their own. . . . This one is the Lane Theatre, Washington Heights, Manhattan,

some time in October. . . . A theatre which has been dark for some time reopens the 26th, with Majestic's "Sing, Sinner, Sing." . . . Erlanger's Majestic, in Brooklyn, is the house. . . . Moe Fraun, Columbia, started off the new season for his company with a bang. . . . He got a flock of new contracts in New Jersey. . . . Capital has a new display up in their office that really is worth running up to look at. . . . Emil Rosenbaum announces that New Era is ready to release twelve Stan Laurel comedies produced by Joe Rock. . . . Another series ready for distribution on New Era's ever active schedule is "Skylarks." . . . Number one of this group is known as "The Sport of Flying." . . . Charles Penser reports excellent business at the Globe Theatre, where Columbia's "The Criminal Code" is being revived.

HENRY UNGER, Skouras Jersey booker, is at a health farm. . . . Run down from overwork. . . . Pete Lewis is still available if somebody wants a good man. . . . First Division is distributing "My Side of the Story," which is a short devoted to David L. Hutton, husband of Aimee McPherson. . . . He sings, tells about his wedded life and provides entertainment in general. . . . It is a real box office attraction for showmen. . . . Meanwhile, the Tom Mooney short, "The Strange Case of Tom Mooney," continues to attract a lot of attention. . . . A press book that has a lot of punch is also available at the First Division exchange. . . . With good scene cuts and mats. . . . Not often that a two-reeler gets such a good sendoff. . . . Local critics gave it a good hand. . . . And RKO a lot of time.

MISS KLINE, formerly with Arthur Greenblatt, is with Capital. . . . Sam Lefkowitz has a new secretary at Warners. . . . Miss Scull is her name and she used to be with Arthur Greenblatt. . . . Her predecessor is now secretary to district chief Haines.

A. H. SCHWARTZ expands. . . . Taking the Franklin, Franklin Square. . . . And building a new house in Riverhead, L. I.

**"Tarzan" Scores**

That exhibitors are alive to the unusual showmanship possibilities afforded by the new and revolutionary plan put into effect by Sol Lesser in the booking of "Tarzan the Fearless," is reflected in the immediate response of major circuits throughout the country following the phenomenal record of the showing of "Tarzan" at the New York Roxy Theatre the first week of its premiere.

**BULLETIN**

The code of fair competition for the motion picture industry was filed with the NRA August 23, and a date for hearing was set for September 12.

The hearing will be open and all parties interested are expected to attend.

**Audio Formed**

Formation of Audio Productions, Inc., with offices at 250 West 57th Street, has been announced.

According to W. A. Bach, president, the company is a Western Electric licensee and will specialize in the production and distribution of unusual talking pictures. Films of educational and scientific interest that have demonstrated a definite entertainment value will be handled for theatrical distribution, in addition to which the company may produce and distribute a number of unusual subjects on its own account.

**RCA in Sing Sing**

Warden E. Lawes, as trustee of Sing Sing's Mutual Welfare League, has arranged with the RCA-Victor Company for the installation of a Photophone High Fidelity sound motion picture reproducing system in the State prison.

The new sound apparatus, which replaces an old type of equipment installed in the early days of sound movies, was purchased with funds raised from the proceeds of baseball and other prison athletic activities of the inmates at which admissions are charged.

**Shore Damage**

When the Northeaster left the shore resorts, it left a trail of damage in its path.

North Jersey resorts were especially hard hit, with all spots fronting on the ocean taking it on the chin from old man Neptune.

**Union Trouble Looms**

Local exhibitors are beginning to squawk over terms Local 306 is expected to ask for boothmen during the new season.

Said to top everything yet.

**Emo in Buffalo**

Station WKBW, Buffalo, inaugurated "Emo's Movie Broadcast," August 21. This will be a regular weekly Monday night feature. "Emo's Movie Broadcast" is dedicated to the purpose of recreating the interest in movies which existed prior to the advent of radio and other elements. It is personally prepared by E. M. (EMO) Orowitz, associate editor, "The New York State Exhibitor," and other Jay Emanuel publications.

"Emo's Movie Broadcast" in localized form is also a weekly feature on WIP, Philadelphia; WGAR, Cleveland; KQV, Pittsburgh; KLZ, Denver; WFBM, Indianapolis; KSO, Des Moines; WJJD, Chicago, and begins September 15, on WPG, Atlantic City, and ten other exchange city key-point broadcasting outlets.

**"Captured" Is a Warner Special**

Leslie Howard, Doug Fairbanks, Jr., Paul Lukas and Margaret Lindsay are seen in the Warner show.



*I*t is the privilege of RKO-RADIO to present as the first attraction of the new season a production of such superlative merit that it feels impelled to express in print a tribute to all who have contributed toward its greatness . . . its stars, its cast, its director, its producer, Mr. Merian C. Cooper. Never before has a picture swept to such emotional heights . . . vaulted on wings of the transcendent art of Katharine Hepburn.

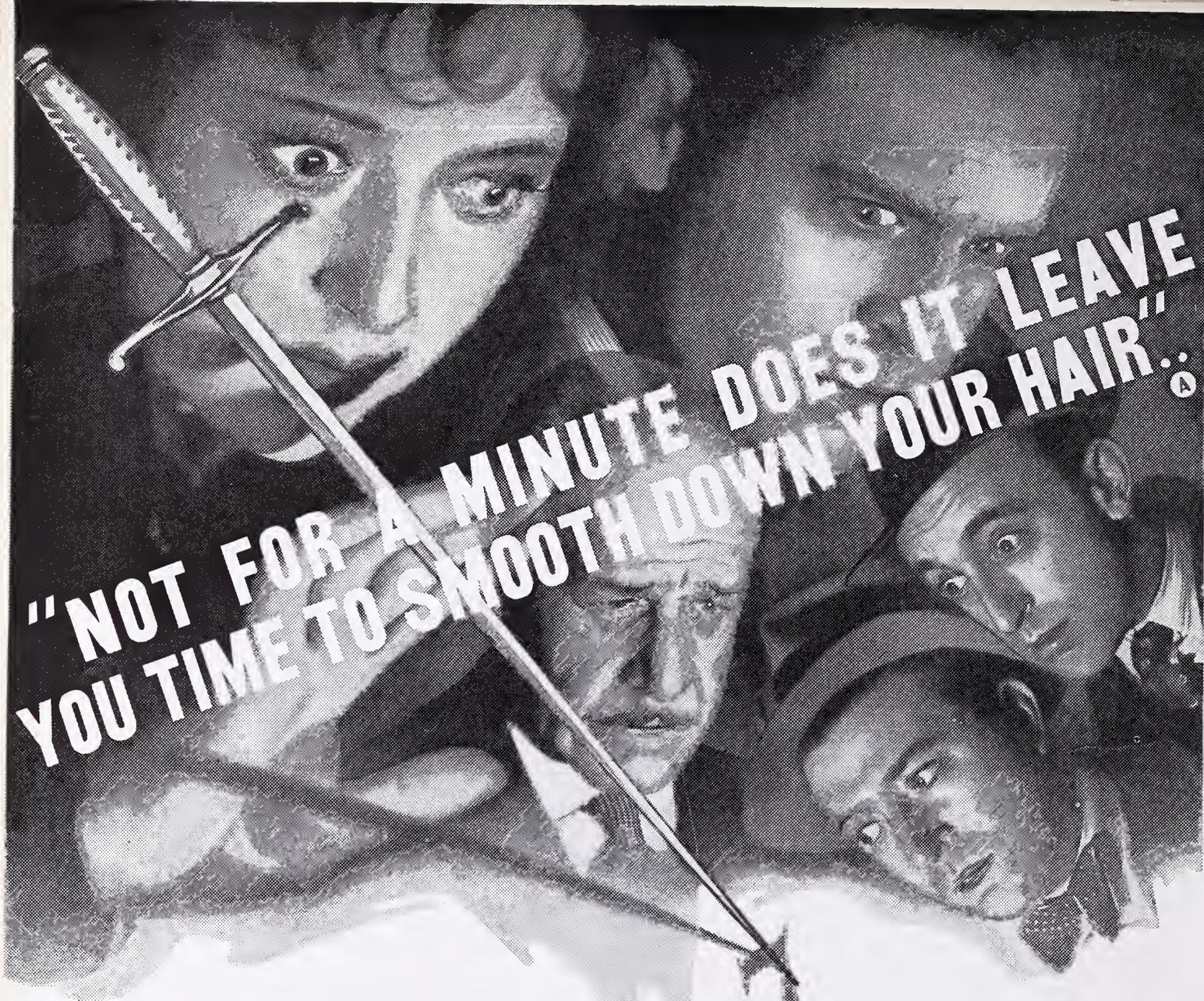


KATHARINE HEPBURN  
DOUGLAS FAIRBANKS, Jr.  
"MORNING GLORY"

*with*  
ADOLPHE MENJOU  
Mary Duncan C. Aubrey Smith

From the play by Zoe Akins . . . Directed by Lowell Sherman . . . A  
Pandros.BermanProduction.MERIANC.COOPER,ExecutiveProducer

RKO RADIO PICTURE



**"NOT FOR A MINUTE DOES IT LEAVE YOU TIME TO SMOOTH DOWN YOUR HAIR."**

"Unusually fine piece of baffler entertainment . . . **B** . . . told with more skill than usual . . . **C** . . . expertly and excitedly presented . . . **A** . . . don't miss Allen Jenkins and Frank McHugh as the dumb detectives they are great . . . **D** . . . Chester Morris wears his part like a kid glove . . . **A** . . . looks to have all the elements that make for unusual audience entertainment . . . **E** . . . mystery and fun in Tomorrow At Seven . . . **F** . . . has all the earmarks of a pack-'em-in-feature . . . **A**"

- A** Hollywood Reporter
- B** N.Y. World-Telegram
- C** N.Y. Herald Tribune
- D** N.Y. Daily News
- E** Motion Picture Herald
- F** N. Y. American

**PRESS REPORTS . . . NOT ADVERTISING COPY ABOUT**

# TOMORROW at SEVEN

with **CHESTER MORRIS, Vivienne Osborne**

FRANK McHUGH • ALLEN JENKINS • HENRY STEPHENSON • GRANT MITCHELL

Directed by Ray Enright. Produced by Jefferson Pictures Corporation



**Heard In**

**B U F F A L O**

New Season  
Starts with Bang

By Mary Ann

BRADY AND LYONS, Buffalo Film, announce six attractions, comprising the football series featuring famous football coaches. . . . Howard Jones, Dick Hanley, T. A. D. Jones, Alonzo Stagg, Jock Sutherland, Chic Mehan, Bill Ingram, Lou Little, Harry Kipke, Gus Dorais, Mal Stevens, Al Wittmer, Harvey Harmon and others are included. . . . Wedge plays, Spring training, Kicking Games, Forward Pass, Deception, Penalties are the titles.

I. NATHAN, Universal exploitation department, was in town, on "Moonlight and Pretzels." . . . Many thousand pretzels were distributed at the Hip in a tie-up with the local Johns' Pretzel Bakery. . . . Another bakery made up "the largest pretzel in the world," which was used for publicity purposes. . . . Buffalo has tied up with the "Evening News" in putting over the "Know Your Stars' Voices" contest, sponsored by Paramount. . . . Musical presentations at the Buffalo are being most favorably received by patrons and critics alike. . . . Jack Berkowitz, manager, Standard, has just returned from a session with the distribution code committee by special permission. . . . Jay Bee says "Tarzan the Fearless" has all the earmarks of one of the outstanding successes of the year.

RKO has consummated a national deal on "Tarzan," which includes all of upper New York State. . . . Shea theatres bought the Mascot Serials for their entire circuits, Buffalo, Tonawanda, and Niagara Falls from Standard. . . . George Moesher has been added to the sales force of Standard, which now include H. L. Berkson, Nate Sodikman, G. Mocsher, and is supervised by J. B. Berkowitz. . . . Shea theatres are staging a greater show season. . . . Vincent R. McFaul has lined up an exceptionally strong list of attractions for the occasion. . . . Marian Walsh is the attractive new secretary to Charlie Hayman, president, and George MacKenna, manager, Lafayette. . . . Marian was formerly with United Artists. . . . Dick Walsh, director of publicity, Lafayette, just returned from his vacation spent at Crystal Beach. . . . Jimmie Niederpreum, assistant manager, Lafayette, just returned from Atlantic City where he spent his vacation.

BOB JACKSON, manager, Strand Theatre, Niagara Falls, left for Chicago, where he will spend his vacation. . . . Dan Savage, Jr., formerly with Educational, has opened a "Beer Garden" in the old Cameo Theatre, which has been dark for some time, and which is located in the South Park section. . . . Joe Miller, Columbia local manager, issued invitations to about 200 exhibitors in the Buffalo zone, to attend a luncheon and preview of "Lady for a Day" at the Statler Hotel, August 22. . . . Alvina Johns, United Artist film inspector, is celebrating her 7th year with United Artists. . . . Ruth Scott, formerly with RKO, is now new biller at Fox, succeeding Louise Aldrich Meier. . . . Jack Bullwinkle, salesman for Columbia, Buffalo, has been transferred to Columbia office, Albany, where he will be associated with Charlie Johnson, now Albany manager.

STAR THEATRE, Williamson, has been taken over by C. M. DeZutter. . . . C. V. Martina has reopened the Rialto Theatre, Albion, formerly operated by W. H. Robson. . . . P. Bifarella is the new owner, Family Theatre, Attica. . . . George Williams will manage. . . . Harold Raives has taken over

the Rialto and Temple Theatre, East Rochester and Fairport respectively. . . . Randolph is dismantled. . . . William Kondrat, 17-year-old New Jersey boy, who was the first person to swim the Niagara Rapids and Whirlpool, and who made his initial appearance at the Lafayette, Buffalo, and the Strand, Niagara Falls, has been signed by Loew's circuit. . . . Film Row extends deepest sympathy to Mrs. John A. Pford, on the passing of her husband, who operated the Pastime, Buffalo, for many years. . . . Pete Dana, formerly with Warner Brothers theatres, Olean, is now with Universal as salesman. . . . Harry Yette, manager, Riverside, Buffalo, put on a Bathing Beauty Contest. . . . All single girls, 16 years or over, were eligible.

GREAT LAKES THEATRE opened with its new policy of eight vaudeville acts and first-

run feature pictures. . . . Robert T. Murphy, who has been managing the Bellevue, Niagara Falls, is the new manager. . . . Harrus Lumber, for many years manager, Old Lumber, Niagara Falls, is the new manager, Bellevue Theatre, Niagara Falls. . . . An exceptionally big campaign was put on for Marie Dressler and Wallace Beery in "Tugboat Annie," at the Hippodrome. . . . City and surrounding town was covered with 24-sheets. . . . There were tie-ups galore with merchants. . . . Dave Bisgier, Shea Art Shop, is back on the job, following an operation. . . . Dave looks 20 years younger.

**"Sinner" Clicks**

Majestic's "Sing, Sinner, Sing" pleased the patrons of the Rialto Theatre so well, that the new film held over for a second week.



## ROSE PELSWICK CHEERS

### May Robson, Aged Actress, Steals Show in Great Film And Soars to Stardom

By ROSE PELSWICK.



Rose Pelswick.

Disguised as a round-the-world flier arriving with a message for Damon Runyon, this column slipped past an assortment of guards, sentinels and watchdogs yesterday afternoon and got itself an advance look at "Lady for a Day," Columbia Pictures' filmization of the famous Runyon's equally famous Cosmopolitan Magazine story, "Madame La Gimp."

And what a picture this one turned out to be! Make a note of the title and when "Lady for a Day" opens (sometime in the next month or so) at your favorite theatre, drop whatever you're doing and rush over to see it. For here's a piece of entertainment that packs every kind of a movie punch there is. You'll laugh and you'll cry. You'll sit in the audience with your eyes glued to the screen and beg for more. You'll enjoy yourself so thoroughly that you'll want to dash out and tell everybody else in the block not to miss it. If I've made myself clear the picture is simply swell.

Runyon, who needs no introduction, rates raves for thinking up one of the most appealing story ideas of this or any other season. His yarn about a sodden old apple woman who has to impersonate a grande dame is, rich in human interest, heart-warming in its sentiment and hilariously vivid and flavorful in its fast-moving comedy. To Director Frank Capra and Scenarist, Bob Riskin go laurels for turning the brilliant yarn into a brilliant picture, and Columbia, who filmed it, is assured of one of the year's smash hits.

#### She Steals Show

What's more, "Lady For a Day" introduces a new screen star—May Robson. Hollywood, always crying for youth, has learned that dimples and long eyelashes aren't everything. Box-office records of pictures starring Marie Dressler, George Arliss, Wallace Beery, Lionel Barrymore, Alison Skipworth and other veterans, have proved that. And now add to that

distinguished list May Robson, a Broadway stage luminary for decades when the Frohmans dominated the theatre world. Miss Robson recently celebrated her fiftieth anniversary in the theatre—and after the heart-tugging performance she gives in this production, is set for a long and successful career on the screen.

So now Miss Robson is the star. And her supporting cast is something to cable about, too. There's Warren William, as a big-time Broadway gambler, Glenda Farrell, as Missouri Martin, a dizzy night club hostess. Guy Kibbee, as a pompous penny-ante plunger. Also Ned Sparks, of the dry voice and the quizzical eyebrows; that superb actor, Walter Connolly; Jean Parker, the 17-year-old film "find," and a number of others—all written with the colorful and tangy understanding that is Runyon's. You have a treat in store for you.

## Heard In

## ALBANY

Vacations for  
the Exhibitors

By Bill

EXHIBITORS of the Albany district have been taking vacations. . . . Harry Edick, West Winfield and Cherry Valley exhibitor, and Mrs. Edick have just returned from a trip to Canada. . . . Woolsey Ackerman, New Berlin exhibitor, has been in Boston. . . . Errol Miller, Auditorium, Clarksville, is back on the job after two months in Europe, and "Chicki" ("Count") Nlmarak, shipper, Albany Columbia exchange, spent his vacation at the World's Fair. . . . Georgette Bingham, stenographer and secretary to Manager Charlie Johnson, of Columbia, suffered a broken leg recently when she fell from a bicycle.

"WILD BILL" DONOVAN, Tupper Lake exhibitor, whose triumphs at golf are many, has been chosen greens commissioner of the new golf club recently opened at Tupper Lake. . . . It is not generally known that "Wild Bill" has a partner in his movie enterprises. . . . He is Paul Presspare and he has just opened a hotel and restaurant at Tupper Lake, of which the film salesmen speak highly. . . . Burt Riddell, Burt's Theatre, Luzerne, has a trotting horse that makes records and Burt is planning to enter the horse in the races at the coming county fair. . . . RKO Palace Theatre will observe the "Greater Show" season August 26, with the booking of "Morning Glory," cancelling the previous booking of Billy Rose's "Crazy Quilt." . . . State Theatre, Albany, under the management of Frank Cappa, Regent Theatre, and Fred Hannay, former manager, Colonial Theatre, Albany, will open September 1, with pictures and vaudeville.

JIM DERMODY who left management, Albany Fox exchange three years ago, has gone along with his old boss, Jimmy Grainger, from the Fox fold and is now Universal's special representative in Boston, New Haven and Albany. . . . First Annual Motion Picture Distributors and Exhibitors Golf tournament in the Albany district is scheduled for the Shaker Ridge Country Club course, August 25. . . . Handicap affair with prizes. . . . Entrance fee of \$1.50. . . . Ted Prober, Warner salesman, is taking checks. . . . Committee in charge comprises Sidney Dwore, Schenectady exhibitor; Ted Prober, Warners; Berry Dare, Fox; Sam Lilberg, Standard, and Cerf Levy, Fox.

THE MILK STRIKE injured business in the Albany district. . . . Fred Duffy, Universal salesman, was compelled to halt his car by strikers, while they shot up two milk tanks near a town where Fred was going to sell pictures. . . . New Theatre, Hoosick Falls, and Cambridge Theatre, Cambridge, are no longer part of the Freeder and Grossman circuit. . . . Miss Sarah Graham, Troy newspaper woman, will operate them with H. C. Barker, Watervliet, as manager of the Hoosick Falls house. . . . Bill Smalley has added the Sharon Theatre, Sharon Springs, to his circuit and has changed the name to the Smalley. . . . Small town in the Albany district recently gave away an automobile as an attendance prize and, on the night of the drawing, it topped any week's business in months. . . . Alex Sayles, general manager, Chris Buckley's Albany theatres, has been on vacation. . . . Lou Golding, manager, RKO Palace, Albany, didn't interrupt his straight film policy for four days from August 25 to play Billy Rose's "Crazy Quilt" revue, but almost did.

## A Hearing for the Indies

Independent exhibitors, asking for a hearing in "New York State Exhibitor," feel that the cards are being stacked against them. They say the general tendency in circles higher up is to put independents at a disadvantage.

The difficulty of getting suitable attractions has long been a cause of complaint, as have been rules restricting dates and requiring the playing of pictures which it is known will fall flat.

But the trouble is said to go beyond this. Summed up, it amounts to a policy on the part of big producers and distributors, it is declared, to play up key houses and leave the independents to get along as best they can.

The fundamental mistake of the "big fellows," as independents see it, is their apparent failure to realize that there is potential patronage for pictures running up to 75 millions of people. There are three distinct classes of movie-goers—the first run audiences, the second run, and the third run. These represent persons of varying financial circumstances.

It is claimed that under a proper adjustment of the industry, in which independents would be given some encouragement instead of continual discouragement, all three classes of movie-goers would respond, not with injury to any one class of house but with advantage to all three classes of houses.

Managers of second and third run houses feel that they are performing a public service in exhibiting pictures at prices which even poor persons can pay. They say that the poor family of today, entertained and inspired by what it sees in a third or second run house, becomes a devotee of the pictures and when its circumstances improve, as it may at any time, it becomes a potential patron of the first run house.

It is realized that those high in the industry have a perfect right to provide protection in connection with first runs. There is no objection to reasonable regulations. But there is decided objection to arbitrary practices which it is alleged strike vitally at the interests of the lesser run houses, make the continuance of business problematical, and operate against the opening of additional houses.

Many an instance has been cited of managers negotiating for the lease of closed theatres and being prepared to spend thousands of dollars for improvements and equipment, aiding substantially in the employment situation, only to find, on getting into touch with exchanges, that they could not hope to get sufficient good pictures to keep going.

In these instances, it is emphasized by managers, the object has not been to compete to any extent with operating houses, but to develop a new clientele of movie-goers—to attract persons who cannot afford to attend, and do not attend, high priced first run houses.

It is held that the movie industry cannot hope to reap its full share of the benefits from business recovery unless it broadens its viewpoint and takes into consideration the many millions of people to whom the price of admission must be modest if they are to attend.

This fact is cited to show how the policy being worked against independents is operating to prevent the opening of theatres, with all this implies in the purchase of new equipment and the employment of more labor, in conformity with the national recovery movement.

Independents ask for a policy of "Live and let live." They feel that the conditions of which they complain can be summed up in one sentence, "Restraint of trade," which they contend is at variance with American principles.

## Columbia is Host at Buffalo



Joe Miller, manager of Columbia, was host to one of the greatest turnouts that has ever attended a preview in Buffalo, at the Statler, August 22, when "Lady for a Day" was screened. The picture was applauded at the finish for several minutes. Several large circuit buyers, and independent theatre owners, attended from Buffalo, Rochester, Syracuse, Binghamton, Elmira, and other sections of New York State. Usual cigars and cigarettes were passed around after a very fine meal.

**Fifteen Years Ago**

**FIFTEEN YEARS AGO:** . . . New wage scale of projectionists, Local 306 covering New York City, was announced, becoming effective on and after September 24. Houses less than 1,000 seats, charging 5 to 10 cents admission; 7 hours a day per man, not less than \$29.40; 6½ hours per day per man not less than \$26.30; 6 hours a day per man not less than \$25.20. Various rates for other times. All houses of 1,000 or over, charging 5 to 10 cents, time based on 65 cents per hour flat, charged as per Class 1, with reference to working hours. Any house charging not more than 50 cents admission: From 9 A. M. or later to 11 P. M. daily, two shifts, each shift not to exceed 7 hours per day per man, each man to receive not less than \$33.60; from 11 A. M. to 11 P. M. daily, two shifts, each shift not to exceed 6 hours per day per man, each man to receive not less than \$29.40; from 2 P. M. or later to 11 P. M. daily, with one hour for supper, not less than \$39.20. Vaudeville and burlesque houses, not to exceed 8 hours per day, with one hour for supper, not less than \$39.20; two shows, \$35.00. All houses and hours not specified in Class 2a, shall be rated at 70 cents per hour.

**Heard In**

**NEWBURGH**  
Kingston Situation Tough, Indeed

**SITUATION** in Kingston is reported unusual in that, with 27,000 inhabitants and a considerable non-competitive territory nearby, only three houses are operating. . . . Trouble appears to be of long standing, with the Walter Reade houses, the Broadway and Kingston, dominating the situation. . . . Entering the picture is the Orpheum, independent second run, at 25-15 cents top. . . . It is said that the Broadway, first run, 40 cents top, has been distributing what are termed managerial courtesy passes, which admit adults on Sundays on payment of a 10-cent service charge. . . . T. J. Little complains in a letter printed in Kingston newspapers that the Motion Picture Operators' Union has failed to comply with an order of the Supreme Court requiring his reinstatement and reemployment, as the aftermath of a controversy. . . . Bardavon, Stratford and State, Poughkeepsie Public houses, have a tie-up on certain merchandise with some of the merchants, under which guest tickets are issued but each is to be used with one adult ticket.

**NRA CAMPAIGN** in Port Jervis was formally launched by Mayor Wendell E. Phillips in addresses before large audiences in the Strand and Ritz. . . . Park, Newburgh, packed 'em in during anniversary week. . . . Star and Playhouse, Hudson, are conducting contests for award of autos. . . . State (Publix), Poughkeepsie, is celebrating August "recovery month" with stage and screen combination. . . . With local talent in the cast, Paramount, Peekskill, staged a mock divorce trial.

**Heard In**

**HUDSON COUNTY**  
Skouras Theatres Change Minds

**MAYOR HAGUE** made a public protest against the plan of the Skouras theatres to have contest photos made outside the city. . . . They then dropped the plan. . . . Ted Meyn out a week with illness. . . . Jim Furman living in East Orange. . . . Robert Paskow new manager of the Stanley. . . . Dot Scott subbed for Buddy Saymon on vacation.

**Adams Joins Majestic**

Cleve Adams has just joined Majestic Pictures Corporation as special home office representative.

Adams, who has served many of the major companies, more recently Universal and RKO, in executive sales capacity, will tour the Majestic exchanges and keep the franchise holders and their salesmen in line with current Majestic activities.

**Standard RCA**

Standard Sound Recording Corporation, headed by Jack Miner, has become a Phonograph recording licensee, it was announced from the New York offices of the RCA-Victor Company.

**THE Film DAILY**



ALONG THE RIALTO

WITH PHIL M. DALY

● ● ● A VERY modern and gorgeously entertaining hard-boiled Fairy Story for grown-ups. . . . that gives you a rough idea of Columbia's smash pix, "Lady for A Day". . . . it is so crowded with Showmanship Values that we are dizzy trying to figure out the angles to present to you . . . suffice it to say at the jump-off that it is a swell mixture of Smiles and Tears . . . with an Emotional Kick like seven Missouri mules characterizations by May Robson, Guy Kibbee, Ned Sparks and Warren William that have you fighting with yourself as you scan the opus, trying to decide which characterization is the most engaging, appealing and entertaining. . . .

\* \* \* \* \*

● ● ● AN AUDIENCE of metropolitan exhibs, their wives, sweethearts and daughters. . . . along with the fan crits and the trade fellers . . . crowded the auditorium of the Waldorf-Astoria to the number of 1,000 . . . and all about us the ladies were dabbling their eyes as May Robson hit her emotional and tremendously gripping human bits . . . and the next moment laughing uproariously at some swell piece of business by Guy Kibbee or Ned Sparks . . . and exhibs who only laugh when they put something over on their local exchange (shall we name them? . . . why? . . . you know the Type) . . . laughed right out loud and were unashamed . . . what if their laugh added another ten berries to the rental? . . . they were in a Holiday Mood . . . t'hell with the Expense . . . it is that kind of A Picture.

\* \* \* \* \*

● ● ● COMPARISONS? . . . they are always odious . . . especially in the film biz where producers are so touchy . . . but as a matter of fact there can be no comparison . . . "Lady for A Day" is so INDIVIDUALISTIC that it simply defies comparison . . . it is one of that rare breed that automatically enters a Class By Itself . . .

\* \* \* \* \*

● ● ● . . . we're tellin' you that it's a honey for downright Entertainment . . . a bear for continuous sparkle, suspense and surprise punches . . . a lulu for what it takes to get the femmes all fluttery and weepy with the Cinderella Stuff and the mother-love and human touches that tug right at your heart . . . add to this the hard-boiled Ned Sparks humor and the polished finesse of the Guy Kibbee drolleries . . . and if you can't get two dozen intestinal guffaws out of it we hope your face muscles freeze and you never crack a smile till your toes turn up . . . you deserve it if you're that hopeless . . . saying which, we sign off on "Lady for A Day" . . . with deep obeisances to Damon Runyon for the type of Story this biz sadly needs . . . to Frank Capra for beautiful pace and consummate cunning in masterly direction . . . to Joseph Walker for cinematographic composition that is Art Work . . . and to members of the Ace Cast aforementioned who deliver about the best work of their separate distinguished careers. . . .

# SCOOP!

## 4 HEADLINES

of importance to exhibitors:

### EDWIN C. HILL

Noted radio commentator signs exclusive contract with MASTER ART PRODUCTS for a series: "THE HUMAN SIDE OF THE NEWS"! Flood of inquiries from everywhere attest Exhibitors tremendous interest.

### ORGANLOGUES

First two of the '33-'34 product now ready: "ORGAN FESTIVAL" and "A MELODY TOUR" with Lew White, Dick Liebert, and Sylvia Froos, featuring unique arrangement of "Stormy Weather" and "St. Louis, Blues". All organlogues studded with stellar names, PRE-SOLD to your audiences by nation-wide broadcasts!

### MELODY MAKERS

Presenting intimate glimpses of the personalities behind the nation's "hit" songs, plus casts of noted entertainers. Widespread playing time from Coast to Coast proves their popularity! First of 1933-34 product actually features six of America's outstanding song composers in one reel!

### PET SUPERSTITIONS

Are YOU superstitious? Why? Do you know why? First release now ready, "Spilled Salt". These amazing films reveal the origin of superstitions in miniature productions that are feature pictures in every thing but length!

## MASTER ART PRODUCTS, INC.

E. SCHWARTZ  
President

PAT GARYN  
Vice-Pres't-Gen. Mgr.

630 Ninth Avenue



New York City

CHICAGO • ATLANTA • ST. LOUIS • DALLAS • LOS ANGELES

**Inde Beats Chains**

Albany film men who have been in the business for several years, say that the booking situation of Christopher H. Buckley, owner of Harmanus Bleecker Hall and the Leland Theatres, Albany, is unique in that district, in that he, as an independent exhibitor, has coralled the cream of the coming year's product in the face of opposition from two chains in Albany, Warners Brothers and RKO.

Buckley has booked MGM 100 percent; Fox 100 percent, United Artists 100 percent, and a good share of the Universal product, and has only two theatres in which to play them. There is a rumor that Buckley will negotiate a pool with RKO for a booking arrangement between his houses and RKO, by which he will supply RKO Palace Theatre, Albany, with product, assuming a sort of booking position with RKO.

(Since the above was written, announcement has been made of a pooling arrangement between Buckley and RKO upstate.)

Further details will be found elsewhere on this page.

*Heard In*

**ROCHESTER**

Business Takes a Little Spurt

By Eeatch

MANAGER JOHN J. O'NEILL, Regent, reopened his house August 18. . . . "Forgotten Men" was opening attraction. . . . Manager Harry Royster, Century, spent most of his first vacation in five years conferring with Publix officials in New York, and cut it short to rush back to reopen the Regent. . . . Double feature bills are on their way out, says Benny Darrow. . . . Manager Jay Golden, RKO Palace, goes to New York to confer with officials on new season's picture line-up. . . . Manager Walter W. Risley, RKO Temple, has a cottage at Forest Lawn on the lake for the summer.

MARY GILMORE is new film clerk for the "Journal-American." . . . Ted Doyle subbed for George David, on vacation. . . . Theatre business increase laid to improvement in employment. . . . "Tugboat Annie" first film holding over successfully at Loew's Rochester. . . . Fenyvessys are featuring wide range sound installation at the Strand. . . . "Democrat" and "Chronicle" entertained 600 orphans at a Saturday morning show at Loew's Rochester.

**RKO in Partnership**

RKO set a couple of working deals for operation of houses in competitive spots this week.

One involved the RKO and Chris Buckley theatres in Albany, with Buckley in charge RKO Palace, RKO Grand, Harmanus Bleecker Hall and Leland. They will be included in the C. W. Korner RKO division.

The other involved the Terminal, Newark, with the Skouras brothers.

**"Emperor Jones" Arrives on the Scene**



Paul Robeson and Dudley Digges are featured in the picturization of the Eugene O'Neill stage hit, distributed by U-A.

*Heard In*

**PATERSON**

NRA Triumphant Here Too

By Jim

PATERSON theatres are giving 100 per cent co-operation to the NRA. . . . Movie trailer boosters will be given in each house. . . . Regent Theatre has taken out a license. . . . Board of the Ho-Ho-Kus public library gave a benefit performance for the library, at the Hohokus Theatre. . . . Samuel Ettelson, manager, Colonial, Pompton Lakes, proudly

displays the NRA banner. . . . J. Edward Helwig, manager, Rivoli, declares it is like old times.

JAMES MALONE, former manager, Garden, visiting friends. . . . Harry Ellis, organist, same theatre, affirms that he is not afraid of anything. . . . Walter R. Anderson, manager, Colonial, Pompton Lakes, avows that his theatre attached itself to the NRA.

**Golden's Song**

Manager Jay Golden conducted a prosperity song contest in connection with "Moonlight and Pretzels," in Rochester. Tickets for the winners and promise of submitting suitable efforts to music publishers.

**"Sing, Sinner, Sing" Is a Musical Hit**



Paul Lukas, Leila Hyams, Don Dillaway and others are current in the Majestic show, "Sing, Sinner, Sing."

# **FOURTEENTH ANNUAL CONVENTION**

•  
**ALLIED THEATRE OWNERS  
OF NEW JERSEY, Inc.**

•  
**and EASTERN REGIONAL  
CONFERENCE  
of INDEPENDENT EXHIBITORS**

•  
**St. Charles Hotel, ATLANTIC CITY  
SEPT. 27 · 28 · 29**

Atlantic City on September 27, 28, and 29 will furnish the first opportunity for exhibitors in the eastern part of the country to get a direct report on the situation that will exist at that time in connection with the code for the motion picture industry. There will be present at Atlantic City members of the Exhibitors' Code Committee, headed by Commissioner Myers, Sidney E. Samuelson, and others. And it will be imperative for any exhibitor who desires to know to be on hand and get the dope. Atlantic City will furnish you with accurate, worthwhile information and at the same time give you a chance to relax and get the recreation that you will need in order to go through a strenuous fall, which will see many radical changes in our business.

Attractive Hotel Rates during  
convention and week ends before  
and after convention. Special rates  
for children.

COME TO ATLANTIC CITY—bring your neighboring theatre owner with you and don't forget the wife or sweetheart.

# HEPBURN



# TRANSCEND

*S*weeping to emotional heights undreamed of in motion picture artistry, KATHARINE HEPBURN, the screen's most interesting personality, bequeaths a portrayal that is electrifying! . . . acting that blazes with the divine fire of genius!

A picture that is warm and human . . . a story pulsating to the heartbeats of the world . . . directed with inspiration . . . superbly enacted!



LOWELL SHERMAN  
... a bow for  
superlative direction.

**KATHARINE HEPBURN**  
**DOUGLAS FAIRBANKS, JR.**

*in*

**"MORNING GLORY"**

*with*

ADOLPHE MENJOU  
Mary Duncan C. Aubrey Smith

# ENT

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DOUGLAS FAIRBANKS, Jr.



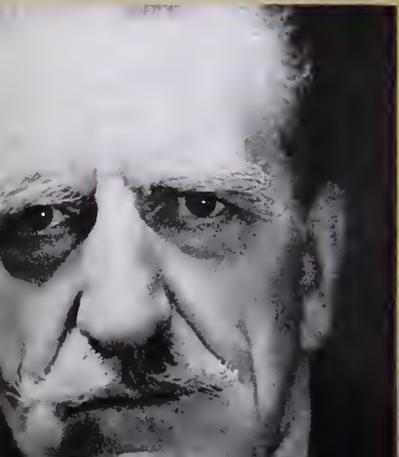
ADOLPHE MENJOU



MARY DUNCAN



C. ALBREY SMITH



# "MORNING GLORY"

The First Picture  
of RKO-Radio's  
New Season!



Dynamic  
Fulfillment  
of our pledge  
"PRODUCTIONS  
NOT  
PREDICTIONS"



## TWELVE SPECIALS FROM ZANUCK

### Twentieth Century Promises Big Productions with Names and Topical Material—Some Ready Now

At least twelve big pictures—"specials"—will be presented by the new organization, 20th Century, during the coming season, all to be released by United Artists.

Twentieth Century, headed by Joseph M. Schenck as president, and Darryl Francis Zanuck as first vice-president in charge of production, has already completed, in record time, its first picture, "The Bowery," starring Wallace Beery, George Raft and Jackie Cooper, and scheduled for an early premiere at the Rivoli Theatre, Broadway.

Walter Winchell's "Broadway Thru a Keyhole" and "Blood Money" are now in production under the 20th Century banner, and Constance Bennett's first vehicle, "Moulin Rouge," will soon go before the cameras and microphones. Two George Arliss features, "Red Tape" and "The House of Rothschild," are also listed on the 20th Century program.

In addition to Beery, Raft and Cooper, "The Bowery" has Fay Wray and Pert Kelton in leading feminine roles. It was directed by Raoul Walsh from a screen play by Howard Estabrook and James Gleason, who adapted it from the novel, "Chuck Connors," by Michael Simmons and B. R. Solomon. A colorful and exciting story of early New York, "The Bowery" introduces such characters as Chuck Connors, Steve Brodie, Carrie Nation, Al Smith, John L. Sullivan, Jimmie Walker and Irving Berlin.

"Blood Money," now in production, stars George Bancroft in an expose of the income tax and bail bond racket, and is being directed by Rowland Brown, who wrote the screen play in collaboration with Harold E. Long. Judith Anderson, famous stage star, is making her screen debut in "Blood Money," and the cast includes Frances Dee and Chick Chandler.

Walter Winchell's "Broadway Thru a Keyhole" is being filmed in secrecy because of the Jolson-Winchell battle in Hollywood, Jolson claiming the famous columnist had based his story on his (Jolson's) romance with Ruby Keeler, the dancer.

Under the direction of Lowell Sherman, the Winchell story was prepared for the screen by Gene Towne and Graham Baker, and will have a musical score by Mack Gordon and Harry Revell, with dance numbers by Jack Haskell. The cast includes Constance Cummings, Russ Columbo, Lilyan Tashman, Paul Kelly, Hobart Cavanaugh, Gregory Ratoff, Texas Guinan, Abe Lyman and his band, Hugh O'Connell, Andrew Toombs, Frances Williams and Barto and Mann.

Tullio Carminati, late leading man of the musical hit, "Music in the Air," will support Constance Cummings in "Moulin Rouge," which will have songs by Harry Warren and Al Dubin, and dance numbers by Russell Markert. Nunnally Johnson and Henry Lehrman adapted "Moulin Rouge" from a French stage production, and it will be directed by Sidney Lanfield.

### Runyon Yarn Bought

Damon Runyon's most highly prized magazine tale "Gentlemen, the King!" has been purchased by the Joseph M. Schenck-Darryl Francis Zanuck Company, 20th Century Pictures, for early production.

### The Leader



Joseph M. Schenck is leader of United Artists and 20th Century Pictures.

Lanfield will also direct "Miss Lonelyhearts," adapted by Leonard Praskins from the sensational best-selling novel by Nathanael West, dealing with a columnist who gives advice to the lovelorn. Praskins has collaborated with Elmer Harris in preparing J. Robert Bren's original story, "Trouble Shooter," for the screen. Twentieth Century has borrowed Spencer Tracy from Fox and Jack Oakie from Paramount to star in "Trouble Shooter," which will deal with the exploits of the linemen who keep the telephone lines open in all kinds of weather and in the face of all kinds of catastrophe.

George Arliss will star in two pictures written especially for him. The first, "Red Tape," a drama, is expected to go into production about the first of September, following Mr. Arliss' return from a vacation in England. It will be written by Sam Mintz and Maude T. Howell, who will also prepare "The House of Rothschild," Mr. Arliss' second vehicle.

Ann Harding will be seen in a 20th Century picture, "Gallant Lady," in which she will be supported by Clive Brook, Janet Beecher, noted stage actress, making her screen debut; Tullio Carminati, and Veree Teasdale. "Gallant Lady" is an original story by Gilbert Emery and Douglas Doty, and will be directed by Gregory La Cava.

Ralph Graves' "Born to Be Bad," an original story and screen play with continuity by Harrison Jacobs, and Willard Robertson's "The Unnamed Woman," which will reach the screen under the title, "I Knew Her When," are other important productions coming from 20th Century. "I Knew Her When" will be directed by Gregory La Cava.

### Zanuck Outstanding

Darryl Francis Zanuck, first vice-president in charge of production for 20th Century Pictures, has just finished his first photoplay for that company. It is "The Bowery," and it will be released soon by United Artists, with a Broadway opening at the Rivoli Theatre.

## Schenck Initiative Big Part of Success

### U-A Board Chairman Always Took Chances

Joseph M. Schenck, president and chairman, board of the United Artists Corporation, and president, 20th Century Pictures, of which Darryl Francis Zanuck is vice-president in charge of production, has embarked on the most important period of his long career as a leader in the motion picture industry.

Thirty-five to forty features will be released by the company which Schenck heads in the coming twelve months, the largest production schedule by far in its history, a program that fits perfectly into President Roosevelt's campaign to rehabilitate business and industrial conditions.

Schenck's career as an amusement leader began when he became associated with Marcus Loew in the Loew Theatrical Enterprises. Later, Schenck signed the late Roscoe Arbuckle for comedies distributed by Paramount, and in 1919 became producer of Norma Talmadge's pictures. "Panthea," released through Select, was the first production. Soon after, Schenck also became producer of Constance Talmadge's pictures, releasing through Select.

After Buster Keaton returned from France in 1919, Schenck made him a film offer while Keaton was recuperating in a New York hospital. When Keaton returned to pictures in California, it was under the management of Joseph M. Schenck.

After six years of independent production, the Talmadge pictures being released through First National and the Keaton pictures through Metro-Goldwyn-Mayer, Schenck, on December 5, 1924, was elected chairman of the board of directors of United Artists Corporation, which had been founded in 1919 as a releasing organization for the independent films of Mary Pickford, Charles Chaplin, Douglas Fairbanks and D. W. Griffith. Immediately, Mr. Schenck began expanding United Artists.

In the years 1925 and 1926, Norma Talmadge, Gloria Swanson, Corinne Griffith, John Barrymore, Samuel Goldwyn, Morris Gest and other outstanding independent producers aligned themselves with the Schenck organization. On May 23, 1926, Schenck announced the organization of United Artists Theatre Circuit, Inc., a chain of twenty pre-release theatres, with Schenck elected Chairman of the Board of Directors. On April 4, 1927, the stockholders of United Artists Corporation elected Schenck president to fill the vacancy created when Hiram Abrams died in November, 1926. This position he still occupies.

*Here are Some of the Reasons for U-A's Hopes*



Witness some of the stars to be seen in United Artists productions this new season.

## U-A SET FOR GALA SEASON

Several Features Completed, Many at Work as Industry Awaits Banner Line-up from Company

With several features already completed, several more in active production and others about to go before the cameras and microphones, United Artists is launched on the most active and ambitious schedule in the history of the company.

### Chaplin Completes Story of New Release

*Silent As Usual on What Topic Will be*

Charles Chaplin has completed the story for a new picture which will go into production shortly, and is expected ready for release by the end of this year.

The story, written by Chaplin himself, takes place in the industrial center of a big city, and will, of course, be one of the most important United Artists releases.

Charlie will portray his usual characterization of the amusing little vagabond with the battered derby, slouchy clothes, trick mustache and bamboo cane. Paulette Goddard will be his leading lady. As on all his previous pictures, Chaplin will not only be the author of the story, but will direct and write the music.

### Syd Chaplin, Too

Arthur W. Kelly, vice-president in charge of foreign distribution for United Artists, announces that Joseph M. Schenck, president and chairman of the board of United Artists, and Charles Chaplin will distribute Sydney Chaplin's first talking picture throughout the world.

New pictures are coming from Mary Pickford, Charles Chaplin and Douglas Fairbanks, 20th Century, the new organization headed by Joseph M. Schenck and Darryl Francis Zanuck, will have a minimum of twelve; Samuel Goldwyn will contribute five; Reliance, the Edward Small unit, will make four; there will be several from independent producers, such as John Krimsky and Gifford Cochran, who have finished "Emperor Jones"; British and Dominions will contribute a quota including Noel Coward's "Bitter Sweet" and "The Private Life of Henry VIII," and there will be 13 Silly Symphonies and 13 Mickey Mouse short features from Walt Disney.

Pictures already completed are "Bitter Sweet," "Private Life of Henry VIII," starring Charles Laughton; "Emperor Jones," starring Paul Robeson, and "The Bowery," first 20th Century production with a cast including Wallace Beery, George Raft, Jackie Cooper, Fay Wray, and Pert Kelton. Raoul Walsh directed this colorful story of the time of Chuck Connors and Steve Brodie, played by Beery and Raft, respectively.

Samuel Goldwyn's "The Masquerader," starring Ronald Colman, with Elissa Landi in the feminine lead, is also completed. Goldwyn has two others in active production, "Roman Scandals," a new Eddie Cantor musical with Ruth Etting and 100 Goldwyn Girls, and "Nana," first Anna Sten starring vehicle, to be followed by "Barbary Coast," based on Herbert Asbury's vivid novel of the San Francisco tenderloin. Goldwyn, as his fifth production, will offer an epic of American family life after the fashion of "Cavalcade."

The 20th Century lot is humming with activity as shooting proceeds on the Walter Winchell story,

### "Zorro Rides Again"

News from Douglas Fairbanks!

The Gay Musketeer will soon be back in his beloved Hollywood to start a new picture. Tentatively, the title for the new Fairbanks swash-buckling romance is "Zorro Rides Again."

In "Zorro Rides Again," Doug intends to snap up the talkie tempo with fast action, a minimum of dialogue and a maximum of picture. Music and color will play a dominant role in the production.

"Broadway Thru a Keyhole" and "Blood Money," in which George Bancroft is starring. The Winchell yarn United Artists release, and a super comedy will come from Sydney Chaplin. Another picture to be made in England for the United Artists schedule will be a has a cast headed by Constance Cummings, Paul Kelly, Russ Columbo, Texas Guinan and a long list of other stage and screen celebrities and is being directed by Lowell Sherman.

Judith Anderson will make her screen debut in "Blood Money," and the cast of this melodrama exposing the bail bond racket also includes Frances Dee and Chick Chandler.

Two of the most important pictures on the 20th Century list are "Red Tape" and "The House of Rothschild," both of which will star George Arliss, famous stage and screen actor, now under exclusive contract to Schenck and Zanuck.

Constance Bennett will make two films for 20th Century, the first of which "Moulin Rouge," based on a French play, is expected to soon go into production. It will be a musical extravaganza, with a supporting cast including Tullio Carminati, late of "Music in the Air." The Ann Harding feature on the 20th Century list will be "Gallant Lady," with Clive Brook, Janet Beecher, Tullio Carminati and Vere Teasdale, to be directed by Gregory La Cava.

Spencer Tracy and Jack Oake will star in "Trouble Shooter," first picture to deal with the telephone line-men and their trials and tribulations in keeping the wires clear, and other 20th Century films will be "Miss Lonelyhearts," based on the experiences of an advice-to-the-lovelorn columnist, adapted by Leonard Praskins from the sensational best-selling novel by Nathanael West; "Born to Be Bad," an original story by Ralph Graves, who has also sold "The Fair" to Zanuck; "I Knew Her When," to be directed by Gregory La Cava from a story by Willard Robertson; "P. T. Barnum," based on the life of the famous showman, to star Wallace Beery, and "Gentlemen, the King!" an original story by Damon Runyon.

The Reliance Company, makers of "I Cover the Waterfront," will contribute "Joe Palooka," based on the Ham Fisher comic character, with Jimmy Durante, Lupe Velez and Stuart Erwin; "The Count of Monte Cristo," "The Shanghai Gesture" and "Style."

Alexander Korda will make two gigantic specials for talking version of "Sorrel and Son."

### All Executives of United Artists



Harry Gold is assistant general manager of United Artists; Harry D. Buckley, Joseph H. Moskowitz and Arthur Kelly are all vice-presidents of the company.

## Ad General



Hal Horne

is the fellow behind the advertising guns at U-A. He is director of advertising and publicity for the company.

## Writing, Director Staff Big Part of U-A Strength

### Twentieth Century Includes Important Scenarist Group

To carry out the work of 20th Century Pictures' ambitious production schedule, the entire output to be released by United Artists, Darryl Francis Zanuck, vice-president in charge of distribution, has assembled a staff which he does not hesitate to proclaim the greatest ever brought together at one studio.

Several members have served directly with Zanuck for many years, the executive personnel including Raymond Griffith, associate producer; Howard Smith, scenario editor; William Dover, personnel manager, and William Goetz, second vice-president in charge of production.

Joseph H. Moskowitz, for years the personal representative of Joseph M. Schenck's interests in New York, was brought to Hollywood by Zanuck as general manager of 20th Century. The Moskowitz knowledge of sales problems and business administration will thus be directly applied to the production end—the first time production and distribution have been linked in this way.

In addition to Raoul Walsh, borrowed from Fox for his box office value in "The Bowery" type of story, 20th Century also has its own staff of contract directors, experienced men, with a list of current successes to their credit. They are:

GREGORY LA CAVA, whose most recent hit was "Gabriel Over the White House," and for years one of the most consistent hit-makers.

LOWELL SHERMAN, famous for his direction of "What Price Hollywood?" "The Greeks Had a Word for It" and Mae West's "She Done Him Wrong."

## "Nana" Big on Goldwyn Schedule

His belief in fewer and better pictures finds ready testimony in the program Samuel Goldwyn has set for the coming year. For United Artists release, Goldwyn will again limit himself to one big Eddie Cantor musical comedy, which has been a year in preparation.

A carefully built-up campaign will introduce Anna Sten to the screens of the world in two pictures, the first of which is a picturization of Emile Zola's famous story of the rise and fall of a streetwalker, "Nana," to be followed by an original from Francis Marion, based on Herbert Asbury's study, "Barbary Coast."

Goldwyn's final picture of the year will be an all-star feature special, with a sweeping background of modern American history in a story of the succeeding generations in an American family.

Having in Ronald Colman's last picture, "The Masquerader," a proven winner by the predictions of every important trade paper review, already on hand and ready as the first United Artists release of the new season, Goldwyn has had an extra opportunity of study and preparation for Anna Sten's screen debut.

A year and three months have been spent in getting Anna Sten ready for "Nana." She has been taught a marvelous English, a flawless speech that becomes golden in the sonorous, vibrant tones of her voice. Goldwyn assigned his old associate, George Fitzmaurice, to the task of directing "Nana."

WALTER LANG, director of "The Warrior's Husband" and "No More Orchids," "The Big Fight" and others.

SIDNEY LANFIELD, whose last three pictures for Fox were "Dance Team," "Hat Check Girl" and "Society Girl."

Twentieth Century has one of the largest and most brilliant scenario staffs in Hollywood. The list includes:

HOWARD ESTABROOK, who comes to 20th Century after a list of brilliant writing efforts which include the scripts of "Cimarron," "The Bill of Divorcement," which were produced by Radio and Samuel Goldwyn's "The Masquerader."

ELMER HARRIS, recently under contract to MGM and Fox. He contributed to the scripts of "Hell Below," "The Barbarian," "Skyscraper Souls."

JAMES GLEASON, celebrated as both actor and writer, recently returned from England, where he appeared in a picture soon to be released in this country. Gleason is the author of two stage hits—"Is Zat So?" and "The Shannons of Broadway."

ARTHUR RICHMAN, prominent New York stage playwright.

LEONARD PRASKINS, who collaborated on the script of Mary Pickford's newest film, "Secrets," and served a term at MGM, where he aided in the writing of such successes as "Min and Bill," "The Champ," "Emma," "Flesh" and "The White Sister."

SAM MINTZ, especially noted for his stories of boy life, such as "Skippy," "Sooky" and "Tom Sawyer," which Paramount produced.

JOHN HUSTON, for the past two years under contract to Universal, for which company he worked on the screen plays of "Murders in the Rue Morgue" and "Forgotten Boy."

GRAHAM BAKER and GENE TOWNE, who will continue to work as a team for 20th Century. Among their many collaborations are "The Billion Dollar Scandal," "I Love That Man" and "The Beer Baron."

MAUDE T. HOWELL, who has collaborated on the scripts of George Arliss pictures, including "Disraeli," "The Millionaire" and "Voltaire."

NUNNALLY JOHNSON, noted humorist, author of numerous magazine stories, stage and screen plays.

HENRY LEHRMAN, veteran screen writer and director.

LAIRD DOYLE, brilliant young magazine writer, who wrote the adaptation from which MGM filmed "Hell Below."

COURTENAY TERRETT, author of the novel and screen play, "Only Saps Work."

MICHAEL SIMMONS, magazine writer.

RALPH GRAVES, noted for his work on the scripts of "Hell Divers," "Dirigible" and "Flight."

HAROLD LONG, for several years story secretary to Darryl Francis Zanuck and recently promoted to the scenario department.

ROWLAND BROWN, author of "Doorway to Hell" and "Quick Millions," who adapted his own story, "Blood Money" for 20th Century.

WILLARD ROBERTSON, who is making the screen adaptation of his original story, "The Unnamed Woman," to be released as "I Knew Her When."

## District Chief



Carroll S. Trowbridge

is now district manager for U-A in charge of Buffalo, Washington, Pittsburgh and Philadelphia exchanges.

## 26 from Disney

Sustained excellence of Walt Disney's Mickey Mouse and Silly Symphonies in technicolor is one of the wonders of motion picture development.

For the first time in the history of motion pictures "shorts" are being reviewed above the features on the same bill and for the first time, too, these shorts are being advertised in many instances above the full length productions. Mickey Mouse and the Silly Symphonies in color have proven themselves definite box office draws, bringing in customers by the thousand.

Great as the popularity of Mickey Mouse has proved to be, equally great is the reception being given the Silly Symphonies in Technicolor. On several occasions during the past year newspapers and magazines have accorded these Silly Symphonies four star rating and the comment which has greeted them since their inception has been almost incredible.

In response to public demand Walt Disney will produce thirteen Silly Symphonies in Technicolor this year and thirteen Mickey Mouse productions.

**Sales Chief**



**Al Lichtman**  
is vice-president and general manager of United Artists.

**"Masquerader" Intrigues**

Through the fog and the mystery of night, Ronald Colman stumbles into the living image of himself and so starts off the stirring story of "The Masquerader," first Samuel Goldwyn production of the new United Artists program. The thrills and the heart-throbs of the famous stage melodrama are brilliantly revised by Colman in a smooth and polished production by Goldwyn. Howard Estabrook and Moss Hart adapted the screen play from John Hunter Booth's dramatization of the Catherine Cecil Thurston novel.

**New York Branch Head**



**Moe Streimer**  
Branch manager for New York City, also supervises sales in the Albany district as well.

**"Emperor Jones" Sets New Standard**

"Emperor Jones," which is only the fourth play of the great playwright, Eugene O'Neill, to be filmed, is prominently listed on the new United Artists' program. This picture marks the screen debut of Paul Robeson, famous Negro concert singer and actor, and the initial production of John Krimsky and Gifford Cochran, those intrepid young men who brought "Maedchen in Uniform" to this country.

In contributing "Emperor Jones" to the screen the Messrs. Krimsky and Cochran, with the acquiescence and endorsement of Mr. O'Neill, have elaborated the story in such fashion that the career of Brutus Jones is traced from the day in which he confidently leaves his South Carolina home, to enter the marts of commerce and adventure as a Pullman porter. The O'Neill play has been preserved intact, but before we see Jones about to flee from his voodoo-supported throne, the life of the outlawed porter is portrayed in brief slices leading up to the eventful day when he is washed ashore on a tropical island, a fugitive from justice.

His rise and fall, his avarice, his romances, his arrogances and his egotism, are all pictures, whereas, in the original, Jones' sins and transgressions are only discovered when ghosts of them turn up to be-devil him as he barges deliriously through the forest.

**Back East**



Mary Pickford, as she arrived at the Newark airport after a trip by plane from Chicago to New York.

**Buffalo Branch Head**



**Jack H. Kaplan**  
is United Artists exchange manager in the Buffalo territory.

**Reliance Scores**

Credited with being one of the biggest factors in United Artists' "new deal," Reliance Pictures, Inc., the independent producing organization which delivered "I Cover the Waterfront" as its initial box-office winner, has as its heads a pair of the best-known figures in the film industry—Harry M. Goetz and Edward Small.

"Eddie" Small, vice-president in charge of production and secretary, with headquarters at the United Artists' studios in Hollywood, has been prominent for many years as a creator of box-office pictures and a builder of screen talent in all its branches.

Harry M. Goetz, president and treasurer of Reliance, who makes his headquarters at the New York offices of the organization, with occasional trips to Hollywood, has long been prominently identified with the distributing, sales and finance end of the picture industry.

**Mickey's Dinner**



Walt Disney's lovable little screen cartoon character, Mickey Mouse, was the guest of honor at the captain's farewell dinner aboard the S. S. Manhattan on that liner's last crossing to Havre, France, the photo showing United States Senator Robert F. Wagner and little Miss Joyce Elleman, of London, England, being entertained by Mickey during the dinner.

## First Division Has Gala Line-up Now Ready

### Company Starts Season with Group of Real Hits

First Division will announce shortly two big roadshows, in addition to their seasonal line-up of High Intensity productions.

First Division is appropriating double its usual budget to get behind its forthcoming attractions, in the key city showings, and give them the proper fanfare and ballyhoo. Harry H. Thomas, president of First Division, feels that public must be sold first.

A few of First Division's high-powered, incoming product for the new season includes the following:

"ONE YEAR LATER," starring Mary Brian. Cast includes Donald Dillaway, Russell Hopton, Will and Gladys Ahern, Jackie Searl, Pauline Garon, Marjorie Beebe, Harry Holman and others.

"DANCE, GIRL, DANCE," with Evalyn Knapp, Gloria Shea, Alan Dinehart, Ada May, Eddie Nugent and others.

"I HAVE LIVED," coming to the Mayfair Theatre, Broadway, with Anita Page, Allen Vincent, Alan Dinehart.

"THRONE OF THE GODS" is the thrilling tale of the courageous International Himalayan Expedition which, against tremendous odds, successfully scaled the highest peak of the Himalayan mountains in India. Lowell Thomas contributes the narrative.

"PICTURE BRIDES" stars Dorothy Mackaill, with Regis Toomey, Dorothy LiBaire and Alan Hale.

"NOTORIOUS BUT NICE," with Marian Marsh, Betty Compton, Donald Dillaway, Rochelle Hudson, J. Carroll Nash and others.

"BY APPOINTMENT ONLY," with Lew Cody, Aileen Pringle, Sally O'Neill, Marceline Day, Pauline Garon and others.

In addition First Division has two feature shorts, each individually exploited. One is "The Strange Case of Tom Mooney." Other is "My Side of the Story," starring David L. Hutton.

### Rochester Union Tiff

Rochester theatre managers are having difficulty reaching agreements with unions. Operators and stage hands are holding out for 1932 wage schedules intact. Managers demand 10 per cent cut from those rates, identical with present scale.

Outcome is still in doubt and likely to have considerable effect on plans for coming season.

If the unions win, it is practically certain that the Regent will not try vaudeville. Loew's Rochester and RKO Palace may also give up the idea.

### Watertown Remodels

Palace Theatre, Watertown, operated by Graham and Ludlow, has been redecorated and refurnished and new Photophone High Fidelity sound equipment installed.

### Why Walsh

Frank V. Walsh, Park, Newburgh, one of the organizers and the first secretary of New York Allied, found it impossible to continue in the position because of his own duties. There is a vast amount of detail work connected with the organization which requires personal attention, and Walsh believes, the solution is a permanent, paid secretary.

Harry E. Thompson, Cooperstown, is acting secretary.

### Hudson Valley Squawk

Now some of the Hudson Valley second run exhibitors ask for better protection against third runs. They say only a few weeks sometimes elapse before pictures they play turn up third run, and they contend if this keeps on they will be "hurt." They point out that first run theatres have protection of a few months as a rule against second run, and they suggest that their interests be considered.

### Heard In

## P A S S A I C

Public Sunday  
Referendum at Heights

By Eye-Ess

MAYOR OLDFIELD and the Hasbrouck Heights City Council have decided to hold a public referendum in November to permit voters to decide whether they want Sunday movies. . . . The latest applicant, Harvey Cripps, of Brooklyn. . . . Alex Pashman (Strand in Clifton and Capital in Paterson), was in Havana with his bride during the revolution. . . . New Montauk (Warner Bros.), has gotten a new coat of brown and yellow paint.

DAREDEVIL who tried to jump from George Washington Bridge for movie photographers, was fined \$100 and jailed for default. . . . Local movie house managers are said to be planning a talkie with strictly local talent. . . . Bill Weiss, Capital, and Garry Voorman, Montauk, both Warner Bros., are reported back of it. . . . Alec Pashman and his wife have returned from their honeymoon in Southern waters. . . . Rialto (Harry and Max Hecht), has gone in for revivals. . . . Bill Coopersmith, whose folks make their home in Passaic, is first cameraman and director at the Warner Bros.' studio in Hollywood. . . . "Herald-News" and Montauk (Garry Voorman), joined in a magic square contest to advertise Kay Francis in "Mary Stevens, M. D.," with 25 tickets to the winners.

### Heard In

## N E W A R K

Vaude Goes  
Out of Proctor's

VAUDEVILLE out at RKO Proctor's. . . . Once a local lad, Paul Karrakis has come back to Newark to operate the Broad Theatre. . . . Opening of a dog race track near here affords local houses competition because admission fee to the outdoor sport is only two bits. . . . Franklin Amusement Company formed with Sidney Franklin, formerly of the Little, as front man. . . . Company leased Warren Square, a nabe, and is interested in acquiring several other grind joints. . . . Mike Mindlin reported as having leased the Carlton, sure seater, once known as Mindlin's Playhouse.

OFFICERS of operators' union going around displaying plenty of sang froid with Chancery hearing only a couple of weeks away. . . . Bill Phillips, Loew's State, didn't care much for World's Fair. . . . Sam Goldstein, Liberty, Irvington, showing third runs, laughs at other houses in town. . . . Given a break in the weather, Goldstein packs 'em

### Heard In

## E L I Z A B E T H

Lottery Suits  
Get Attention

ELIZABETH SAFETY COUNCIL makes weekly approval or disapproval of films shown in city. . . . Reade's houses, Plainfield, showing initial series of city's sport pictures. . . . Patrons leaving Rialto, Westfield, were shocked as man dropped dead near lobby. . . . Bill Sackman, electrician, Ritz, will attend war veterans' convention at Camp Dix, September 7. . . . Clem Murphy, Ritz manager, has been on fishing trip. . . . Harold Midgely, assistant, has returned from week's stay at Wildwood. . . . Manager Andy Goldberg, Regent, has been on the sick list. . . . Tom Cushing, head of the county film operators' union, has gone in for dog racing. . . . Joseph Siccardi, manager, Liberty, Plainfield, has discontinued running previews.

GEORGE T. KELLY, manager, Oritani, Hackensack, spent periodical vacation, motoring week-ends. . . . Theatres kept hands off policy on selecting "Miss Elizabeth" for Atlantic City Beauty Pageant. . . . Henry J. Barron, Ritz saxophonist, is kept busy off hours giving private piano instruction. . . . Empire, Staten Island, survived summer lull first time in several years. . . . State, Elizabeth, will be renovated for new season. . . . Lobbies and interiors of all Warner houses in this section refurnished for Labor Day. . . . Double vaudeville in vogue at Oxford, Plainfield. . . . Each day the "Courier-News," Plainfield, prints names of three persons, each of whom receive a free pass for two, good for any night except Saturday, Sunday and holidays, for Strand, Paramount, Oxford and Liberty. . . . Pete Bang, veteran stagehand, now retired, paid visit to former associates at Ritz the other day.

JOHN BECHTLE, Ritz electrician, attended boat excursion August 24, turning over his job for a day to the veteran "Doc" Sergeant, Plainfield. . . . Suit for \$2,000 on each of four counts was filed against Skouras Theatre Corporation by M. J. Silberman, Nutley, who charges Liberty Theatre, Elizabeth, a Skouras interest, with conducting automobile lottery contrary to law. . . . Mrs. Katherine V. Beatty, prominent local politician, spoke in behalf of NRA from Ritz stage. . . . Joe Lefkowitz, Paterson, was made temporary manager at the Regent. . . . Eddie Kane, manager, Warners' Cranford, Cranford, enjoys life best when at home with the wife and children. . . . John Martinson, Ritz property man, is the father of a girl. . . . And this is the second time such incident has pierced the tranquility of the Martinson household. . . . Howard Richardson, Regent operator, lost coat and valuables when thieves broke into his automobile at rear of theatre. . . . Alert police work saw them returned a few hours later. . . . Children attending Saturday matinees at Oxford, Plainfield, receive ice cream cones. . . . Morristown house has gone for vaudeville.

### Brooklyn RCA

Brooklyn Theatre, formerly Werba, has had an RCA-Victor High Fidelity sound system installed. House is now operated by the 409 Holding Company, headed by Joseph Weinstock.

in. . . . And when it's hot he goes fishing and how he loves to fish. . . . Charlie Singer, one of the Sunday "Call's" cinema analysts, is vacationing in Atlantic City.

**Goodman Sues**

Morris Goodman, owner of a chain of picture houses, has brought suit in the Supreme Court against the law firm of Levy, Gutman and Goldberg to recover \$66,100 which Goodman charges was obtained from him through deceit. The theatre man alleges that the law firm diverted his funds to their own use and invested them in their own enterprises "without regard to safety or security." Goodman also claims that he has been unable to obtain from the defendants an accounting of the money which he had turned over to them.

Goodman is a pioneer in the exhibition field, and at one time his circuit of houses numbered twenty. At present he is operating the Willoughby and the Wyckoff Theatres, Brooklyn.

**NRA Continues to Get Theatre Support**

**Indes and Circuit Sign Up for Eagle**

The theatre industry continues to support the NRA eagle.

Trailers are being shown in all theatres, the NRA placards are making their appearance everywhere, and now everyone is looking for the upturn that is to take care of the overhead.

Extra help has been put on in a lot of cases.

RCA-Victor Company, Inc., Camden, N. J., manufacturers of radio apparatus, has signed the President's blanket NRA code, pending revision and final acceptance by the government of a code for the radio industry.

W. Ray Johnston, president, Monogram, announces that he has signed the NRA pledge and that Monogram Pictures is now functioning one hundred percent under the National Recovery Act.

Electrical Research Products have signed the President's Re-employment Agreement.

Rochester downtown theatres were quick to get under the NRA code banner with the RKO Palace and the Loew's Rochester leading the field. Others fell in line as soon as they got orders from New York offices to up salaries and put on extra help. Cashiers mostly affected in hours.

**Randforce Adds**

Randforce has added another house to its string, the Claridge, Brooklyn.

Theatre seats 1200 and opens September 1. It is at Avenue P and Second Street.

**Admissions Up**

Loew's Metropolitan, the Brooklyn Paramount and Radio City Music Hall have boosted scales. Dime increases were the order.

Others are expected to follow.

**"Lady for a Day" Is No. 1**



Warren William, Jean Parker, May Robson, Glenda Farrell, Guy Kibbee and others are seen in the Columbia 1933-1934 leader.

**Heard In**

**U T I C A**  
New Majestic  
Opens for Biz

By Harry

STRAND THEATRE, Dolgeville, recently turned back to its original owner, W. H. Faville, by the Schine Theatrical Corporation, has been leased to Evans B. Davis, former manager of the house. . . . Davis and family will move from Oneonta. . . . Thomas Warne, for the last year manager, Rialto, has just been named manager of the Hippodrome, Little Falls. . . . Nearly 125 boys and girls who have been engaged in safety patrols at playgrounds this summer were guests of Bert Leighton at the Stanley.

THEY CALL IT the New Majestic these days, for August 26 will witness the opening of the house, dark for many months. . . . Theatre will present a transformation to Utica, for real money has been spent in making it modern and up-to-date. . . . Latest in improvements have been installed. . . . Garry Lassman, manager of the Warner Avon, put on a double feature program the other day.

**Exhibs Aid**

Exploitation campaigns written by exhibitors—by practical showmen who will conceive the stunts, carry them out and describe them in detail for their fellow-exhibitors—will be a feature of Warner Bros. and First National merchandising plans in the future.

**Majestic Set**

Majestic announces twelve pictures on its 1933-34 schedule.

Phil Goldstone, production head, outlined the new program at the convention and stated that the new production budget would exceed two and a half million dollars.

New Majestic program consists of "Sing, Sinner, Sing," recently at the Rialto, New York City, with a cast including Paul Lukas, Leila Hyams, George E. Stone, Donald Dillaway and Ruth Donnelly; "Curtain at Eight," with Dorothy Mackaill, C. Aubrey Smith, Paul Cavanaugh, Ruthelma Stevens and Russell Hopton; "The Sin of Nora Moran," with Zita Johann, Alan Dinehart, Paul Cavanaugh and John Miljan. "The Rosary," "An Entirely Different Woman," as a possible starring vehicle for Marlene Dietrich; "The Diary of a Bad Woman," "Husband Hunters of 1934," a musical extravaganza; "Wild Geese," "My Life," the autobiography of Isadora Duncan; "Gaily I Sin," "The Laughing Woman," and "The Age of Indiscretion."

**Sten Starts**

Anna Sten, in Samuel Goldwyn's picturization of the Emile Zola novel, "Nana" went into production in Hollywood, August 7, ending a fifteen-month period of preparation. When finished, "Nana," of course, will be released by United Artists.

This long period of preparation establishes a new record for time, care and detail in the grooming of a European player for American film stardom.

**Radio Has a Varied Assortment**

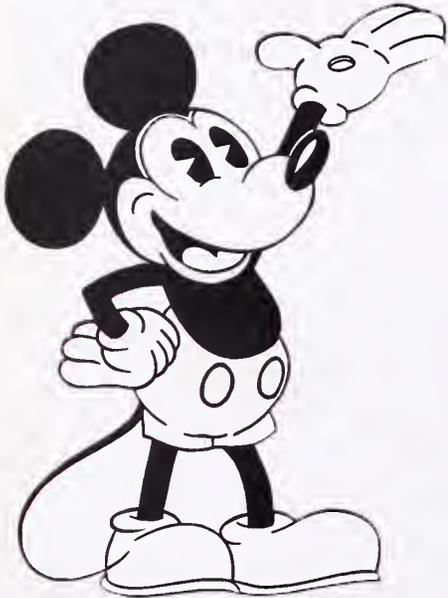


Shots from "Headline Shooter," "Double Harness," and "Before Dawn" are pictured.

# BETTER MANAGEMENT

*A Review of How Showmen are Selling Their Pictures*

## Here's Mickey



Mickey Mouse  
is all set for U-A's new season, too.

## Utica "Night Club"

All Utica thought a new nite club was going to open in the heart of the business and theatrical district after it had been visited by a bell hop extending personal invitations from Bert C. Leighton, manager, to attending the initial session at "259 Genesee street." Stunt proved to be ballyhoo for "Midnight Club," showing at the Stanley.

Boy, rigged in bell hop style, through the courtesy of Hotel Utica, visited every store and office in the downtown section and left a personal invitation for the recipient and friend to attend the opening. Now Utica knows the location of the Stanley Theatre, but it is doubtful if more than a handful know the street address is 259 Genesee, so the novelty worked well. At the same time two banners, 40x60, bore the announcement in front of the house "This is 259." It didn't take long for telephone calls of inquiry to come in, and these were followed at the three daily performances by crowded houses.

## Rochester Flesh

With all the downtown theatres on straight sound policy, neighborhood houses in Rochester are using stage attractions as often as possible. Schines are featuring the "Tennessee Ramblers," radio musicians. A beauty contest on the stage of the Liberty went over so big that the State is staging a similar display and the Dixie may go for it later. Excellent feature as handled at the Liberty was having different girls represent streets, so that patrons were rooting for the gal on their particular boulevard.

Paul Fenyvessy, manager, West End, uses an amateur group called the Rogendra Players on the stage about once a month.

## Candy for "Bitter Sweet"

When "Bitter Sweet" opened at the Rivoli, U-A's publicity department tied up with Wilbur-Suchard chocolates to give away samples of bitter sweet chocolates.

## For "Mary Stevens"

A nurse, to all intents and purposes of the registered variety was used by Bert Leighton, manager, Stanley, Utica, to draw patrons to that house for the showing of "Mary Stevens, M. D." This woman, garbed in regulation nurses outfit, called on doctors, surgeons, nurses and kindred professions and left folding calling cards inviting them to see this popular attraction.

## Scrappy Neckwear

A tie-up which will bring Columbia's Scrappy cartoons to the attention of persons, young and old, was consummated with the Standard Neckwear Co., one of the largest manufacturers of children's and boys' cravats in the country.

Company has been granted the right to reproduce in colors the well-known characters of "Scrappy" and his dog "Yippi."

## "Dance, Girl, Dance" is from Chesterfield



Alan Dinehart, Ada May, Evalyn Knapp, Eddie Nugent, Gloria Shea are featured in "Dance, Girl, Dance," from Chesterfield, a musical that has songs by Harry Carroll and Lee Zahler.

## ST. CHARLES

AN ENTIRE BLOCK ON THE BOARDWALK  
ATLANTIC CITY

A Smart Hotel in America's Smartest Resort

ATLANTIC CITY—Healthful—  
Restful—Affording complete relaxation so  
welcome after intensive work—Where the  
St. Charles offers the maximum in hotel  
comfort and service—Spacious Sun Deck  
occupying one entire block overlooking  
Boardwalk and Sea—Ocean view Lounge.

IDEAL CONVENTION FACILITIES  
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# LOOKING AHEAD AT THE PRODUCT

A Service Designed to Give the Exhibitor Each Picture's Analysis Before Playing

By Our Hollywood Correspondent

## "Show World"—Metro

Alice Brady, Frank Morgan, Russell Hardie, Madge Evans, Eddie Quillan, Tad Alexander, Edward Brophy, May Robson, Jimmy Durante, Weber and Fields.

What is left of Metro's "March of Time," combined with a lot of new bits in an entertaining show. Picture has names, plenty of selling angles, comedy, pathos, etc. It looms as a pageant of the American theatre and can be sold from the first minute. As an exploitation opportunity, it deserves the utmost.

Estimate: Okay.

## "Tarzan the Fearless"—Lesser

Buster Crabbe, Jacqueline Wells, Phil McCullough, Matthew Betz. Seven-reel feature, to be followed by eight two-reel episodes.

Plenty of action in this feature, which is offered as a novel feature-serial hook-up. The Tarzan stories have a strong following, and Buster Crabbe's marquee reputation, together with the appeal of Tarzan, guarantee box office. As exploitation naturals they should mean money to all houses.

Estimate: Dough.

## "Night Flight"—MGM

John Barrymore, Helen Hayes, Clark Gable, Lionel Barrymore, Robert Montgomery, Myrna Loy, William Gargan, C. Henry Gordon, Leslie Fenton.

A lot of names that will help carry the picture, but it looks as if some of the star talent has gone to waste. Background is that of an air line in South America, with most of the star names playing bits. Picture can't miss with so much star talent, but the picture might have been just as good with less star appeal. As it stands now, it should be little trouble.

Estimate: Money.

## "Important Witness"—Tower

Noel Francis, Dorothy Burgess, Don Dillaway, Noel Madison, Robert Ellis, Charles Deloney, Horry Myers.

Action picture with a racketeer background and hitting a fair average. Show packs some punches and will please mass audiences generally. It rates a fair hand as an inde production and has some moments of suspense. As one of the great many it will get by okay.

Estimate: Fair.

## "Faithful Heart"—Helber

Herbert Marshall, Edna Best, Larence Hanroy, Anne Grey.

British tale that holds the interest pretty well, and which has a lot of appeal for the women. Show doesn't have British dialogue and is easily understood, but has a foreign background. Where they go for domestic material of this sort, it should prove attractive.

Estimate: Average.

## "Bureau of Missing Persons"—WB

Bette Davis, Pat O'Brien, Lewis Stone, Glenda Farrell, Allen Jenkins, Ruth Donnelly, Hugh Herbert, Alan Dinehart, Marjorie Gateson, Noel Francis.

Front page story with the background one of a police headquarters. Players turn in good performances and the show has the benefit of some very well-known faces. Action all the way guarantees satisfaction. It's the usual topical Warner show.

Estimate: Will do.

## "Beauty for Sale"—MGM

Madge Evans, Alice Brady, Otto Kruger, May Robson, Una Merkel, Phillips Holmes, Florine McKinney, Eddie Nugent, Hedda Hopper.

Programmer that hasn't any star names to carry along, but will do well if it isn't up against too much competition. Cast has feature strength, which isn't usually enough these days. Story is along ritzy lines, will please class houses but all in all is just a picture.

Estimate: So-so.

## "One Sunday Afternoon"—Para.

Gary Cooper, Fay Wray, Frances Fuller, Neil Hamilton, Roscoe Karns.

Story starts back in 1890 which is a novelty, and piece has benefit of good direction. For those who like their entertainment in a leisurely manner, this will do the trick. Cooper may draw some and the new face, Frances Fuller, will click. Play has some reputation, too.

Estimate: Better than average.

## "Myrt and Marge"—U

Myrt, Marge, Clarence, Ted Healy, Eddie Foy, Jr., Grace Hayes, Tyric Friganza, Thomas Jackson, J. Farrell MacDonald.

Show will have to depend on strength of radio favorites. Plot is familiar and story isn't any too original, but where Myrt and Marge mean anything the show will do. Healy and three stooges aid in the comedy department as well.

Estimate: Depends on air draw.

## "The Blarney Stone"—B and D

Tom Walls, Anne Grey, Robert Douglas, W. G. Fay, Haidee Wright.

English show that has quite a bit of entertainment in it. Once the audience begins to understand the English dialogue they may be satisfied with it. However, the show is up against the usual opinion about imported pictures.

Estimate: Not bad for England.

## "Unknown Valley"—Col.

Buck Jones, Cecilia Parker, Bret Black, Wade Boteler, Frank McGlynn.

Western with a different background. "Unknown Valley" contains religious fanatics. A girl and brother are anxious to escape. Buck does the trick and saves the day.

Estimate: Off the beaten path.

## "Paddy"—Fox

Janet Gaynor, Warner Baxter, Walter Connolly, Harvey Stephens, Margaret Lindsay, Fiske O'Hara.

Nice production with the result assured at the box office. The Gaynor-Baxter combination made dough before, and this Irish-background tale is sweet enough to guarantee a good return. It's all nice clean fun, even if the male trade won't throw hand-springs. But inasmuch as the women decide what's what in the way of box office pictures, who cares?

Estimate: No trouble.

## "Secret of the Blue Room"—U

Glorio Stuart, Paul Lukas, Edward Arnold, Onslow Stevens, William Janney, Lionel Atwill, Russel Hopton.

Murder mystery meller with the interest well sustained. Show is pretty well directed and manages to make sense all the way. Also, it has been endowed with an all-feature cast of familiar performers who know their business. Houses playing it can assure their audiences of real mystery entertainment.

Estimate: All right.

## "Deluge"—Radio

Peggy Shannon, Sidney Blockmer, Lois Wilson, Matt Moore, Fred Kohler, Ralf Horolde.

A honey of a show as far as the technical end goes. Unfortunately, when it comes to the plot, the thing misses. But the miniature work, the destruction of New York and events leading up to it are as good as anything seen up to this time. As an exploitation natural, it is "in." Furthermore, it must be sold to overcome the disadvantage of lack of name strength.

Estimate: Show to sell.

## "Shepherd of 7 Hills"—Faith

Travelogue dwelling on scenes and shots dear to the hearts of those religiously inclined, especially Catholics.

Show is adapted particularly for Catholics, and is a collection of newsreel and other shots. Can be sold best to Catholic audiences as it dwells mainly with the Vatican and religious ceremonies. For particular neighborhoods it should satisfy. Picture has talk and choral background.

Estimate: For select group.

## "Turn Back the Clock"—MGM

Lee Tracy, Mae Clarke, Otto Kruger, George Barbier, Peggy Shannon, C. Henry Gordon, Clara Blandick.

Good role for Tracy and a good supporting cast. Story is novel, in that time turns back and what the discontented Tracy wishes to happen does. Later, he finds out that his original state was best, but he has to let time catch up with him. Tale will hold interest all the way and can be sold.

Estimate: Good.

FILE THIS FOR FUTURE REFERENCE

# RESERVED

for New York and New Jersey Showmen

and SERVED by the NEW YORK STATE EXHIBITOR

A JAY EMANUEL Publication



September 10th, 1928, in Vol. 1, No. 1, THE NEW YORK STATE EXHIBITOR we made the following Editorial Statement: "We assure the readers of our new journalistic undertaking of news honestly told and free from bias, of complete independence and of a sincere desire to make ourselves a useful member of the motion picture community we are serving."

Hundreds of subscriptions and letters of commendation and encouragement plus our endorsement by three Theatre Owner Organizations assure us that we have done a good job in the past and the courage to face the future confidently.

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In this issue:

Double Features Big Topic at Code Hearing

The NEW YORK STATE

# EXHIBITOR



A Jay Emanuel Publication

Vol. 6—No. 1

NEW YORK, SEPTEMBER 10, 1933

Price, 15 Cents



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HOLLYWOOD HERALD

## Real Characters Make This Very Pleasing Entertainment

"He Knew Too Much," ("Devil's Mate") Mono

**WHO'S WHO**  
 Players: Peggy Shannon, Preston Foster, Ray Walker, Hobart Cavanaugh, Barbara Barondess, Paul Porcasi, Harold Waldridge, Jason Robards, Bryant Washburn, Harry Holman, George Hayes, James Durkin, Gordon DeMaine, George Fix  
 Associate Producer, Ben Verschleiser, Director, Phil Rosen, Assistant Director, Jack Sullivan, Original screen play, Leonard Fields, David Silverstein, Cameraman, Gill Warrenton, Sound Engineer, John A. Stransky, Jr., Art Director, Ernest R. Hickson, Film Editor, Carl Pierson

Folks from the major studios should take a good look at this production. There is plenty of real entertainment here because there are interesting characters the suspense is nicely maintained all the way, and the story development gives a logical build that indicates intelligent preparation and treatment.



The picture opens with a crap game and then a surprise twist when we find that the gambling group is assembled to witness an electrocution at a prison. When the condemned man is about to make a last statement accusing some one higher up he is mysteriously murdered by a poison dart. That gives a bang-up opening because of course suspicion is thrown upon everyone.

After they have milked the possibilities of having the audience suspect several of those who were present when the murder was committed this is narrowed down to a point where the audience feels that one of three men is guilty. These three were out siders while the other witnesses were newspapermen.

Preston Foster from the District BOX OFFICE August 3, 72 Minutes

"Devil's Mate" One of Monogram's Best

THE HOLLYWOOD REPORT

## MONOGRAM'S 'DEVIL'S MATE' REAL TOP NOTCH

Shannon, Foster, Rosen Highlights 'Devil's Mate'

**"DEVIL'S MATE" Monogram**  
 Direction.....Phil Rosen  
 Original and Adaptation: Leonard Fields and David Silverstein.  
 Photographer.....Gill Warrenton  
 Cast: Peggy Shannon, Preston Foster, Ray Walker, Hobart Cavanaugh, Barbara Barondess and Paul Porcasi.

There's nothing to find fault with in "Devil's Mate," Monogram picture, with Preston Foster and Peggy Shannon. As a murder mystery, it thrills in par with no false clues, no sliding panels, no blackhand notes. All the angles are new, and there isn't a familiar wrinkle in the whole thing... except perhaps that the girl reporter solves the mystery, which is always good stuff. There aren't many real gasps in the picture, but there is a good, steady, chilling suspense which mounts as the plot gets thicker, and which reaches a logical and entirely satisfactory conclusion. The story opens with a killer being led to the electric chair. He takes advantage of his opportunity for a full confession just before he is strapped in. But at the moment he is about to name the Big Shot who rules the town...

Attorney's office, has charge of the investigation, and Peggy Shannon is a newspaper girl keen for the real story behind this mystery. These two have an excellent battling romance that develops naturally through sequences in which they kid one another with not very thinly veiled sarcasm.

Because of the manner in which this has been developed, suspicion is thrown upon the innocent characters in a very logical way, and yet the audience is permitted to gradually realize who the real murderer is just sufficiently ahead of the other characters to give that satisfied feeling of being clever.

Hobart Cavanaugh as the actual murderer who poses as a reformer gives one of the best characterizations he has delivered so far on the screen. He plays it with just the right shadings to have the character seem completely innocent in the beginning, yet with enough firmness that you can accept him as the secret head of gang activities when that is finally disclosed.

There are many excellent bits of comedy with the bit done by Harold Waldridge as the telephone boy being especially praiseworthy. This boy has done a number of good comedy bits and should have more opportunities.

The atmosphere of the newspaper office was very well handled, and for the most part the newspapermen and Miss Shannon as a newspaper girl handled themselves as reporters might. The incident where the speakeasy boss burned a check without looking at it because it was said to be from Cavanaugh might be questioned, but it is a natural and possible happening, and of course was necessary for the situation to be created.

The customers will like Preston Foster in this, and the picture will make friends for Peggy Shannon, even though the lighting was not altogether in her favor at times.

Certainly, theatre men can feel very happy over this as the right kind of entertainment to offer, and Monogram can take a bow for such a production. Phil Rosen's direction is very good. He reads his people intelligently and the value because of the natural manner in which the players talk to one another.

Like many other very good pictures, this one deserves special exploitation. It has real values to offer, but the public will not know that unless an intelligently prepared campaign convinces them that this is very much worth while.

## 'DEVIL'S MATE' MYSTERY

Nancy, a newspaper established at once by O'Brien. Convinced she receives O'Brien's an independent investigation with Gwen, Maloney's with the politically minded Nancy a clue which Gwen is killed the same O'Brien arrests Clinton for further involvement.



NEW FILM TIMES

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Issued on the Tenth and Twenty-fifth by  
**Jay Emanuel Publications, Inc.**  
219 North Broad Street, Philadelphia, Pa.  
1600 Broadway, New York City Washington, D. C.

JAY EMANUEL  
Publisher

PAUL GREENHALGH  
Advertising Manager

HERBERT M. MILLER  
Managing Editor

Circulating in New York State and Northern New Jersey.

Subscription: \$2.00 for one year; \$3.00 for two years.

Publishers also of THE EXHIBITOR, of Philadelphia, and THE NATIONAL EXHIBITOR.

Official organ of the Motion Picture Theatre Owners of Buffalo Zone.

All editorial and business communications should be addressed to the Philadelphia office.

Vol. 6, No. 1

September 10, 1933

## A Letter to Mr. Sol A. Rosenblatt

(*"The Exhibitor's Moses"*)

DEAR MR. ROSENBLATT:

Not many days after you read this, you will preside at a meeting which will do more to decide the fate of the independent exhibitors of this country than any other session in the history of the motion picture business. On September 12, theatremen will be waiting for a miracle at Washington.

Faced then with a problem upon which the best minds in this field could not agree, this department asks that you consider these observations on the exhibition code as coming from one who is actuated by twenty-two years of experience in both distribution and exhibition.

These comments are based on the exceptions taken by the exhibition committee and follow in that order.

**RIGHT TO BUY.** The right to buy is a privilege of the exhibitor. He has a right to live. Take away his privilege to buy a fair product for his screen and you further a monopolistic practice that is un-American and unfair. Exception should be made wherein a distributor having first-run outlets would naturally desire to use his own film. It is generally believed that "show-windows" should be protected for producers in this manner. This right to buy, however, should not include the unethical exhibitor who seeks only to further his personal gain and does not care about the permanence of the business. If depriving him of product furthers the interests of the business, then he should be checked in this manner.

**ALLOCATION OF CERTAIN FILM RENTALS.** This is fair. If a producer fails to deliver all the pictures promised, the allocations should be revised to correspond to the deal as made at the time of purchase. There is no reason why an exhibitor should be forced to play the high-priced pictures and not be given the others.

**DATING RESTRICTIONS.** This is a fair clause. The exhibitor knows his house better than anyone else. He should have an opportunity to operate it as he sees fit. If the producer could only be made to understand this point of view, he would appreciate the benefits to him in the long run, also.

**UNREASONABLE DISCRIMINATION.** As a question of ethics, this is fair.

**ELIMINATIONS.** The rejection privilege decided upon whereby exhibitors should have a 5-5-5 right of cancellation is the proper method of settling this problem. There should be a 5% outright cancellation privilege; a 5% privilege with the exhibitor paying 50% of the price and a further 5% privilege whereby the exhibitor uses up the time in extra days for product he plays. It must be said here, however, that it is doubtful whether the business would stand as big a cancellation privilege as 15%. Economically there are arguments against it. The distributor should not include foreign pictures in order that the cancellation privilege be used just to include those. This was definitely agreed upon at a conference between producers and representative exhibitors in Atlantic City.

**SUBSTITUTIONS; NON-THEATRICAL COMPETITION; PICTURES VIOLATING PRODUCTION CODE; ADVERTISING CODE.** These are all suitable as presented.

**FORCING SHORTS WITH FEATURES.** This clause was a sore spot ten years ago. At that time it was a mandate on the part of the Federal Trade Commission that such practice should be barred. It is still an objectionable feature.

**SPECIAL PRODUCTIONS.** The practice of selling exhibitors a block of pictures and then re-selling him many of the pictures as specials at higher prices is manifestly unfair. Under block booking the distributor should take the same chance as the theatremen. There is no reason why the distributor should still further gain at the expense of the exhibitor by making him pay more money. No one absorbs the exhibitor's losses. Why block his profits?

**DOUBLE FEATURES.** This is a question like premiums, to be settled by local option. A blanket rule cannot apply. Situations differ in all parts of the country. It has been suggested

that a 60% majority decide the issue. This percentage is too close, could be raised and the voting method arranged so that it would be on an individual basis. This could give a chain and an independent one vote each, for example, protect the independent, and stop a chain, through mass power, from controlling the situation.

**CHECKERS.** There is no doubt but that information on bookings is swapped between certain distributors. There is specific data to that effect. The practice should be barred.

**POSTER EXCHANGES.** The poster exchange is an old established business. It should be protected as a guarantee that the distributor will not raise the price of paper. The distributor only recently has refused to commit himself on this protection for the exhibitor. The poster exchange should be encouraged.

**RELEASE DATES.** The exhibitor should be guaranteed some regularity in releases. While the distributor should not be forced to adhere to a specific schedule at a sacrifice of quality, exhibitors' interests should be taken care of in some manner.

**CODE TO APPLY TO EXISTING CONTRACTS.** This clause is very fair. The benefits the code brings should be applied to all contracts written. The exhibitor should not be penalized because he has had to sign contracts before he knew the outcome of the code.

**CIRCUIT CO-OPERATIVE BOOKING.** As long as the distributor sells to chains he should sell to booking combines. Film prices have gone up. The exhibitors find that in booking combinations there is some protection. As long as there is added safety in a body of this sort, it should be allowed. An independent booking combination is no worse than a chain.

**UNAUTHORIZED EXHIBITION.** The clause is fair. All unethical practices should be barred.

The exceptions taken by the exhibition committee do not refer to **SCORE CHARGES.** Score Charges make up a racket division of this business. They are grossly unfair; are a burden placed upon the exhibitors by the distributors for no reason at all and should have been banished when sound first came into this business. Whatever charges the producer has to pay to sound recording companies should be made a part of production costs. The exhibitor already pays a music tax. There is no reason in the world why he should be forced to pay an additional score charge when he is already paying for the pictures. Score charges should be barred. The exhibitor must pay extra charges weekly for reproducing equipment, has extra operator expense, also in connection with sound equipment in general. In addition, it must be pointed out that some exhibitors in certain parts of the country do not pay score charges. The only excuse the producers can forward against the death of score charges is possible loss of revenue.

Furthermore, the exhibitor should not be forced to play foreign pictures. This would not include foreign product which the exhibitor might deem suitable for his screen because of good quality. He should be the judge. Distributor obligations should not be made a part of the theatremen's headaches. He has enough as it is.

Furthermore, there should be a minimum admission price restriction of not less than fifteen cents for adults, matinees, afternoons or evenings. This business has always been at the mercy of cut-price and cut-throat fly-by-night individuals. A minimum restriction protects the business, the public and everyone concerned.

Regarding the labor situation, I am of the opinion that 52 hours is too high, yet I believe 40 hours not quite sufficient to protect the theatremen. I am of the firm belief that in the interests of the public, the theatre owner and the industry in general that two men in the booth are necessary but that two first class operators are unnecessary.

The set-up of the National Appeal Board as constituted now, it appears, is too large and should be reduced in number, as producers are not wholeheartedly interested in exhibitor difficulties, and vice-versa. It is very urgent, however, that a clause be incorporated in the Code making it mandatory on the local arbitration board to be convened within 48 hours to hear a case in an emergency and in turn to be decided by the National Appeal Board within a similar period if and when a matter arises that may disrupt contractual obligations or affect the business of the theatremen.

As a matter of fact, what apparently does not show in the record is that some of the original code drafters must have had a change of heart. The conference on the code brought out a lot of things, among which was the indication that sincerity is not a big part of this business. There should be a clause on sincerity, Mr. Rosenblatt. Sincerity used to be present once, but it seems to have vanished about the time when the high percentage pictures made their appearance.

We hope we haven't been too long, Mr. Rosenblatt, in our discussion, but believe us when we say we are speaking for a lot of independent exhibitors when we state that you are holding their fate and their faith in your hands. Take good care of them.

Sincerely,



Heard In

**44TH STREET**Plenty Doing  
at First Division

By Daniel R. Klein

THERE HAS BEEN a complete reorganization of the Fox booking department. . . . George Blenderman is chief booker in charge of Broadway first runs and major circuits. . . . Louis Kuttler takes care of the New York, Bronx, Staten Island and upstate New York territories. . . . Seymour Florin's duties are confined to Brooklyn and Long Island. . . . Al Mendelson continues as New Jersey booker, and Norma Bernstein does likewise as chief Fox Movie-tone News booker. . . . Another change in the department now has features and shorts being booked together, not in separate departments as formerly. . . . D. A. Levy, Metro, has been having appendix trouble. . . . Dave Burkan, United Artists salesman, made a flying trip to his upstate territory. . . . And Leon Herman, U-A upstate representative, reports to the New York exchange that exhibitors in his territory are all anxious to sign up the new U-A program. . . . Incidentally, Herman's baseball team just closed their season with an exceedingly remarkable record. . . . They finished up with ten victories out of the twelve games played. . . . Al Selig is no longer publicity manager for Phil Meyer's Helber Pictures.

FIRST DIVISION is planning to release two roadshow productions during the coming season, in addition to the regular schedule for the year. . . . Among the first releases of the company are "Dance, Girl, Dance," "One Year Later," with Mary Brian; Anita Page in "I Have Lived," which is due for a Mayfair run shortly; "Picture Brides," with Dorothy Mackaill; Betty Compson in "Notorious But Nice," and an expedition picture, "Throne of the Gods." . . . H. L. Ripps, Metro booker and president of the exchange's Pep Club, covered a lot of territory on his recent vacation. . . . He visited Saratoga, Montreal and Washington, with various points in between. . . . The MGM Pep Club, incidentally, plans a big Christmas party, and though it seems rather early to talk about anything like that, the club is going to start active preparations and plans for the affair next week. . . . Another organization that doesn't waste much time is the Motion Picture Salesmen, Inc., for they're going the Metro crowd one better by having tickets for their New Year's Eve party on sale already. . . . The event is slated for the Plaza Hotel, and tickets are priced at \$7.50 per head, not ten dollars as was erroneously reported here two weeks ago. . . . Meyer Solomon, of Hollywood Pictures, is the chairman of the entertainment committee. . . . The M. P. Salesmen opened their new fall season Saturday, September 9, with a luncheon and meeting at the Astor. . . . Joe Weinberg, the organization's head, expected a record-breaking attendance, inasmuch as matters of vital



Billy Benson and Mrs.

**NRA Acts in Local Picketing Dispute****Local 306 Again Has Spot of Interest**

Grover A. Whalen began mediation this week of a dispute between the Independent Theatre Owners' Association and Local 306, Moving Picture Machine Operators' Union, in which eleven theatres were picketed, and a formal complaint that the blue eagle agreement was being violated by the employers had been lodged with the City N. R. A. Committee.

Dispute is a sequel to the regime of Sam Kaplan, ousted president of Local 306, who was convicted last Spring of coercion. According to Harry Sherman, who succeeded him as head of the union, the Theatre Owners' Association has formed a "company union," known as the Allied Motion Picture Operators' Union, and when the contract with Local 306 expired, discharged union men in eleven theatres, substituting men from the Allied union at lower wages. The theatre owners deny the allegations of the union.

The theatres which were picketed were the Art Theatre, Bronx; Bronx Star, Ritz, Eagle, Monroe, Seventy-ninth Street, Boston Road, Bronx; Saunders, Brooklyn; Globe, Brooklyn; Manhattan, Brooklyn, and New Garden, Richmond Hill, Queens.

Several individual complaints by operators of having been discharged from theatres of the I. T. O. A., were brought to NRA headquarters.

Charges that the film theatre owners had cut down staffs in the operating booths, forcing the men to work longer hours, were filed. The theatre owners denied them. It was learned that the theatre owners have signed a ten-year contract with the Allied union, providing for a wage discussion at the end of each two years. The I. T. O. A. controls 350 cinema houses in the greater city, and, according to union officials, contracts with Local 306 come to an end at varied times through the next few months, so that 2,000 operators are involved in the dispute. More than ninety, it is said, have lost their jobs in the present shift of owners' contract from Local 306, which is affiliated with the A. F. of L., to the Allied union, which has no organized labor affiliation.

The complaint of the union asks the City NRA Committee to withdraw the blue eagle insignia from the theatres.

importance pertaining to film salesmen in regard to the NRA code were to be discussed.

EVERYBODY at UNITED Artists is back from his or her vacation and is now getting ready for a big season. . . . Ben Levine and Herb Richek, the booking department, returned from a Labor Day week-end at Fallsburg, to find the houseboat they owned at City Island turned over and good for not much more than firewood, due to the severe storm that hit New York a couple of weeks ago. . . . Most of the rest of the U-A force spent the Labor Day holiday out of the city. . . . Bertha Jacobson was in Bridgeport, and Emma B. Trywusch, who recently became Mrs. Abe Doniger, visited Hoosick Falls. . . . Harriet Seiden was in

Utica, while Myrle McKenna and Sylvia Baxter spent the week-end on a tandem bicycle up in New England. . . . They claim that that mode of travel is much more convenient than a car. . . . Arthur Greenblatt's first production, "The Big Chance," has been booked over the RKO, Warner New Jersey, Loew, Springer & Cocalis and Century circuits. . . . "Before Morning" is Greenblatt's second feature, and it has been practically completed with Lora Baxter, Leo Carrillo and Taylor Holmes heading the cast. . . . Greenblatt now has his offices in Room 708 of the Film Center Building.

SIDNEY SAMUELSON, president, Allied Theatre Owners of New Jersey, has been attending the code meetings, and Irving Dollinger has been presiding at the Allied meetings in his absence. . . . Eastern regional convention of the organization, originally scheduled for early this month, has been set back to September 27-29. . . . It is rumored that First Division is opening up new offices in Boston and New Haven. . . . Looks like big expansion. . . . New Era Film Exchange, headed by Emil Rosenbaum, is specializing in a series of unusual short subjects. . . . Concern is now ready to release a series of twelve one-reelers, entitled "The Secrets of Nature." . . . These shorts have been booked for the New Roxy, or the RKO Center, as it will shortly be called, the Trans-Lux Theatres, the Plaza and the Little Picture House, among others. . . . Master Art Products, Inc., is planning a series of twelve short subjects under the title of "Pet Superstitions." . . . The first release, bearing the title of "Spilled Beans," is now ready. . . . Helen Honahan, United Artists film room, is forming a girls' basketball team. . . . Among the members now are Lillian Rottman, Alice Nolan, Ethel McCue, Mary Barton, Beatrice Lehrer and Mary Bolnick.

MISS SCULL is the secretary to district chief Haines at Warbers. . . . To correct error in last issue. . . . Earle Sweigert is doing mighty well with his post for Paramount in Philadelphia. . . . But his pal, Henry Randel, still misses him quite a bit.

WITH FOX SELLING away to Loew and Loew taking a blanket buy on "Gold Diggers," the film picture gets some new touches. . . . Consolidated now has Fox first run in its two dozen houses after downtown. . . . Allied Jersey is still investigating the Educational short situation, viz. World Wide features.

WHEN THE NRA PARADE takes place September 13, film folk will be prominent. . . . Harry Brandt is a marshal for the industry and it is expected that at least 100,000 will be in line all told. . . . Exchanges will take an active part, also. . . . Jack Barnstyn has joined Resolute as foreign sales chief.

**Debie Announces**

André Debie, Inc., announces a complete line of laboratory equipment for the handling of 16 mm sound on film.

**Monogram Housewarming**

When W. Ray Johnston came back from the west and Monogram had a housewarming, the industry's leaders all tendered their respects. The names of those present looked like a who's who.

The new quarters on the 20th floor of the RKO Building, Radio City, make a swell layout.

# Double Feature Question Looms as Big Problem at Code Session

## Prices Up

Reports from all parts of the country indicate that prices are going up, and that dark houses are reopening.

The cool, rainy weather made the Labor Day holiday a gala time for theatres.

In most cases, admission raise resulted in few squawks.

## Heard In

**CROSSTOWN**  
Plenty Doing  
And Good Biz

IT LOOKS like the beginning of more union tiffing. . . . A body known as Allied M. P. Operators Union has come into the field. . . . With 306 affected. . . . Some independent houses have employed the new union. . . . And stench bombs came, too. . . . Another group is the Association of Motion Picture Operators.

**BEN ROSENBERG** is now sales manager of Exhibitors Screen Service. . . . **Morris Sussman** is handling the Palace for **Sidney Cohen**. . . . Second runs. . . . **Robert Weixman** is now handling the local Paramount. . . . There are a lot of shorts being released with NRA backgrounds.

**FRANK WILSON** has resigned as an officer of Principal. . . . Monogram had quite a party at the opening of its new Radio City quarters. . . . Everyone dropped in. . . . The rent on the two Radio City theatres has been reduced.

**SOL TITLE** is now with Lester S. Tobias, who has a premium outfit locally. . . . Mackbeth "Monax" is a feature. . . . Title is an old timer in this business.

**LEROY JOHNSTON** has replaced Terry Turner in charge of theatre exploitation for RKO. . . . Turner is joining Herschel Stuart in Detroit. . . . Paramount's "Song of Songs" closed a nice run at the Criterion recently. . . . Columbia's much-ballyhooed special, "Lady for a Day," had a week's engagement at the Radio City Music Hall. . . . RKO's latest Katherine Hepburn vehicle, "Morning Glory," succeeded in smashing the house record. . . . Charles L. O'Reilly, president of the T. O. C. C., has been appointed to Grover Whalen's committee on President's Day, slated for September 13.

**HAROLD B. FRANKLIN** has announced that admission prices will be raised wherever advisable and possible on the RKO circuit during the next few months. . . . **Ronald Colman's** "The Masquerader" followed the Noel Coward operetta, "Bitter Sweet," at the Rivoli. . . . **Paul Robeson's** "Emperor Jones," Krinsky-Cochran production from the O'Neill play, goes in after that. . . . **Dave Schooler** is back at the original Roxy after a week's vacation.

**HARRY WEISS**, formerly at the Albee in Brooklyn, will operate the Palace for Cohen, with Johnny O'Day and George Baldwin as his

## Eyes of Industry Turned Toward Washington September 12—Local Unit Sponsors Mass Meeting for Self Protection

The double feature question threatens to be the sore spot at the industry code hearing set for Washington, September 12.

At that time, open hearings will be scheduled, following which a code for the industry will be revealed by the government. That the business could not get together on its own code was indicated from the start. Now Sol A. Rosenblatt and the government step in.

The Independent Motion Picture Producers' Association has been fighting for an open policy on double features. Franchise holders of Majestic and Monogram have been asked to line up support for double features in their territories. Edward Golden is handling the campaign in the east, with Jack Hess in the west. The inde studios have gone so far as to give notices to employees, an indication of what will happen if doubles are barred.

Meanwhile, the Hays organization has been asking for proxies from the inde distributors and producers. So has the independent group.

Locally, a mass meeting was held at the Astor September 5. Representatives from other independent organizations joined in the campaign started by the Harry Bardnt I. T. O. A.

Claude MacGowen was appointed secretary of the Harrison Motion Picture Federation this week.

assistants. . . . "Thunder Over Mexico," the Serge Eisenstein production which has been the subject of much controversy and discussion, will start a run at the Rialto September 15. . . . Capitol staged a preview showing of MGM's "Broadway to Hollywood." . . . A radio program was broadcast from the lobby of the theatre as an exploitation stunt, and many stage, screen and radio personalities composed the preview audience. . . . Ten Paramount pictures of a season or two back are being reissued throughout the metropolitan area in conjunction with Paramount Week, September 3rd to 9th. . . . RKO is planning to rename the Roxy Theatre in Radio City the RKO Center, which would put an end to the long drawn-out contest between that house and the original Roxy, on Seventh Avenue, for the right to use the name.

**LEW PRESTON** is now handling the Academy of Music. . . . **A. P. Waxman** is the RKO publicity and exploitation chief over the theatres. . . . **Al Gilgar** is managing the RKO Park, Rockaway Park. . . . **Charlie Hynes** is with Gaumont British as publicity head.

**PARAMOUNT, BROOKLYN**, is now a Feiber and Shea possession. . . . **Springer and Cocalis** have the Lane, Washington Heights. . . . **A. H. Schwartz** is building in Riverhead, L. I., which shouldn't make Prudential happy. . . . **Randforce** has the Claridge, Brooklyn. . . . **Majestic, Brooklyn**, has reopened. . . . **Morningside Theatre**, held up by fire, is reopening, too. . . . **A new theatre, the Quentin, Brooklyn**, is being operated by **Sommer and Sommer, Inc.** . . . **600 seats. . . . Opens next week.**

The independent poster units are also likely to submit a code to Washington, as apart from the regular industry code.

**Edward Hurley** is an advisor on the code. A code covering theatre supply and equipment has also been submitted to Washington. Hearings on the laboratory code took place a fortnight ago.

The Association of the Motion Picture Industry has been also lining up its forces for a last minute drive for fairness.

At the meeting held here under the auspices of the Brandt I. T. O. A. unit, a committee known as the Independent Motion Picture Code Protective Committee was formed. About 200 exhibitors from the eastern zone were present. **Lou Blumenthal** was appointed chairman of the committee. **Leon Rosenblatt** is secretary.

A meeting was scheduled in Washington September 10 as a preliminary move before the code hearing.

At the local session, various industry problems were discussed, dealing with the code and otherwise. From the local territory, Messrs. **Frank Warren**, **Irving Dollinger**, **Lew Newbury**, **Dave Snaper**, **Jersey Allied**, as well as **Sid Samuelson** were prominent as were local exhibitor leaders.

**BROOKLYN**, former Werba, Brooklyn, operated by 409 Holding Company, Inc., will run pictures and burlesque. . . . **Iona Theatre Enterprises, Inc.**, has the Liberty, Suffern. . . . **Orange Building Company, Inc.**, has the Ironbound Theatre, Newark. . . . **Leonia Playhouses, Inc.**, has the Leonia, Leonia, N. J. . . . **Rialto, Whitestone, L. I.**, has opened. . . . **Henry Liman** heads the corporation. . . . **Max Cohen** still handles the Wallack—but **Anne Amusement Corporation** operates. . . . Name change. . . . **Haring and Blumenthal** have the City, Newark.

**HARLEM KING**, closed for many seasons, is reopening. . . . **S. and B. Amusement Corporation** operates, with **Abe Sherk** treasurer. . . . **Manhattan Theatre** becomes a cabaret, beer garden.

## Warner Trade Show

**Warner Bros.** are planning to hold a three-day national trade showing some time around **October 15**, **Major Albert Warner** has announced. At that time **Warner Bros.** will show from 15 to 18 of the pictures on their 1933-34 program.

"These pictures," said **Major Warner**, "will not be hand picked but will constitute **Warner Bros. First National** releases right to the middle of **February, 1934.**"

# FIVE YEARS AGO

TWENTY-SEVEN independent houses were going to merge. . . . They included the Mayer and Schneider and Steiner-Blinderman circuits, the former operating 21 houses and the latter 21. . . . No new financing was contemplated. . . . S. Kronberg was to be president; L. B. Mayer, vice-president, and Louis Goldberg, booker and buyer and general manager.

AMONG THE ODDS AND ENDS in the East Side, West Side column, a forerunner of the present CROSSTOWN and 44th STREET columns (and incidentally the first personality columns in any trade journals), was recorded the fact that Harry Green was managing the Liberty, Staten Island, for Sol Brill. . . . That Al Schuster was reopening his Grand Theatre, Perth Amboy. . . . Joe Hornstein, then manager of National Theatre Supply, was moving back to New York City. . . . Eddie Rowland was managing the West End Theatre. . . . Jeff Dolan was entering the equipment business on his own. . . . Joe Lee, the Jersey branch manager for Fox, made known that the Stanley Jersey houses had bought the Fox product. . . . And so did the Snaper chain.

J. D. WILLIAMS had moved his offices. . . . He was with World Wide then. . . . Harry H. Buxbaum, district manager for Fox, began a two months' vacation. . . . Al Goldberg was complete owner of the Brooklyn Boro Hall. . . . Aaron Schusterman had three theatres in his chain. . . . Jack Dillon was a visitor. . . . Frank Mainhard was managing the Brooklyn Walker. . . . Charles P. Carroll, then assistant general manager of New Jersey Theatrical Enterprises, announced his secret marriage. . . . Morris Cruhac was stranded in Ellenville. . . . Floods. . . . Carl Mitchell took over the Sussex, N. J., Crescent. . . . Loew took over the Flushing Prospect. . . . Pete Fishman was assistant booker at Fox. . . . Several Stanley houses were adding sound.

HOT NEWS at the time was the fact that the Arbitration board meetings began their fall schedule. . . . The sessions alternated between the T. O. C. C. and the Film Board. . . . Loew denied that the Spooner would be sold for Yiddish shows. . . . Local 306 moved its offices to 125 West 45th Street.

UNDER "SPROCKET HOLES" was revealed that Red Kann, editor of *Film Daily*, had gone on his vacation. . . . The FD had due bills in those days, too. . . . Paul Gulick came back from a Maine vacation. . . . Joe Lee had a new car. . . . Morris Kutinsky was an Al Smith booster. . . . Louis Gordel came back from a Catskills vacation. . . . Bernie Kranz, then a salesman with Paramount, bought a new car.

PICTORIALLY were depicted the faces and sturdy manly bodies of Sol Raives, president of the T. O. C. C. at that time; Charles Steiner, chairman of the board; Charlie O'Reilly, captioned "a stalwart among the independents and a strong champion of their rights"; John Manheimer, of the Park, Brooklyn, and Rudy Sanders, president of the Brooklyn T. O. C. C. . . . J. M. Benas, who was taking care of the Leon Rosenblatt circuit of (6) theatres on Long Island. . . . Charlie Schwartz, who

was undisputed golf champ of T. O. C. C. and general manager of the Muller and Schwartz circuit. . . . Lou Simon, owner of the Bronx Melrose. . . . M. Black, manager of the Bound Brook Theatre; A. Coleman, Bronx Webster; Jack Finkelstein, Meyer Cohen, S. Zahler, Charlie Cohen, all exhibitors; Hy Gainsboro, H. Eisenstadt, Fred Kuper, Lew Brecher, William A. Sandau, Lawrence Bologino, Jack Keale, George Emmot, Lew Newbury, Murray and Joe Schoen; Charles S. Michelson, Frank Costa, both Jerseyites.

AMONG THE ADVERTISERS were United Artists, on the cover, with the "industry's most powerful line-up for any box office." . . . Such fare as "Coquette," "Queen Kelly," "Steamboat Bill, Jr.," "Hell's Angels," "The Tempest," etc. . . . First Division Pictures, then with only one exchange; Vallen Electrical Company; Sentry Safety Control; Stanley Frame Company; Moller Organ Company; Advance Trailer Service Company; Oxford Film Exchange; Hardwick and Magee; International Projector; Amalgamated Vaudeville; Kimball organs, and Big 3 Film Exchange, with "The End of St. Petersburg."

UPSTATE there was plenty doing, too. . . . Walter McDowell decided to put a female band in, to perplex the union. . . . Berny Depkin was managing the new 3200-seat Stanley in Utica. . . . The three Syracuse Kallet houses, the Regent, Harvard and Avon returned to the union fold. . . . Farash was reported taking an interest in the Potsdam Opera House. . . . No walkout took place in Syracuse, as exhibitors and unions got together. . . . John Donaldson

**Five years ago a new publication entered the field, THE NEW YORK STATE EXHIBITOR. In five years there has been a revolution in this industry. In every local phase there have been changes, also.**

**On this page a review of Vol. 1—No. 1 of THE NEW YORK STATE EXHIBITOR, published September 10, 1928, reveals that "they were the days".**

came to manage Syracuse Keith's. . . . Chester B. Bahn added another youngster to the family. . . . Fay's, Rochester, went talkie. . . . Albany's season opened without argument.

DOWN IN JERSEY William Fox was reported closing for the Walter Reade houses. . . . Newark exhibitors averted a strike by dealing with the union. . . . The Pascack, Westwood, opened. . . . So did the Cameo, Greenville section. . . . "Street Angel" broke a record. . . . The new Stanley-Fabian, Hoboken, opened.

BREVITY was then a supplement to the NEW YORK STATE EXHIBITOR. . . . A cartoon depicting the annual sock-fest battle between exhibitor and trade problems was a feature. . . . A cartoon by Russell Henderson pictured the new Roxy opening. . . . Milton Silver contributed. . . . So did Al Steen. . . . Abe Lipshutz had helpful hints to helpless showmen.

UNDER NONAMAKER'S BETTER MANAGEMENT department was the tale of Leo the Lion's trip through New York state. . . . News of the Stanley, Jersey City, tie-up with the *Jersey Journal* for the best layout for the week's entertainment at the theatre. . . . Report of the parade at the reopening of the Bayonne Opera House, Bayonne, N. J. . . . And a tale of the distribution of fake extras at the opening of "Submarine," at the local Embassy.

ROASTS AND TOASTS, a review of reviews, revealed that Jannings gave a fine performance in "The Patriot" (musical synchronization). . . . "Lost in the Arctic" was an interesting travelogue and a glorified adventure. . . . "At Yale" missed plenty, even with Jeanette Loff and Rod La Rocque in the cast. . . . FBO distributed "The Perfect Crime," hailed as an excellent mystery murder drama. . . . "White Shadows of the South Seas" was novel entertainment. . . . One of the most remarkable films ever made. . . . Highly enjoyable. . . . "Loves of an Actress" was starring Pola Negri. . . . Over long. . . . With synchronized score. . . . Bound to make money.

THE MOTION PICTURE CLUB dedicated its new home. . . . Executive board included Al Lichtman, Elmer Pearson, Bruce Gallup, John Spargo, Arthur Stebbins, Lee Ochs, Paul Gulick, A. J. Karch, steward. . . . It cost \$50,000 to remodel.

THE PROCEEDINGS of the arbitration board revealed that exhibs won two matches and the exchangemen one. . . . An exhibitor wanted a reduction. . . . The board suggested that a 40% reduction be given. . . . The exchange won on a case of disputed contract. . . . Another theatre wanted damages because the 12th reel of "Orphans of the Storm" was missing. . . . He got them. . . . Some other cases were also discussed.

THAT WAS THE NEW YORK STATE EXHIBITOR OF FIVE YEARS AGO, SEPTEMBER 10, 1928.

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73 West Street, New York, N. Y.  
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**TANGEE**  
World's Most Famous Lipstick  
ENDS THAT PAINTED LOOK

★ ONLY 10c! FOR MIRACLE MAKE-UP SET!  
The George W. Luft Co., Inc.  
417 Fifth Ave., New York  
I enclose 10c. Send Miracle Make-up Set containing trial-size Tangee Lipstick Tangee Rouge Compact

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Send 10¢ (to cover cost of postage and packing) for Free sample in exquisite glass jar.  
Pond's EXTRACT CO., Dept. S-23  
Check choice of colors: Rose Cream ; Brunette ; Tan ; or Pearl

**FREE SAMPLE**  
Treatments. Or send 10 cents to cover cost of postage and packing for a week-end kit containing generous samples of Pond's Facial Soap, Cream, and Facial Soap. With the kit, Janet Parker, skin authority in Canada, John H. Woodbury, Inc., 126 Alfred St., New York, N. Y., will write you a personal letter on the correct care for your skin condition shown below:  
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ADELPHI FOODS CO. CHOCOLATE

ADDS 70% MORE FOOD-ENERGY NOURISHMENT TO MILK  
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Please send me a trial-size can of Cocomalt. I enclose 10c to cover the cost of packing and mailing.

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Cocomalt is a scientific food concentrate of selected cocoa, barley malt extract, and milk.

**FELS & COMPANY, Philadelphia, Pa.**  
Please send me a handy Fels-Naptha C.ipper for chipping Fels-Naptha into tub or machine; also a sample bar of Fels-Naptha Soap. I enclose three cents in stamps to help cover postage.

Name \_\_\_\_\_ State \_\_\_\_\_  
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**FOR TRIAL SUPPLY**

ANDERSON Co.,  
Chicago, Ill. Dept. LHJ2  
Send me your sample package of Ovaltine. I enclose 10c to cover cost of packing and mailing. (Offer good for special offer at right.)  
(These offers good in U. S.)

Name \_\_\_\_\_  
Address \_\_\_\_\_

**OVALTINE**  
The Swiss Food-Drink

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Because samples sell merchandise ...

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That's why National Scene Trailers have double the selling-punch ... double the value ...

Because they have actual scenes and actual dialog from the picture itself ... samplevues of what's to come ...

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## NATIONAL SCREEN SERVICE

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**THE SCREEN'S BIGGEST THRILL!**

SOL LESSER presents

**BUSTER CRABBE**

*A New EDGAR RICE BURROUGHS Story*

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Direct from its first run at the ROXY, NEW YORK



# YOUR THEATRE

A MONTHLY FEATURE

OF

JAY EMANUEL PUBLICATIONS, INC.

## WHY NOT USE ORIGINAL METHODS?

FOR the past several months we have been advocating the inclusion of newer and more original adoption of business ideas in selling pictures to the public. We urged exhibitors to get away from the standing accessory order; the usual newspaper advertising appropriation and supplementing genuine exploitation to a greater degree.

### BE CONSTRUCTIVE

Naturally, exhibitors discussed our suggestions and wherever showmen met to discuss phases of our business the resultant opinion was rarely unanimous. However, if the majority of exhibitors executed plans instead of destructively criticizing them, maybe, receipts would be greater.

### MERCHANDISE AHEAD

The preceding two paragraphs preface the presentation of a new idea which has been concocted by a first-run theatre owner. He is slowly drawing away from the week-to-week plan of selling pictures, but merchandising six months' product in advance. We don't mean a half-page or full-page advertisement heralding titles of coming or contracted pictures and tentative names of players. We have been given an opportunity to observe the entire plan and hasten to express our opinion that it will give a lot of exhibitors much to think about.

### SINCERITY NECESSARY

The most impressive and salient feature of the entire idea is the sincere work necessary and the patience required to carry out the project. That it will be imitated by hundreds of theatre owners is a foregone conclusion, but we doubt if they will be able to do it this season. They will not have sufficient time to emulate this theatre operator who has turned back on precedent in the selling of pictures to the public.

### WATCH FOR DETAILS

In a month from now, when this department again appears we will detail the plan, review the idea and perhaps reproduce part of it to convey a definite picture for the purpose of clarification. If there is an exhibitor reading this page who thinks that by watchful waiting and the continuance of his present unbusiness-like methods he will again be in the money, a disappointment is in store for him. Let the other fellow wait—the other fellow who can think and will not or the fellow who just can't.

**SMART SHOWMEN WILL**  
**SAVE EACH ISSUE FOR**  
**FUTURE USE AND REFERENCE**

**ELI M. OROWITZ**  
EDITOR

VOL. 1 No. 7

**September, 1933**

**No message of ours  
could be half so convincing**

**AS THESE**

**THE LATEST**

*De Forest*

**EQUIPMENT HAS  
PROVED A REVE-  
LATION WHEREVER  
INSTALLED.**

**Give your Patrons  
a New Deal!**

**CHANGE TO DE FOREST**

**USERS OF**

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**MAY ADD ALL THE  
LATEST DEVELOPMENTS  
TO THEIR EQUIPMENTS  
AT MODERATE COST.**

W44 194

GENERAL OFFICES  
The RITZ AMUSEMENT CO.  
The VILMA AMUSEMENT CO.  
1607 N. Washington Street  
BALTIMORE, MD.

June 12, 1933

General Talking Pictures Corp.,  
218 West 42nd Street,  
New York, N. Y.

Gentlemen:

In view of the fact that we believed the sound at our Ritz Theatre was the best in town, we could not possibly see that your New Wide Range Equipment would be an improvement, and were naturally reluctant in making a change. However, now that we have completed the installation, our only regrets are that we did not know of it sooner.

The improvement was positively a revelation, and we lost no time in installing your New Wide Range Equipment in our other three theatres.

We now believe the sound in our theatre is unequalled, and congratulate you on what we believe is the best equipment on the market.

Very truly yours,  
The Ritz Amusement Company.

*Charles Gaertner*  
Charles Gaertner,  
General Manager.

10\*CC

STRAND  
VILMA

PALACE  
RITZ

**F. H. DURKEE'S ENTERPRISES**

THEATRES AND AMUSEMENTS  
OFFICES—210-24 ARCADE BUILDING  
HAMPDEN AND HAMILTON AVES.

**Baltimore, Md.**  
PHONE: HAMILTON 8410  
June 12, 1933

ARCADE  
BELMORO  
CIRCLE ANNAPOLIS  
EDGEWOOD  
FOREST  
GRAND

LINWOOD  
MCHENRY  
PACY'S GARDEN  
PATTERSON  
PARKWAY  
STATE  
STATE, HAFF OF GRACE  
WAVERLY

General Talking Pictures Corp.  
218 West 42nd Street  
New York, New York

Gentlemen:

We are very pleased to inform you that on the strength of the excellent results obtained from the DeForest Sound Systems in our Edgwood and Waverly Theatres we recently gave you orders for twelve additional equipments.

These additional installations are performing very satisfactorily and we are well pleased with same.

Very truly yours,

F. H. DURKEE'S ENTERPRISES  
*Charles E. Note*

CEN:HAL



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CHARLOTTE, N. C. - - - 218 W. 4th Street

## PREAMBLE

This Code is submitted by the Motion Picture Industry in conformity with the provisions of the National Recovery Act.

The object of this Code is to provide for increased employment; to create a shorter working week and to improve the standards of labor; to eliminate the waste and burden of unfair trade practices to the interests of the public, the employees and employers of the exhibition branch of the Motion Picture Industry.

## PART I

## 1—General.

1. Employees shall have the right to organize and bargain collectively through representatives of their own choosing, and shall be free from the interference, restraint or coercion of employers of labor, or their agents, in the designation of such representatives or in other concerted activities for the purpose of collective bargaining or other mutual aid or protection.

2. No employee and no one seeking employment shall be required as a condition of employment to join any company union or to refrain from joining, organizing or assisting a labor organization of his own choosing.

3. Employers shall comply with the maximum hours of labor, minimum rates of pay and other conditions of employment, approved or prescribed by the President.

4. No employee shall be required to join any organization to secure or retain employment or to secure the benefits of this code, and the right of every individual to refrain from joining any organization, and the right of employer and employee to bargain together free from interference by any third party, is hereby recognized.

## Maximum Hours of Employment.

Ten (10) days after approval of this Code by the President:

No person under sixteen (16) years of age shall be employed.

No employee of any department shall work for more than fifty-two (52) hours in one week.

The maximum hours prescribed in the foregoing paragraph shall not apply to contract labor, to professional persons employed in their professions, or to employees in a managerial, executive or supervisory capacity.

Whenever it may be necessary because of an emergency, overtime and extra shifts beyond the limitations herein set forth shall be permitted.

## Classifications.

Employees shall be classified as follows:

- Class No. 1—Operators.
- Class No. 2—Stage Hands.
- Class No. 3—Musicians.
- Class No. 4—Ticket sellers, doormen, apprentices and office help.
- Class No. 5—Ushers, office boys, cleaners, matrons, watchmen and attendants.
- Class No. 6—Other employees such as electricians and carpenters (not stage hands), painters, show card writers, sign painters.
- Class No. 7—Professional persons and persons in managerial, executive or supervisory capacities.

## Wages.

Classes No. 1-2-3—Contract labor. These classes are matters for local autonomy and no minimum is fixed for them, other than 40 cents per hour as prescribed in the President's agreement for mechanical employees.

Class No. 4—25 cents per hour in towns or cities having a population of 250,000 or less; 30 cents per hour in cities having a population between 250,000 and 500,000, and 35 cents per hour in cities having a population in excess of 500,000.

Class No. 5—25 cents per hour.

Class No. 6—This class shall be paid at hourly rates prevailing in the community in which the theater is located, provided, however, no less than 40 cents per hour shall be paid.

Class No. 7—The foregoing hours shall not apply to persons embraced in this class.

## 2—Right to Buy.

It is an unfair trade practice to deny to any theater operator the right to buy in free and open competition whatever run of pictures he or it desires; provided, however, that the seller shall have the right of selection based upon bona fide consideration of the character, responsibility, prior performance, prestige of theater or theaters, and potentiality of income.

# CODE OF FAIR COMPETITION

SUBMITTED BY THE

## EXHIBITION DIVISION

### OF THE MOTION PICTURE INDUSTRY

## 3—Standard License Agreement.

The optional standard license agreement already negotiated and used by a majority of the distributors shall be used exclusively by all distributors, except as modified by this code.

## 4—Film Rental Allocation.

If feature pictures are licensed by a distributor under a license agreement by which the distributor has the right to assign pictures at a later date to different price groups, or classifications, or in which pictures are not described or identified, permitting the distributor to assign pictures not so identified to various film rentals, then the distributor shall, at the conclusion of the contract, provided the exhibitor is not in default thereunder, and provided the percentage of the total number of feature pictures contracted for in each price group has not been released by the distributor, adjust the total film rental on the basis of the average price of pictures for the total number of pictures contracted for.

## 5—Dating.

No distributor shall refuse to date feature pictures because of a delinquency in the dating of short subjects, nor refuse to date short subjects on account of a delinquency of the playing arrangement of the feature contract.

## 6—Discrimination.

It is an unfair trade practice for a distributor to unreasonably withhold prints to which a theater is entitled under its contract of exhibition.

## 7—Threats.

No distributor shall threaten or coerce or intimidate any exhibitor to enter into any contract for the exhibition of motion pictures, or to pay higher film rentals by the commission of any overt act evidencing an intention to build or otherwise acquire a motion picture theater for operation in competition with such exhibitor, but nothing in this article shall in any way abridge the right of a producer or distributor in good faith to build or otherwise acquire a motion picture theater in any location except as herein prohibited.

## 8—Distributors' Employees.

No distributors' employee shall use his position with the distributor to interfere with the free and competitive buying of pictures by an exhibitor operating a theater in competition with a theater in which such employee may have a direct or indirect financial interest.

## 9—Gratuity.

No exhibitor or distributor shall give any gratuity or make any offer, or promise of gratuity, to a distributor or exhibitor, or any representative of any distributor or exhibitor for the purpose of procuring advantages that would not otherwise be procurable, or as an inducement to influence such distributor or exhibitor, or representative not to deal with competing or other exhibitors or distributors.

## 10—Inducement to Breach Contract.

No exhibitor or distributor shall seek to induce or induce a distributor or any representative of any distributor, or any exhibitor, to breach any contract licensing the exhibition of motion pictures.

## 11—Selective Buying.

Any exhibitor entering into a contract for the exhibition of motion pictures which permit the exhibitor to select from the total number of pictures licensed, less than eighty-five percent (85%) of the total number, and to reject the remainder shall by written notice to the distributor, reject each of such motion pictures not to exceed the number which may be rejected within twenty-one days after its date of availability in the exchange territory wherein is located the exhibitor's theater, and failing to give such notice of rejection, each of such

pictures shall be deemed to have been selected.

## 12—Overbuying.

No exhibitor shall contract for a license to exhibit more motion pictures than such exhibitor reasonably shall require for exhibition in any theater or theaters operated by such exhibitor, with the effect of depriving a competing exhibitor from contracting to exhibit such excess motion pictures, provided, however, that nothing herein contained shall be deemed to prohibit any exhibitor from contracting for a reasonable number of motion pictures in excess of the number which are actually to be exhibited in the theater or theaters of such exhibitor in order to reasonably protect such exhibitor against non-delivery of motion pictures.

## 13—Transfer to Avoid.

No exhibitor shall transfer the ownership or possession of a theater operated by any such exhibitor for the purpose of avoiding uncompleted contracts for the exhibition of motion pictures at such theater or theaters.

## 14—Cancellation Privilege.

(a) If the total number of feature motion pictures offered to the exhibitor by the distributor, at one time, shall have been licensed by the distributor under a contract of exhibition, and the rental of each thereof averages less than Four hundred (\$400.00) Dollars, the exhibitor shall have the right to exclude from the license, first not to exceed five (5%) per cent of the total number of feature motion pictures licensed; thereafter to further exclude not to exceed five (5%) per cent of said total number; and/or lastly to further exclude not to exceed five (5%) per cent of said total number, the aggregate number of feature pictures so excluded in no event to exceed fifteen (15%) per cent of the total number licensed; provided that the exhibitor is not in default under such contract 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 under such contract and at the same time: (1) as to each feature motion picture excluded in the first five per cent of the total number so excluded to pay to the distributor the rental therefor specified in the schedule; (2) as to each feature motion picture included in the five per cent of the total number thereafter so excluded to pay to the distributor one-half of the rental thereof specified in the schedule; and (3) as to each feature motion picture included in the five (5%) per cent of the total lastly so excluded there shall be added to the rental of the motion pictures then remaining to be delivered under such contract an amount at least equal to the aggregate of the rentals of the motion pictures so lastly excluded, apportioned equally to each or 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 provided in such contract, permits; provided that if there shall be no motion pictures then remaining to be delivered under such contract, the exhibitor shall pay to the distributor the rental therefor specified in the schedule. In computing such number of days fractions of more than one-third shall be deemed one day.

For the purpose of determining whether or not the average rental of any of the motion pictures, the rental of which is to be computed in whole or in part upon a percentage of the receipts of the exhibitor's theater, is more or less than \$400.00, the rental of each such motion picture shall be deemed to be the average amount of the license fees paid by the exhibitor to the distributor for each feature motion picture distributed by the distributor and exhibited at said theater during a period of one year prior to the term of such contract and of which the rental was computed in whole or in part upon a percentage of the receipts of the exhibitor's theater.

(b) On or before the fifteenth (15th) day after the end of each three (3) months period of the term of the license, the distributor shall repay to the exhibitor a sum equal to the amount paid by the exhibitor to the distributor as rental of the feature motion pictures first 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 exhibitor shall have exhibited as in such contract provided, all of the feature motion pictures licensed then generally released and available for exhibition under such contract by the exhibitor, excepting those, if any, excluded as provided in this clause and shall have paid to the distributor at the time in such contract 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 such percentage of the average daily gross receipts of such theater on each date any feature motion picture distributed by the distributor was exhibited there at 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 said ninety (90) days period, then the rental or part thereof shall be deemed to be that amount or part thereof which is equal to such percentage of the average daily gross receipts of said theater during the period of thirty (30) operating days immediately prior to the date of said written notice to exclude such feature motion picture.

(d) In computing said percentages of the total number of feature motion pictures fractions of less than one-half shall be disregarded.

(e) Upon the failure or refusal of the exhibitor to fully and completely comply with each and every condition in such contract specified and upon which the exhibitor is granted the right to exclude any of the feature motion pictures licensed, or provided the parties hereto have agreed to arbitration, 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 forthwith terminate and shall not again be granted during the term of such contract.

(f) Upon the exclusion of each of the feature motion pictures permitted by the provisions of the contract 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.

## 15—Substitutions.

The exhibitor shall not be required to accept for any picture described in the schedule as the picture of a star, or combination of stars, or of a director, or where based upon a well-known book or play, or any picture marked in the schedule as "no substitution" any other picture with a material substitution of a star or combination of stars, or director, book or play.

Nothing herein contained shall limit the right of the distributor to change the title of any picture, or as respects any picture based upon a story, book or play prevent the making of any alterations, changes in or adaptations thereof. It shall also be mandatory upon the dis-

tributor to give a reasonable notification to the exhibitor of all instances where an entirely different feature is intended to be substituted.

**16—Score Charges.**

The practice of adding to the negotiated cost of the license to exhibit motion pictures any additional charges such as score charges is an unfair trade practice.

**17—Playing Time.**

The distributor shall not require any specific day or days of the week for the exhibition of specific pictures or class of pictures.

**18—Non-Theatrical Competition.**

It shall be an unfair trade practice for any distributor to sell any picture generally released to any non-theatrical account, provided, however, that nothing in the above shall prevent the distributor from furnishing pictures for hospitals, ships on the high seas, army posts, or for the entertainment of shut-ins and/or charitable institutions to which the public is not admitted, and provided further, that no pictures shall be furnished until they have completed their commercial runs in the competitive area.

**19—Violating Production Code.**

No exhibitor shall exhibit, or be required to exhibit, or pay for any motion picture which is declared to be contrary to and violative of the standards and requirements of the production code of the Motion Picture Producers and Distributors of America, Inc., and the resolutions for uniform interpretations of said code or codes, or any amendment, revision or subsequent promulgation of said code.

The determination of the question whether any picture is violative of said code or codes shall rest with the National Appeal Board or other duly constituted industry authority.

**20—Advertising Standards.**

(1) No exhibitor shall in advertising motion pictures violate the following rules of decency and good taste:

- (a) Nudity with meretricious purpose shall not be used.
- (b) Profanity shall be avoided.
- (c) No false or misleading statements shall be used directly or implied by type arrangements or by distorted quotations.
- (d) No text or illustration shall ridicule or tend to ridicule, any religion or religious faith; no illustration of a character in clerical garb shall be shown in any but a respectful manner.
- (e) The history, institutions and nationalities of all countries shall be represented with fairness.
- (f) Pictorial and copy treatment of officers of the law shall not be of such a nature as to undermine their authority.
- (g) Good taste shall be the standard and the rule for all advertising and exploitations of motion pictures.

(2) The use by an exhibitor of advertising matter violative of the foregoing rules obtained from a distributor shall constitute a violation of this article by such distributor.

(3) The question whether any advertising matter violates those rules shall be determined by the National Appeal Board, or by other duly constituted industry authority.

**21—Unfair Advertising.**

When an exhibitor is granted a subsequent run of motion pictures, the exhibitor shall not advertise any of them by any means of advertising prior to or during the exhibition of any one of said motion pictures by any other exhibitor having the right to a prior run thereof and charging admission prices higher than the prices charged for admission to the exhibitor's theater, excepting advertising inside the theater not intended for removal therefrom by the public, unless the first date of exhibition hereunder of any such motion picture shall be within fifteen (15) days from the last exhibition date of such prior run exhibition, in which case the exhibitor shall have the right to advertise such motion picture, provided the exhibitor does not in any advertising state 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 picture 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.

**This draft was presented to the NRA by Charlie O'Reilly, coordinator, for the exhibition committee. It includes rules governing presentations and vaudeville acts and exceptions and counter-proposals as well.**

**22—Evading Scale.**

No exhibitor shall lower the admission prices publicly announced or advertised for his theater by the giving of rebates in the form of premiums, lotteries, reduced script books, coupons, gifts, or things of value, or by two-for-one admissions, or by other methods or devices of similar nature, except as approved by the local maximum clearance and zoning schedules. This shall not be deemed to prohibit exhibitors from reducing or increasing their admission scales as they see fit except as may be prohibited by exhibition contracts, or local zoning and clearance schedules. It is aimed at reductions through means which are unfair to competing exhibitors and/or deceive the public. Provided: where there is no local zoning or arbitration board for that particular city, town or community, the ruling of seventy-five percent (75%) of the exhibitors shall prevail.

**23—Midnight Shows.**

No exhibitor shall exhibit a motion picture previous to dawn of the first day of exhibition without securing express written permission therefor under the license agreement.

**24—Forcing Shorts.**

Section 1. Any requirement by the distributor, directly or indirectly, that the exhibitors execute an application for the licensing of shorts (including newsreels) in order to secure a license for the exhibition of feature photoplays, or vice versa, shall be an unfair method of competition.

Section 2. The securing of the execution of an application for the licensing of shorts (including newsreels) that is followed by the acceptance of an application for the licensing of photoplays for the same season shall be presumed to be contrary to the purpose of this article, and may be cancelled by the exhibitors by giving written notice by Registered Mail within ten (10) days after the receipt by him of notification of the acceptance of the application for the exhibition of feature photoplays.

**25—Specials.**

Until such time as a distributor has delivered all of the pictures on the contract, it shall be an unfair trade practice to offer for release any special productions, and in all cases if special productions are made pursuant to the above, the same shall be offered first to the exhibitor having the other production under contract under the same terms and conditions covering special productions as agreed upon in the original contract.

**26—Disclosure of Receipts.**

No exhibitor or distributor shall make any disclosure of box office receipts for publication except necessary reports to stockholders, credit and governmental agencies and to other like bodies. No exhibitor or distributor shall be responsible for disclosures made by agents not authorized to do so.

**27—Double Features.**

Exhibiting two or more feature photoplays for one admission price is an un-economic practice and an unfair method of competition. Nevertheless, because of peculiar local conditions, exhibiting two or more feature photoplays for one admission price shall be deemed an unfair competitive practice only in those cities, towns and communities where sixty percent (60%) of the theaters disapprove thereof by signed petition.

For the purpose of voting thereon each exhibitor shall be entitled to one vote for each theater owned and operated by such exhibitor in the area of such vote.

**28—Liability on Shipments.**

When an exhibitor is designated in lieu of a common carrier by the distributor to forward a picture or pictures to another exhibitor, the exhibitor forwarding the picture shall be the agent of the distributor and not otherwise.

**29—Interference With Negotiations.**

It is an unfair trade practice knowingly and intentionally, directly or indirectly to obstruct, hinder, impede or interfere with pending negotiations between an exhibitor and any third party in respect of any matter or thing in any way pertaining to or affecting the ownership, management, operation, use or occupancy of any theater or arising out of or in any wise relating thereto, or in respect of any modification, renewal or extension of any agreement affecting the same for the purpose of preventing the consummation of such negotiations or to deprive the exhibitor of the continued management, use and occupancy of such theater.

**30—Checking.**

No distributor shall divulge or authorize or knowingly permit to be divulged by any employee or checker any information received in the checking of the receipts of its photoplay except that such information may be divulged in any arbitration proceeding or litigation pertaining to the license to exhibit.

**31—Poster Exchanges.**

There shall be no restriction against the operation of poster exchanges.

**32—Release Dates.**

Definite release dates for each picture shall be announced by the distributor and availability of such pictures shall be made to all runs in accordance with such release dates. Any exhibitor failing to date the picture within 14 days of his release date shall automatically forfeit his clearance right to the subsequent runs to the extent by which he delayed the dating of the picture.

**33—Transfer of Distributors Assets.**

The transfer of assets by distributors for the purpose of refusing to deliver contracted feature films to exhibitors is an unfair trade practice.

**34—Existing Contracts.**

The provisions of this code shall apply to any existing exhibition contracts for the season 1933-1934.

**35—Damages for Non-Delivery.**

In any legal or arbitration proceeding, where the question of damages for non-delivery of a picture by a distributor is material, it shall be presumed for the purpose of ascertaining such damages, that the gross income of the theater at which such picture was to have been exhibited on each day on which it was to have been exhibited, would have been equal to the average daily gross income of such theater over a period of sixty days prior to such non-delivery; provided, that nothing herein shall militate against the right of specific performance in such cases.

**36—Co-operative Booking.**

It shall be an unfair method of competition for a distributor to refuse to deal with co-operative booking circuits.

**37—Box Office Statements.**

Exhibitors shall promptly make and deliver a correct itemized statement of each day's receipts from the exhibition of any motion picture and from so-called midnight shows, if any, upon the conclusion of each such daily exhibition and midnight show, when the license fee therefor is based in whole or in part upon the percentage of the exhibitor's admission receipts.

**38—Violation of Exhibition.**

- 1. No exhibitor shall directly or indirectly, or by any means whatsoever:
  - (a) Exhibit any motion picture at any time or place other than on the date or dates and in the places expressly booked and confirmed in writing pursuant to the exhibition license therefor;
  - (b) Use a print of a motion picture at any theater other than that specified in the exhibition license therefor;
  - (c) Use a print of a motion picture at two or more theaters when licensed at only one thereof;

- (d) Use the print of a motion picture for any purpose whatsoever other than exhibitions duly licensed and booked; or
- (e) Without the prompt return of a print of a motion picture for additional exhibitions at any theater in excess of the time licensed and booked in writing.

2. Any violation of any of the foregoing provisions by any exhibitor in reliance on any promise or assurance express or implied by any salesman, agent, or representative of any distributor as an inducement of its sale of film shall be considered a violation by all persons concerned and punishable as such.

3. Nothing herein contained shall be deemed to define an unauthorized showing in any proceeding for alleged infringement of the copyright law.

**39—National Control Board.**

The exhibiting branch of the industry records its view that the National Control Board should be fairly balanced between the several economic divisions of the industry, with voting representatives to be named by the Government.

**40—Arbitration.**

Sec. 1. Method of Arbitration. The arbitration of all disputes between exhibitors and distributors arising under any exhibition contract, if the parties shall agree on arbitration, shall be in accordance with the optional arbitration clause of the so-called Optional Standard License Agreement, a copy of which clause is annexed hereto marked "Schedule A," except as the provisions of such clause may be modified by the provisions of this Code.

Sec. 2. Number of Arbitrators. By stipulation of the parties to any dispute growing out of the exhibition contract, or by standing agreement in any territory between local exhibitors' association or associations, on the one hand, and the representatives of the distributors on the other hand, the number of arbitrators to be appointed by each party may be reduced to one, with power in the two thus appointed to appoint an umpire as provided in said optional arbitration clause.

**SCHEDULE "A"**

**Arbitration Provisions.**

Optional Arbitration Clause. Optional Clause: The following clause is optional with the parties hereto. If it is desired to make such clause a part of this license, the exhibitor and the duly authorized representative of the distributor shall sign their respective names where indicated immediately following this paragraph, and unless so signed, the said clause shall be deemed excluded from this license agreement.

It is agreed by and between the parties that Clause Twentieth providing for voluntary arbitration of disputes arising thereunder, shall be included as a part of this license.

.....  
Representative of the Distributor  
duly authorized to agree to the  
following Clause Twentieth.

.....  
Exhibitor.  
Arbitration.

The exhibitor and the distributor respectively, freely and voluntarily agree that as a condition precedent to the commencement of any action or proceeding in any Court by either of them to determine, enforce or protect the legal right of either hereunder, each shall submit all claims and controversies arising hereunder for determination by arbitration to an Arbitration Board (hereby expressly waiving the oath of the arbitrators) which shall consist of four members, each of whom shall be engaged in the motion picture business, and two of whom to be appointed by the exhibitor, and the remaining two to be appointed by the distributor.

Upon the written request of the distributor or the exhibitor for the arbitration of any dispute or controversy arising hereunder, the party making such request shall name therein two arbitrators stating the business address and business or business connection of each and shall designate therein the date, time and place of the hearing of such controversy. The date of such hearing shall not be earlier than seven (7) days from the date of the sending of such notice, unless it shall be claimed in such notice that irreparable injury, will result unless there is a speedy determination of such controversy in which case such hearing may be designated to be held earlier than said seven (7) days' period.

## Examination of the code reveals that on all important points there was plenty of dissension. The government will write most of the final draft.

Within five (5) days after the mailing of such request for arbitration, the party upon whom such request is made shall name two arbitrators in a written notice mailed or delivered to the other party, stating therein the business address and business or business connection of each arbitrator. If either party fails or refuses to name the arbitrators as herein provided or if any arbitrator so named shall fail or refuse to act, or be unable to serve or shall be challenged, and others are or another arbitrator qualified and then available to act is not 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, they then, or a majority of them shall immediately select an umpire who shall not be engaged in the motion picture business. In such case the hearing before the umpire shall be at such time and place as the umpire shall designate and shall be had before the umpire alone, the arbitrators not to be permitted to attend the hearing before the umpire. If the arbitrators or a majority of them are unable to agree upon the selection of an umpire, the American Arbitration Association shall be requested to make such selection.

The Arbitration Board shall have general power to determine such dispute or controversy as shall be submitted, to make findings of fact in respect thereof and to direct specific performance of a contract, and/or that the same has been breached 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 arising after the execution 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 hardships 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 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 had before the Arbitration Board in the City wherein is situated the exchange of the distributor from which the exhibitor is served, unless the parties agree in writing that such hearing be had in some other place. If either party fails or refuses to submit to arbitration any 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 place as the Court to which such application is made may lawfully direct.

The parties hereto further agree to abide by and forthwith comply with any decision or award of the arbitrators, or a majority of them and consent that any such decision or award shall be enforceable in or by any Court of competent jurisdiction pursuant to the law of such jurisdiction now or hereafter in force.

If the exhibitor shall fail or refuse to submit to arbitration any such claim or controversy or to abide by and comply with the award of the arbitrators in respect thereto, within seven (7) days, the distributor may at its option suspend the deliveries of the motion pictures provided for in this and in each other existing license agreement, between the parties hereto and/or terminate this and each such other license agreement; and upon such termination the aggregate of the license fees of all motion pictures specified in this and any such other 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 right 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.

### 41—Clearance and Zoning.

Sec. 1. Declaration of Policy.—Clearance which imposes an undue hardship on subsequent run theaters by withholding pictures for unreasonable lengths of time after their showing in prior run houses, or which subjects prior run houses to the unfair competition of subsequent run houses by enabling the latter to play simultaneously with or too soon after the former, or which extends beyond the reasonable boundaries of any given competitive area, is an unfair method of competition.

Sec. 2. Establishment of Boards.—To give effect to the foregoing principles there shall be established in each film exchange center, and in every other city of 150,000 population or over when fifty percent or more of the exhibitors located therein desire it, a Clearance and Zoning Board, which shall be an instrumentality of this Code. These Boards shall consist, in each instance, of two representatives of distributors, two representatives of first run theaters and four representatives of subsequent run theaters; provided, that where due to unusual conditions this would deny fair representation to any of the three enumerated economic divisions, the membership of the Board may be varied to insure fairness. Disputes over representation on such Boards, if they cannot be settled in the zone of city affected shall be certified to the National Control Board for determination.

Sec. 3. Jurisdiction.—Promptly after their formation, and not later than thirty days after the approval by the President of this Code, the several Clearance and Zoning Boards to be created hereunder shall proceed forthwith to formulate, publish and prescribe for their respective districts, where need exists therefor, schedules of fair clearance and zoning governing the distribution and exhibition of motion pictures in such districts.

Such schedules may classify theaters by zones, or make such reasonable classifications as may be suited to local conditions. The Boards may at any time add to or modify such schedules as to particular theaters, provided, however, that no change or modification affecting generally any such schedule shall be made except upon the petition of at least 50 percent of the theaters affected.

The jurisdiction of the Clearance and Zoning Boards shall also extend to all other matters committed to such boards by the provisions of this Code, as well

as to all competitive practices which affect directly or indirectly the effectiveness of any schedule or action of the board.

No action of any kind shall be taken by any such board without affording full hearing to all parties affected.

Sec. 4. Majority Control.—Clearance and Zoning Boards shall function by majority vote; when, however, any such board is evenly divided on any question, it shall be the duty of the board to submit the question to an umpire to be chosen by the board. Appeals from the action of Clearance and Zoning Boards or any such umpire may be had to the National Control Board in the manner prescribed in this Code.

Sec. 5.—Must Be Obeyed.—The schedules prescribed and/or decision made by any Clearance and Zoning Board shall be binding on all distributors and exhibitors in the area affected having knowledge thereof. Any knowing violation of or departure from the terms and/or provisions of any schedule of fair clearance and zoning or any decision which any Clearance and Zoning Board or umpire is authorized to make under this article shall be an unfair method of competition and punishable as such.

Sec. 6. Arbitration of Clearance and Zoning Violations.—In addition to the rights and remedies secured by the National Industry Recovery Act any exhibitor and/or distributor aggrieved by a violation of any of the regulations of a Clearance and Zoning Board shall have the right to have his grievance against the offending party determined by arbitration before a Clearance and Zoning Board whose findings and decision shall be binding upon the parties. In the event that the Clearance and Zoning Board should be evenly divided, an umpire shall be chosen, whose decision shall be binding. If the board fail to agree on an umpire, any person affected may apply to the Federal District Court in the district involved for the appointment of such. In any case there shall be a right of appeal to the National Control Board.

### 42—Violation.

The violation of any provision of this Code shall constitute an unfair method of competition and be punishable as such, whether expressly so provided in such provision or not.

## Part 2 of the exhibition division.

## Vaudeville and stage presentations.

### 43—Open Shop.

The right of employer and employee to bargain together free from interference by any third party shall not be affected by this Code and nothing therein shall require any employee to join any organization or to refrain from joining any organization in order to secure or retain employment.

### 44—Auditions.

It shall be an unfair trade practice for any manager or independent contractor, under the guise of a public audition, break-in or try-out, to require an artist to render services gratis. This shall not prohibit however, the appearance of the artist or his participation in benefit performances which have been approved by a bona fide organization representing the industry.

### 45—Rehearsals.

Employers and independent contractors pledge themselves within the shortest possible time after the effective date of the Code to promulgate regulations for the periods of rehearsal and for the hours of labor during rehearsal periods, with or without salary, which will be fair, just and humane, and conform to the spirit of the National Industrial Recovery Act.

### 46—Minimum Hours.

Owing to the peculiar nature of the vaudeville and presentation business and the unique conditions prevailing therein, the necessary variations in the policies and operations of such theaters, the changing nature of the entertainment and the fact that such entertainment is of a character requiring the services of artists of unique and distinctive ability, who cannot be replaced, it is recognized that it is impossible to fix the

minimum number of hours per week for artists appearing in such theaters.

Any artist or performer receiving \$35.00 or more per week shall be considered in the professional class.

The minimum wage of an artist employed on a per diem basis shall be \$5.00 per day.

No singing or dancing chorus person shall be required to work more than 48 hours actual working time in any week, including rehearsals. The minimum salary to such persons shall be \$25.00 per week.

### 47—Period of Employment.

In view of the fact that it is a fixed policy of many theaters in various parts of the country to change the bill daily, bi-weekly or weekly, it is impractical to fix consecutive period of employment.

### 48—Transportation.

Any artist not classified as a professional, who is required to travel, shall receive railroad transportation, in addition to his salary.

### 49—Wardrobe.

Employer or independent contractor shall furnish the chorus with all wig, gowns, hats, footwear and other necessary stage wardrobe.

### 50—Contracts.

Every manager, agent or artists' representative, or any associate thereof who shall engage the services of an artist, shall enter into a uniform and equitable written "Play or Pay" contract with the artist, setting forth the amount of compensation to be received by the artist for his services. Any failure by any manager, agent or artists' representative, or by any associate thereof, to comply with the provisions hereof, or any issuance of a false contract in relation to any act, presentation or attraction shall be deemed an unfair trade practice.

Where in any contract between the operator of a theater and independent contractor, the latter shall undertake to agree to do and perform, or not to do or perform acts and deeds required to be done or performed, or prohibited from being done or performed, or prohibited from being done or performed by this Code, the duty, liability and responsibility for so doing or performing, or not doing or performing shall rest solely on such independent contractor.

### 51—Unfair Competition.

No auditorium, hall or other place not regularly constituted as a theater shall present the same type of performance as is presented in regularly operated theaters, provided, however, that the foregoing shall not be deemed to prevent such presentations in connection with industrial expositions, operatic performances or symphony concerts.

## Exceptions Noted and Counter Proposals Made in Connection with the Code of Fair Competition for the Exhibition Branch of the Motion Picture Industry.

1. Exceptions to Measure Adopted.
2. Right to Buy.

### EXCEPTION:

Every theater owner shall have the right to buy in free and open competition whatever run of pictures he desires.

### ADDITIONAL EXCEPTION:

Memo for the Chairman:

In the interest of harmony, I believe that the exception reserved to the provision adopted yesterday would be withdrawn if the language indicated by bold face type could be added to that provision, making the whole read as follows:

That there be incorporated in the code a provision that it is an unfair method of competition to deny any theater owner the right to buy in free and open competition whatever run of pictures he or it desire; provided, however, that the seller shall have the right of selection based upon bona fide consideration of the character, responsibility, prior performance, prestige of theater or theaters, and potentiality of income and provided further that buying power in other situations resulting from the fact that a particular theater is operated by a circuit shall not be a factor in determining its prestige or potentiality of income, within the meaning of this code.

**Allocation of Certain Film Rentals**  
Exception taken, no counter proposal.

**Dating Restrictions.**  
Exception taken, no counter proposal.

**Unreasonable Discrimination.**  
Unreasonable discriminations in favor of any theaters as against any other theaters, as to film rentals, the terms upon which exhibition rights are granted, or the availability of prints shall be an unfair competition.

**Eliminations.**  
EXCEPTION:

In contracts for the exhibition of groups of ten (10) or more pictures the exhibitor shall have the privilege of rejecting at least (15%) fifteen percent of the number of pictures released without paying therefor.

**ADDITIONAL EXCEPTIONS:**  
Block Booking and Blind Buying is hereby declared to be an unfair trade practice and no distributor shall offer or rental any feature film product that has not been made or produced at the time of offering, and the exhibitor shall have an opportunity to see screened, all feature product before contracting for it and no exhibitor shall be required to contract for and/or purchase, any feature pictures as a condition for the opportunity to purchase any other feature pictures.

**ADDITIONAL EXCEPTION:**  
Compulsory block booking is hereby declared to be an unfair method of competition and no exhibitor shall be required to contract for and/or lease any feature pictures as a condition for the opportunity to purchase a substantial portion of the remaining feature pictures produced or distributed by such producer or distributor during a stated period of time.

**Substitutions.**  
Exception, no counter proposal.

**Non-theatrical Competition**  
Exception, no counter proposal.

**Picture Violating Production Code**  
Exception, no counter proposal.

**Advertising Code**  
Exception, no counter proposal.

**Forcing Shorts with Features**  
Exception, counter proposal to omit Section 2.

**Special Productions**  
Exception, no counter proposal.

**Double Features.**

**EXCEPTION:**  
Exhibiting two or more feature photographs for one admission price is an economic and unfair competitive practice. Because of peculiarly local conditions, however, such practice shall not be deemed to be an unfair trade practice, in such cities, towns and communities where seventy-five percent (75%) of exhibitors approve thereof.

**EXCEPTION:**  
Exhibiting two or more feature photographs for one admission price shall be an unfair competitive practice in those cities, towns or communities where seventy-five percent (75%) of the exhibitors so declare;

**EXCEPTION:**  
\*\*\* provided, that this shall not apply to situations where more than one picture is shown in a single enclosure for a single admission, but in different auditoriums.

**Interference with Negotiations**  
Exception, no counter proposal.

**Checkers**  
EXCEPTION:

The use by two or more distributors of the same box office checking service an unfair trade practice.

**Poster Exchanges**  
Exception, no counter proposal.

**Release Dates**  
Exception, no counter proposal.

**Transfer of Assets of Distribution**  
Exception, no counter proposal.

**Foreign pictures became a debatable point in all discussions. The exhibition group felt that these pictures should not be forced on theatremen. However, if the foreign films were of a high standard, the exhibitor might find such product attractive.**

**34. Code to Apply to Existing Contracts**  
Exception, no counter proposal.

**36. Circuit Co-operative Booking**  
Exception, no counter proposal.

**38. Unauthorized Exhibition**  
EXCEPTION:

The penalties provided by the N. I. R. A. shall be exclusive for any violation of the foregoing provisions.

**II. EXCEPTIONS ON SUBJECTS NOT COVERED BY CODE PROVISIONS**

**Foreign Pictures**  
EXCEPTION:

No agreement for the sale of or otherwise concerning foreign made pictures shall be made a part of the subject matter of a contract for the sale of domestic pictures; nor shall the purchase by an exhibitor of any foreign picture or the payment therefor be made a condition for the sale to him by a distributor of any domestic picture.

The securing of the execution of an application for the sale of foreign pictures that is followed by the acceptance of an application for the licensing of domestic pictures for the same season, shall be presumed to be contrary to the purpose of this article, and may be cancelled by the exhibitor by giving written notice by registered mail within ten days after the receipt by such exhibitor of notification of the acceptance of the application for the exhibition of domestic pictures.

**Building Restrictions**  
EXCEPTION:

Resolved that there shall be no restriction as to the erection of any theater, except that before such construction may proceed the certification of the local zoning board shall be obtained, and it shall be the duty of such local zoning board to determine the public need of such a theater, and the board shall give due weight and consideration to the rights of existing theaters within the competitive area affected.

**Elimination of Minimum Admission Price**  
EXCEPTION:

No film leasing contract shall provide either a minimum or a maximum theater admission price.

## The Report Filed by Sidney R. Kent

*(The following is the Code of Fair Competition for the Motion Picture Industry as presented by Sidney R. Kent. Only the portions related to exhibition are reprinted. The rest had to deal with production matters. This code was formulated by producers and distributors committees. These bodies failed to unify their code with that of the exhibitor committee.)*

15. No distributor shall deny to any exhibitor full and free opportunity to license the exhibition of the motion pictures distributed by such distributor and for any "run" thereof.

Nothing in this Article shall be deemed to abridge or limit the right of each distributor to select its own customers in bona fide transactions based upon consideration of the reputation and knowledge of the exhibitor for business honesty and fair dealing, financial responsibility, the prestige and operating policy of the exhibitor's theater or theaters, the terms and conditions offered by the exhibitor, and with due allowance for differences, if any, in the cost of selling.

16. No distributor shall threaten or coerce or intimidate any exhibitor to enter into any contract for the exhibition of motion pictures, or to pay higher film rentals by the commission of any overt act evidencing an intention to build or otherwise acquire a motion picture theater for operation in competition with such exhibitor, but nothing in this article shall in any way abridge the right of a producer or distributor in good faith to build or otherwise acquire a motion picture theater in any location.

17. No distributors' employee shall use his position with the distributor to interfere with the free and competitive buying of pictures by an exhibitor operating a theater in competition with a theater in which such employee may have a direct or indirect financial interest.

18. Any distributors may refuse and agree with other distributors to refuse to negotiate with any person, firm, corporation or association seeking to pool or combine the exhibition requirements of different separately owned theaters for the purpose and with the effect of limiting or reducing competition for the exhibition rights of motion pictures among the exhibitors owning or operating such theaters.

For the purposes of this Article the ownership of theaters shall be deemed to mean the complete ownership or the owning or holding of a substantial interest therein.

19. Distributors of motion pictures shall refuse to enter into contracts to license the exhibition of motion pictures by any exhibitor who (a) refuses to maintain the minimum price of admission specified in any contract for the licensing of the exhibition of motion pictures; or (b) lowers the admission prices publicly announced or advertised for the exhibitor's theater by the giving of rebates in the form of premiums, lotteries, reduced scrip books, coupons, gifts, or other things of value, or by "throw-away" tickets, two-for-one admissions, or by other methods or devices of similar effect in cases where the exhibitor has engaged in any such unfair practice as found by arbitration provided for in this Code and nevertheless refuses or fails to desist therefrom.

20. No distributor shall substitute for any feature motion picture described as that of a named star or stars or named director or named well-known book or play one of any other star or stars, director, book or play, nor substitute any other feature motion picture for one which in the contract therefor is designated "no substitute."

Nothing in this Article contained, shall be interpreted to prohibit any distributor from changing the title of any motion picture contracted for, from making changes, alterations and adaptations of any story, book, or play upon which it is based, and from substituting for any such story, book or play another story, book, or play, or from changing the director, the cast, or any member

thereof of any such motion picture, except as hereinabove specifically prohibited.

21. Each distributor licensing the exhibition of its own motion pictures at any established motion picture theater shall refrain from licensing the same motion pictures for exhibition by any so-called non-theatrical account, where such exhibition shall be determined (by arbitration provided for in this Code) to be unfair to such established motion picture theater.

Nothing in this Article shall be interpreted to prohibit the licensing of motion pictures for exhibition at army posts or camps, or on board ships of the United States Navy or ships engaged in carrying passengers to foreign or domestic ports, or at institutions housing "shut-ins," such as prisons, hospitals, orphanages, etc., and this Article shall not apply to contracts now existing between distributors and so-called non-theatrical accounts.

22. No distributor shall require as a condition of entering into a contract for the licensing of the exhibition of feature motion pictures that the exhibitor contract also for the licensing of the exhibition of a greater number of short subjects, in proportion to the total number of short subjects required by such exhibitor, than the proportion of the feature pictures for which a contract is negotiated bears to the total number of feature pictures required by the exhibitor.

Nothing in this Article contained shall be construed to include "news reels" within the meaning of the words "short subjects."

23. No distributor shall divulge or authorize or knowingly permit to be divulged by any employee or checker any information received in the checking of the receipts of its motion pictures, except that such information may be divulged in any arbitration proceeding or litigation pertaining to the license to exhibit.

24. Section 1. Exhibitors shall not demand and distributors shall not grant clearance of an unreasonable length or extending beyond the reasonable boundaries of any competitive area; and wherever there shall be established schedules of clearance and zoning in accordance with this Article provided for any such schedule shall be the standard of reasonable clearance in length and area for the territory governed thereby.

Section 2. To give effect to the foregoing, there shall be established in each film exchange center a Clearance and Zoning Board which shall be an instrumentality of this Code. These boards shall consist, in each instance, of two representatives of distributors, two representatives of first-run theaters and four representatives of subsequent run theaters; provided that where, due to local conditions, such division of representatives would deny fair representation to either of such two classes of exhibitors the membership of the board may be varied in such respect as to insure fair representation for each of such classes. Disputes over representation on any such board, if they cannot be settled in the exchange center affected, shall be certified to the Code Authority for determination.

Section 3. Promptly after their information the several Clearance and Zoning Boards provided for hereunder shall proceed forthwith to formulate, publish and prescribe for their respective districts, if need exists thereof, schedules of fair clearance and zoning. Such schedules may classify theaters by zones, admission prices, run, or other reasonable classifications, provided that types of entertainment other than motion pictures shall not be used as a basis for any such classification. Each board may at any time add to, change, or modify the schedule prescribed by any such board.

No action of any kind shall be taken by any such board without affording a full hearing to all parties concerned or affected.

Section 4. Clearance and Zoning Boards shall function by majority vote; when, however, any such board is evenly divided upon any question such question shall be submitted for determination to an umpire to be chosen by the board. Appeals from the action of any Clearance and Zoning Board and from the determination of any umpire may be had to the National Board of Appeals provided for by this Code.

Section 5. The schedule prescribed and/or decisions made by any Clearance and Zoning Board or umpire shall be binding upon all distributors and exhibitors in the area affected.

Section 6. Any exhibitor or any distributor aggrieved by any classification made by any Clearance and Zoning Board or by any violation of any of the provisions of any clearance and zoning schedule shall have the right to have such grievance determined by the Clearance and Zoning Board having jurisdiction. Findings and decisions of such board shall be binding upon the parties affected or concerned, subject to the right of appeal to the National Board of Appeals.

25. No distributor shall convey or transfer its assets for the purpose of avoiding the delivery to any exhibitor of any feature motion picture licensed for exhibition by such exhibitor.

26. Any exhibitor entering into a contract for the exhibition of motion pictures which permits the exhibitor to select from the total number of pictures licensed, less than eighty-five per cent (85%) of the total number, and to reject the remainder shall by written notice to the distributor reject each of such motion pictures not to exceed the number which may be rejected within twenty-one days after its date of availability in the exchange territory wherein is located the exhibitor's theater, and failing to give such notice of rejection, each of such pictures shall be deemed to have been either selected or rejected in accordance with the provisions of said exhibition contract.

27. No exhibitor shall contract for a license to exhibit more motion pictures than such exhibitor reasonably shall require for exhibition in any theater or theaters operated by such exhibitor, with the effect of depriving a competing exhibitor from contracting to exhibit such excess motion pictures, provided however that nothing herein contained shall be deemed to prohibit any exhibitor from contracting for a reasonable number of motion pictures in excess of the number which are actually to be exhibited in the theater or theaters of such exhibitor in order to reasonably protect such exhibitor against non-delivery of motion pictures.

28. No exhibitor shall agree with any other exhibitor or exhibitors to allocate among them the motion pictures of distributors with the effect of eliminating fair competition between such exhibitors in the bidding and negotiating for the motion pictures of such distributors; provided that bona fide mergers of interest through partnerships or corporations shall not be deemed to be within this prohibition.

29. No exhibitor shall transfer the ownership or possession of a theater operated by any such exhibitor for the purpose of avoiding uncompleted contracts for the exhibition of motion pictures at such theater or theaters.

30. No exhibitor licensed to exhibit a motion picture subsequent to its exhibition by another exhibitor having the right to a prior run thereof shall advertise such motion picture by any means of advertising prior to or during its exhibition by such other exhibitor, excepting in any case where the first exhibition date is less than seven days after the conclusion of the prior run; in such case such motion picture may be advertised during, but not before the commencement, of such prior run.

Nothing herein contained shall be deemed to prohibit any exhibitor from advertising generally all of the feature motion pictures licensed for exhibition by such exhibitor as a group but such general advertising shall not refer to any one of such motion pictures at any time prior to its exhibition by any other exhibitor having the first or immediately prior run thereof excepting as hereinabove provided.

31. No exhibitor shall lower the admission prices publicly announced or advertised for his theater by giving rebates in the form of premiums, lotteries, reduced scrip books, coupons, gifts or things of value, throw-away tickets or by two-for-one admissions, or by other methods or devices of similar nature.

This article shall not be deemed to prohibit exhibitors from reducing or increasing their admission scales as they

## Film Boards of Trade would be continued under the code as formulated by the producer-distributor committee. They would perform in the sphere of trade associations, collect statistics, be used in connection with legislative matters and serve the industry.

see fit, except as may be prohibited by exhibition contracts. The provisions hereof are aimed at reduction in admission scales by means which are unfair to competing exhibitors and which deceive the public.

32. No exhibitor shall exhibit a motion picture previous to dawn of the first day of its booked and confirmed date of exhibition without securing express written permission from the distributor thereof.

NOTE:—It has not been possible for all those engaged in distributing motion pictures to agree to the provisions of Article XXXIII. The two conflicting articles are set forth below.

33. No exhibitor shall exhibit at any theater in any city, town or community, two or more feature motion pictures for one admission where the exhibitors operating 60% of the number of theaters located in any such city, town or community have declared in writing that two or more feature motion pictures for one admission shall not be exhibited in any theater in any such city, town or community.

For the purpose of such declaration each exhibitor shall be entitled to one vote for each theater owned or operated by such exhibitor.

A feature motion picture shall be deemed a motion picture originally made and released in length of more than 3000 feet.

33. It is recognized that the policy of exhibiting in any theater or theaters more than one feature picture for one admission price, is an individual problem of each exhibitor, and such policy shall be left solely to the discretion, judgment and decision of each individual exhibitor. In connection with such policy, it shall constitute unfair trade practice for any one, directly or indirectly, to do any of the following things:

(1) To insert in an agreement or agreements relating to the distribution and/or exhibition of motion pictures any provision which shall have for its effect substantially the following: That the exhibitor shall not exhibit any motion picture of feature length of the distributor at the same performance with any other motion picture of feature length; that is, as part of a so-called Double Feature Program;

(2) To refuse to enter into or to conclude with an exhibitor any agreement for the present or future delivery of any motion pictures, because of the declared policy of such exhibitor favoring the Double Feature Program, or

because such Exhibitor has indicated an intention to adopt such policy;

(3) To interfere or attempt to interfere with, or to discriminate against, or to do anything tending to coerce, intimidate, threaten, or to take any action prejudicial to any exhibitor, because of the declared policy of such exhibitor with respect to Double Feature Programs.

Any and all agreements heretofore entered into relating to the delivery and/or exhibition of motion pictures, and containing any provisions which may in any manner tend to interfere with the individual policy of each exhibitor as to such Double Feature Programs, or which may in any other manner be inconsistent with the terms and/or intent of this Article, shall be, and shall be deemed to be, as to such provisions relating to Double Feature Programs, of no further force or effect, and shall be deemed to be deleted from such agreements.

34. Exhibitors shall promptly make and deliver a correct itemized statement of each day's receipts from the exhibition of any motion picture and from so-called midnight shows, if any, upon the conclusion of each such daily exhibition and/or midnight show, when the license fee therefor is based in whole or in part upon a percentage of the exhibitor's admission receipts.

35. The unauthorized exhibition of a motion picture and the doing by any exhibitor of acts which are illegal or in violation of the copyright law of the United States or of an exhibition license gives such exhibitor an unfair competitive advantage over an exhibitor who is honest, obeys the law and complies with his contractual obligations, misappropriates a portion of the playing time market of the motion picture industry, disrupts other exhibitor's bookings and scheduled exhibitions and imposes a burden of expense and waste which must be borne by producers, distributors and exhibitors. Therefore, no exhibitor shall directly or indirectly or by any means whatsoever:

(a) Exhibit any motion picture at any time or place other than on the date or dates and in the places expressly booked and confirmed in writing pursuant to the exhibition license therefor;

(b) Use a print of a motion picture at any theater other than that specified in the exhibition license therefor;

(c) Use a print of a motion picture at two or more theaters when licensed at only one thereof;

(d) Use the print of a motion picture for any purpose whatsoever other than exhibitions duly licensed and booked; or

(e) Withhold the prompt return of print of a motion picture for additional exhibitions at any theater in excess of the time licensed and booked in writing.

36. No exhibitor shall lease, purchase or otherwise acquire any lithograph poster or any advertising accessory manufactured for or by the producer or distributors of any motion picture, for the advertising or the exploitation thereof by the exhibitor, from any person, firm, corporation or association other than such producer or distributor. All such lithographic posters and advertising accessories so acquired shall not be sold, leased, or given away by any exhibitor, nor used by any exhibitor for any purpose other than to advertise or exploit the motion picture for which such lithographic posters and advertising accessories were manufactured.

37. Film Boards of Trade throughout the United States shall continue the operations as local distributor trade associations for the purpose, among other things, of functioning within the sphere of operations of trade associations and of specifically performing the following: (a) The supervision of the granting by members of the right of exhibition of motion pictures distributed by them without charge at public or quasi-public institutions properly equipped to show sound motion pictures in cases where such institutions house a care for inmates confined in them; an allocation equally among the members of the number and class of motion pictures to be so supplied. (b) The collection of statistics regarding the number of theaters, their ownership, management, seating capacity, location, policy of operation and character of entertainment. (c) The maintenance of proper relations between distributor and the public. (d) The appearance before legislative boards and committees in connection with any existing or proposed national, state or municipal legislation affecting motion pictures, their production, distribution, or exhibition. (e) The prevention of fraud upon distributors of motion pictures. Membership in an Film Board of Trade shall be open to any distributor maintaining and operating an office for the distribution of motion pictures in the exchange center where such Film Board of Trade is located.

38. In each territory wherein an exhibitor maintains an exchange, such exhibitor shall abide by the regulations promulgated by the Film Boards of Trade in such territory for the prevention of fire, for the holding of fire drill and rigid monthly inspections, the inspection of prints, the storing of inflammable material, the maintenance and testing of sprinkler systems and fire extinguishers, the avoidance of smoking and other cautions, methods and devices to protect the lives of employees and the public, and to insure safety against fire hazards.

39. No exhibitor or distributor shall induce or seek to induce the breach of any active contract licensing the exhibition of motion pictures.

40. No exhibitor or distributor shall give any gratuity or make any offer, or any gratuity for the purpose of procuring advantages that would not otherwise be procurable, or as an inducement to influence a distributor or exhibitor, or representative of either, to deal with any competing or other exhibitors or distributors.

41. But one form of license contract containing provisions generally expressive of the usual and customary methods of distributing and exhibiting motion pictures shall be used by distributors to license the exhibition of exhibitors of one or more motion pictures released during any one season.

Nothing in this section shall be interpreted to prevent any distributor from adding thereto provisions expressive of such distributor's individual sales policy provided any such added provision designated as an added provision, or require the use of such form for franchise license contracts embracing motion pictures released during two or more seasons.

**The double feature program was indeed a sore spot. It was indicated that Washington would have to make the final decision in this connection. Article 33 became one of the most difficult in the entire code.**

The so-called "Optional Standard License Agreement" (1933) negotiated by exhibitors and now being used by a large number of distributors shall be in the form of license contract contemplated by this section, excepting in case any provision thereof is in conflict with any provision of this Code such provision of said Optional Standard License Agreement shall be deemed amended to conform with such provision of this Code.

42. No distributor shall refuse to make a fair adjustment of the license fees for the exhibition rights of a number of pictures licensed in a group for a stated average sum per picture and so stated in the license agreement, if the total number of pictures so licensed by any exhibitor are not delivered by such distributor provided such exhibitor shall have fully and completely performed all the terms and conditions of such license on the part of the exhibitor to be performed. Any dispute or controversy concerning any such adjustment shall be determined by arbitration provided for in this Code.

43. No distributor shall refuse to deliver to any exhibitor any feature motion picture licensed under an exhibition contract therefor because of such exhibitor's default in the performance of any exhibition contract licensing the exhibition of short subjects of such distributor, or vice versa, in cases where such exhibitor and distributor have agreed to arbitrate all claims and controversies arising under the Optional Standard License Agreement provided for in this Code.

44. Any exhibitor forwarding or delivering to another exhibitor a print of a motion picture at the request or upon the order of the distributor thereof shall, but only for such purpose, be deemed to be the agent of such distributor.

45. Where any distributor and exhibitor have agreed to the arbitration of all matters under an exhibition contract which provides that the exhibitor shall play any featured picture specified herein, upon a designated day or days of the week, and the exhibitor seeks to be relieved from such obligation for the reason only of the character of the motion picture so designated, the claim of the exhibitor shall be determined by arbitration, and the distributor, if the arbitrators so determine, shall relieve the exhibitor from the obligation to play the motion picture upon the day or days designated by the distributor; provided that the exhibitor makes such claim within three days after receipt of the notice of availability of such feature picture. In such cases arbitration shall be held upon forty-eight hours' notice if the distributor so desires.

If the arbitrators shall sustain the claim of the exhibitor (a) the distributor shall have the right to designate another picture for the same day or dates or to reserve the right to designate another picture for a later date or dates upon the same terms as the motion picture in question; (b) the award of the arbitrators shall not be deemed to apply to any other theater in the same or any other location.

Where because of an arbitration proceeding or an arbitration award it shall be impractical to serve subsequent run exhibitors in compliance with any notice of availability or confirmed play dates given any such subsequent run exhibitors, the distributor shall have the right to change such play dates.

46. Wherever in this Code arbitration of any matter is provided for such matter shall be submitted for determination to an Arbitration Board which shall consist of four members, each of whom shall be engaged in the motion picture business and two of whom shall be appointed by the exhibitor and the remaining two by the distributor concerned. In any such case, upon the written request of the exhibitor or distributor for arbitration, the party making such request shall name herein two arbitrators, stating the business address and business or business connection of each, and shall designate therein the date, time and place of the hearing of such controversy. The date of such hearing shall not be earlier than seven days from the date of the sending of such notice, unless it shall be claimed in such notice that irreparable injury will result unless there is a speedy determination of such con-

## Code authority, in draft presented by distribution and production committee, would consist of four representative producers, distributors, exhibitors, two co-ordinators appointed by Administrator and not more than three representatives without vote, appointed by Administrator.

trover, in which case such hearing may be designated to be held earlier than the said seven-day period.

Within five days from the mailing of such request for arbitration or within twenty-four hours if the date of such hearing shall be earlier than seven days from the date of the sending of such notice, the party upon whom such request is made shall name two arbitrators in a written notice mailed or delivered to the other party, stating therein the business address and business or business connection of each arbitrator. If either party fails or refuses to name the arbitrators as herein provided or if any arbitrator so named shall fail or refuse to act, or be unable to serve, or shall be challenged, and others are or another arbitrator qualified and then available to act is not appointed, others or another arbitrator may be appointed by the other party as the case may be.

No member of an Arbitration Board shall hear or determine any controversy in which he has an interest direct or indirect, and any member having such interest shall be disqualified to act.

If the arbitrators or a majority of them are unable to reach a decision, they or a majority of them shall immediately select an umpire who shall not be engaged in the motion picture business. In such case the hearing before the umpire shall be at such time and place as the umpire shall designate and shall be had before the umpire alone, the arbitrators not to be permitted to attend the hearing before the umpire. If the arbitrators or a majority of them are unable to agree upon the selection of an umpire, the Code Authority shall be requested to make such selection.

47. A National Board of Appeals constituted as in this Article provided 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, chosen by a fair method of selection.

48. So long as any producer or distributor shall in the production of motion pictures be required to pay royalties for licenses to use music, sound recording or sound reproducing equipment, such producer or distributor may refuse to contract to license the exhibition of any such motion picture by any exhibitor unless the exhibitor agrees to pay as part of the total negotiated rental a charge designated as a "score charge."

Nothing in this article shall be deemed to abridge or limit the right of any producer or distributor to make any division or divisions of any total negotiated film rental by any name whatsoever.

**Because of mechanical difficulties, the monthly letter to Bill Box-Office does not appear in YOUR THEATRE. It will be carried as usual in the October supplement, together with other timely features.**

The term "exhibitor" shall include natural persons, partnerships, associations and corporations engaged in the ownership or operation of theaters for the exhibition of motion pictures.

The term "effective date" shall mean ten (10) days after the approval of this Code by the President of the United States.

## Disputed Points

(Following is a statement of the matters upon which the committees of exhibitors and distributors were not in accord and of matters which had not been submitted for final approval to the exhibitors' committee by the committee of distributors, as taken from the letter signed by Sidney R. Kent, co-ordinator for the producers and distributors committee. Only the portion relating to exhibitions are reprinted here.)

15. The Exhibitors' Committee proposed a provision that it is an unfair method of competition to deny to any theater owner the right to bid in fair and open competition for whatever run of pictures he or it desires; provided, however, that the seller shall have the right of selection based upon bona fide consideration of the character, responsibility, prior performance, prestige of theater or theaters and potentiality of income.

16. Objection was made to this clause by a minority of the distributors' committee.

22. The Exhibitors' Committee is in agreement with this article with the exception of the last paragraph thereof which excludes from short subject news reels.

24. The Exhibitors' Committee is in agreement with this Article in principle, but the language thereof has not as yet been agreed to. Objection is made by several of the independent distributors of the distributors' committee to the part of Section 6 which provides for a National Board of Appeals, which objection extends to Article 47.

28. The Exhibitors' Committee was in agreement with this Article, provided that co-operative booking circuits be not deemed to be within the prohibition of the provisions thereof. (See Article 18.)

30. The Exhibitors' Committee agreed to the principle expressed by this Article but the language thereof has not as yet been agreed to.

First Proposed Article 33. The Distributors' Committee was divided, seven in favor and five against. The Exhibitors' Committee by a majority agreed to this first proposed Article 33; the Distributors' Committee was divided five in favor and seven against the second proposed Article 33.

34, 36 and 37. The Exhibitors' Committee was not in agreement with these Articles.

38. This Article was not submitted to the Exhibitors' Committee because exhibitors are not affected by the provisions thereof.

41. The Exhibitors' Committee was agreed in principle to this Article. With respect, however, to the elimination of 15 percent of pictures contracted for, as provided in the so-called "Optional Standard License Agreement" five of the twelve members of the Distributors' Committee favored a provision allowing an exhibitor to eliminate 15 percent of the number of pictures contracted for without the conditions specified in such regard in the optional standard license agreement, and that pictures so eliminated be not resold to the same exhibitor at a price less than originally contracted for.

42, 43, 45. The Exhibitors' Committee proposed these Articles, which were agreed to in principle by the Distributors' Committee, but the language of these Articles has not as yet been agreed to.

46. The Exhibitors' Committee proposed the principle of arbitration under the Code according to the method of arbitration contained in the "Optional Standard License Agreement," to which principle the Distributors' Committee agreed, but the language of this Article has not as yet been agreed to.

47, 48, 49, 50, 51, 52, 53. These Articles have not as yet been submitted to the Exhibitors' Committee; as to Article 49, independent producers and distributors ask that they be heard as to the method of selection.

### ADMINISTRATION

49. A MOTION PICTURE CODE NATIONAL AUTHORITY constituted as in this article provided and herein referred to as the "Code Authority" shall be the agency for the administration of this Code, other than such agencies named herein to perform definite functions, and shall have such powers as shall be necessary therefor, together with such other powers and duties as herein prescribed.

The Code Authority shall be chosen by a fair method of selection and approved by the Administrator, and be constituted as follows:

Four representatives of producers; four representatives of distributors; two representatives of exhibitors, the two co-ordinators appointed by the Administrator and not more than three representatives without vote, appointed by the Administrator.

The Code Authority shall organize by the selection of such officers and advisers as it may deem proper and necessary.

The Code Authority shall be empowered to assist the Administrator in administering and supervising the observance of this Code by the several divisions of the industry. The Code Authority may make investigations as to the functioning and observance of any of the provisions of this Code at its own instance or on the complaint by any person affected and report the same together with its recommendations or findings to the Administrator. The Code Authority shall to such extent and in such manner as may seem most useful utilize the facilities of all existing national, regional and local trade associations in the industry.

50. The President may from time to time cancel or modify any order, approval, license, rule or regulation issued under Title I of the National Industrial Recovery Act.

51. By presenting this Code the members of the industry assenting thereto are not consenting to any modification thereof and each reserves the right to object individually or jointly to any modified Code.

52. It is contemplated that supplementary provisions or amendments of this Code or additional Codes applicable to the industry or branches thereof may from time to time be submitted for the approval of the President.

### DEFINITIONS

53. The term "producer" shall include natural persons, partnerships, associations and corporations engaged in the production of motion pictures.

The term "distributor" shall include natural persons, partnerships, associations and corporations engaged in the distribution of motion pictures.

MAJESTIC PICTURES

presents



# Sing! Sinner SING

*with*

PAUL LUKAS  
LEILA HYAMS

DONALD DILLAWAY  
RUTH DONNELLY  
GEORGE E. STONE  
JOYCE COMPTON

● *Held Over at*  
**RIALTO THEATRE, N. Y.**

● *Currently Playing*  
**LOEW CIRCUIT  
WARNER CIRCUIT  
SKOURAS CIRCUIT  
SCHINE CIRCUIT**  
and other Class "A"  
theatres everywhere.

● *Book it NOW*  
*for sure profits!*



Produced by PHIL GOLDSTONE

## MAJESTIC PICTURES

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1046 Broadway  
B. H. Mills

**BUFFALO BRANCH**  
505 Pearl Street  
J. Berkowitz

**NEW YORK BRANCH**  
630 Ninth Avenue  
Herman Gluckman

### Fight High Clearance

Extract from minutes of meeting, Independent Theatre Owners Ass'n., Inc., held August 29.

On a motion made, seconded and unanimously carried, the following resolution was adopted:

"The Independent Theatre Owners Association, Inc., looks with alarm at the threat of the further extension of protection beyond the existing burdensome conditions.

"Therefore, be it resolved that we condemn as an unfair trade practice and one that threatens the very existence of the independent theatre owners, for any distributor to increase the protection now prevailing in this territory.

"Be it further resolved that the members of this association will refrain from buying any picture or group of pictures on which such increased protection has been, or may be granted."

INDEPENDENT THEATRE OWNERS  
ASSOCIATION, Inc.

### "Sing, Sinner, Sing" Makes Two Weeks



The front on the Rialto, New York, where the picture played for two weeks, creating a record. It is a Majestic release.

### Heard In

## ELIZABETH

Appeals from  
Taxation Here

APPEALS FROM TAXATION on Liberty, Elizabeth (Skouras), and Ritz (Warner), filed with County Board of Taxation. . . . Public officials thanked Regent, Ritz and Liberty managements for co-operation extended in NRA drive. . . . George Jacobs, former owner of Jacobs', now Ritz, and Newark theatrical enterprises, passed away at Newark home. . . . Jerry Rose, assistant manager, Regent, kept secret his vacation.

COCALIS AMUSEMENT COMPANY, owner, Strand, Royal, Elmora and Park houses, made defendant in Common Pleas Court. . . . Clem Murphy, Ritz manager, prays for rain. . . . Liberty, Elizabeth, returned to vaudeville, September 2. . . . Manager Lowrey said it will continue on a Saturday-Sunday-Monday basis. . . . Julius Young and orchestra, musicians. . . . Rahway house has adopted Saturday vaudeville programs. . . . After a summer run, Oxford, Plainfield, has given up vaudeville. . . . Roslyn, Roselle, diversified picture program with dancing act. . . . Lou Weislogel, stage manager, Ritz, attended tax assessors' convention at Atlantic City. . . . Mrs. Flo Bowden Molson, former Ritz cashier, hostess at christening party. . . . It's a bouncing boy.

THEODORE KETCHAM, Regent film operator, finished up fortnight vacation. . . . Mid-nite shows increasingly popular at Liberty, Elizabeth. . . . Manager Lowrey has designated September as "Blue Eagle Entertainment Month." . . . Skouras houses throughout New Jersey are elaborate in their signs of the NRA. . . . Eleanor Lanker, pretty little cashier at Royal, Elizabeth, is consistent in keeping secret name of her new found boy friend. . . . Oxford management, Plainfield, adopts permanently Saturday gift matinees for children. . . . Washington (N. J.) house interspersed film show with dance act. . . . Manager Bill

### Harper Hero

Harold Harper, owner and operator of the Hub Theatre, Sea Breeze, had a narrow escape from death when a film blazed in the booth during a show. His first thought was for his patrons. He shut the booth tightly as he came out and quietly gave orders to summon the fire department and to clear the house, before he collapsed. Clarence Banham and Kenneth Weisenborner, two aides, put out the fire with an extinguisher, but the audience refused to leave until arrival of fire apparatus convinced them of the seriousness of the situation.

Lang's Ritz orchestra augmented from five to seven men for fall and winter seasons. . . . Cocalis' Elmora and Park houses, latter in Roselle Park, presented school supplies to boys and girls. . . . A two-weeks' notice of dismissal was mailed to Timothy O'Leary, cornetist at Ritz.

### Double Worry

A good many Hudson Valley indie exhibitors fear serious consequences from a provision in the proposed code which would allow the banning of double features by 60 per cent vote of the houses in any city. Effect, some managers say, would be disastrous alike for low priced houses and for independent producers.

It is said that even in cities where double features were not voted out, they probably could not be continued, because loss of patronage in banned centers by independent producers would develop a crisis for them, conceivably causing a cut if not suspension of production in some instances. And the house managers could not book enough pictures from the major producers to fill out the year double.

### Heard In

## ELMIRA

Strand Closes Again—  
Scott to Keeney

By Jay

ELMIRA COLONIAL THEATRES, Inc., recently organized, has taken possession of the Colonial, dispossessing the Newtown Amusement Co., alleging non-payment of rent. . . . Henry C. Schweppe, who has been conducting the theatre, has retained counsel to determine the rights of all parties concerned in the action. . . . In the meanwhile his nephew, Frederick J. Schweppe, who has been managing the Capitol, has taken possession of the Colonial, reversed its policy to first-run pictures, and transferred the Capitol bookings there. . . . Empire Entertainment Enterprises Co., of New York, has leased Grotto Park, with an auditorium seating several thousand, for the fall and winter season. . . . H. A. Kaufman and Benjamin Shadruff, New York, will direct. . . . Pictures, floor show and legitimate attractions will be shown. . . . Herbert Schenck has retired as assistant manager of Keeney and been succeeded by Burr Scott. . . . Del and Al Rachell, who have conducted various theatrical enterprises here for years, have leased the Powers Hotel.

HARRY WATTS, popular manager of Keeney's, has returned from a vacation spent in his former home, Omaha, Nebr., where he formerly was dramatic editor of the "Omaha Bee." . . . Tony Minozzi, manager, Regent, has returned from a vacation. . . . Alderman John B. Sheehe gave his annual party to 2,700 children at the Regent September 2. . . . Salaries at the Keeney and Regent (Warner) have been adjusted to NRA code levels.

### Fenyvessy Record

Manager Florence Fenyvessy, Little Theatre, Rochester, is out to beat the city record with "Be Mine Tonight." Film has been nine weeks on the Little screen.

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Heard In

PATERSON

Sunday Question  
Big Problem

By Jim

WYCKOFF staged a moving picture show for the benefit of the public school. . . . Mayor and city council attended and the mayor orated. . . . Gerald Tuohy, superintendent, Garden, Paterson, is planning his vacation for Indian summer. . . . Walter R. Anderson insists that he and NRA are the best of friends. . . . Harold Lewis, assistant manager and treasurer of the Fabian, declares that the air in the theatre is pure. . . . Regent, closed all summer, Joe Leikowitz, manager, is to open soon. . . . Boys were gathered in such crowds about the doors of the Rivoli, J. Edward Helwig, manager, Paterson, that they could only be admitted in blocks. . . . They threatened to break down the doors long before the time for opening of "Tarzan." . . . Petitions are being circulated in Ridgewood asking that the question of Sunday movies be placed before the voters in November. . . . It is understood that 400 petitions are in circulation favoring Sunday opening. . . . Same town is still fighting about the Playhouse. . . . Depositions have been taken in the suit of the Stanley-Fabian corporation, George H. Snyder and Frank Costa, against Stephen Zabriskie and the lessees of the Playhouse. . . . It is hinted that sensational testimony about the way the permission to alter the theatre was granted, are in the offing. . . . Two observing youth, Irving Summit and Robert Groudan, both of Passaic, prevented what officials assert might have been a serious explosion and fire in the New Montauk theatre building in Passaic.

MOTION PICTURE EMPLOYEES union has signed a new contract at \$85 per week; a six hour day, six day week with time and half for Sunday.

Heard In

PASSAIC

Speed Here  
Revivals Act

By Eye-Ess

FRANK G. KING, ex-manager Montauk and Capitol, was master of ceremonies at story telling contest at Second Ward Park playground. . . . Mr. and Mrs. Max Hecht (he runs Rialto for his brother, Harry), are home. . . . Garry Voorman, manager, Montauk (Warner Bros.), had tugboat float advertising "Tugboat Annie," in the NRA parade in Passaic. . . . Capitol revived "Farewell to Arms" and "One Hour With You." . . . Palace (Harry Doneger), dug up "Millie" and "Monkey Business." . . . Rialto (Hechts), showed "Half Shot at Sunrise." . . . Revivals seem to be the rage here. . . . Much of it started, locally at least, after Eddie Reardon, *Herald-News* columnist, had a revival contest.

KEN GREENE, who does swell artist work for the Montauk and Capitol, caused swanky women's club to raise collective eyebrows in Montclair and had to go back and paint unmentionables on chorus girls on display. . . . Garry Voorman, Montauk mogul, shot a 90 in local amateur golf tourney and got his pitshure in paper. . . . Hundreds took part in Magic Square contest to advertise "Mary Stevens, M. D." at Montauk. . . . 25 got free tickets for their efforts. . . . "Herald-News" co-operated in putting on contest. . . . Bill Weiss got some swell shots

"Bureau of Missing Persons" Nears



And Lewis Stone, Bette Davis, Pat O'Brien head the cast in the Warner show.

Oddities

A local magistrate upheld the right of a customer to laugh as loud as he wanted in a local movie house.

In Cliffside Park, N. J., a police justice had to decide whether loud nose blowing was disorderly conduct.

Amsterdam Flesh

After an absence of five years vaudeville came to the Rialto Theatre, Amsterdam. Recent business at the Rialto and Strand, both controlled by Amsterdam Theatres Corp., has been so encouraging that Manager B. F. Kearney, former playhouse decided to accede to the insistent demands of the public.

Hathaway Comeback

Odell S. Hathaway, veteran manager, has staged a comeback in Middletown, with the former Quittner houses, State, Stratton and Show Shop, in his possession. He has been receiver under mortgage foreclosures since 1931 and has made the houses a paying proposition.

Under the final resale, with Hathaway's bid of \$150,000 prevailing, holders of \$143,000 in bonds of the Middletown Combined Buildings Co. will net 23 cents on the dollar. Under the first sale, set aside by Justice Graham Witschick, of Newburgh, they would have received nothing. Mortgages, unpaid taxes and other obligations reduce the amount available.

Newburgh interests made a determined effort to take control of the houses from Hathaway.

A Statement from W. Ray Johnston

Any clause in any contract by any distributing company which inserts therein that their pictures cannot be played on a double feature bill, should and must be an unfair trade practice. Every individual exhibitor in the United States in every individual locality, city, town or community, should be the sole judge of what type of entertainment is best for him and his patrons.

The adoption of the single feature means that no city or town in the United States would require more than three hundred and twenty-five features, and if only three hundred and twenty-five features are necessary to take care of the motion picture entertainment of the United States, it would then mean the elimination of approximately two hundred and twenty-five features to be made by many of the smaller major companies as well as all Independent Producers. These two hundred and twenty-five features have already been announced, to be produced during the Season of 1933-34. At a most conservative estimate, these two hundred and twenty-five features will gross in the United States a little over twenty-eight million dollars. Let us assume that there is a ten percent profit on this gross—that would leave a matter of twenty-five million dollars that is expended by the makers of these two hundred and twenty-five features in salaries for lithographers, printers, raw stock companies, film laboratories, accessory corporations, theatre supply companies, motion picture operators' union, camera men, directors, actors, writers, electricians, property men, carpenters, stagehands, trade papers, engravers, independent producers, independent distributors, employees of the various industries, and a great many other allied industries.

I don't believe it is the intention of the NRA to eliminate all businesses that go into the making of these two hundred and twenty-five features.

W. RAY JOHNSTON,  
President, Monogram.

"One Man's Journey" Has Lionel Barrymore



Lionel Barrymore, Frances Dee, Joel McCrea are in the Radio story of a country doctor.

**Twelve from Monarch**

Monarch will release twelve features and four "Royal" Specials during 1933-1934. New program will carry considerably increased budgets, while the four "Royal" specials—each with unusual exploitation angles will be produced independently of the program features with budgets determined entirely upon the requirements of the subject.

John R. Freuler, President of Monarch, has left for the coast to launch the new season's activities.

**Heard In**

**N E W A R K**  
Sniderman Goes to New York

EDDIE SNIDERMAN, for several years press representative of RKO Proctor's Theatre, has been transferred to New York, where he will manage the Empire. . . . His place in Newark is taken by Harry W. Reiners. . . . When Sniderman started for Proctor's he was known as the youngest movie defender in local amusement circles. . . . Became the protege of Russell Emde, now RKO district manager. . . . Reiners until recently was space grabber for "Peaches" Browning. . . . Al Zimbalist, who handled publicity and exploitation for Warner's North Jersey circuit, has been switched to St. Louis. . . . Abe Simon is dividing his vacation between the Jersey shore and Saratoga. . . . Mike Mindlin has a lease on the Carlton Theatre, sure seater. . . . Little Theatre, another sure seater at other end of the town, has been leased to a couple of New York lads, but details not yet forthcoming from Doc Albanese who owns the building. . . . Sidney Franklin stepped out of the Warren Theatre deal.

SAM KOPP, who handled publicity for "Moonlight and Pretzels" and "Take a Chance," while those films were in production, is the publicity man for new stock company at Broad Theatre, which opens with a 75-cent top policy. . . . Movie nabes may get a break. . . . There's talk of postponing school opening until some time in October. . . . Grand, Springfield Avenue grind, scheduled to open Labor Day, didn't. . . . Contents of Rialto Theatre to go under the hammer. . . . State law permitting informers to sue lottery operators and get half the damages, the other half going to county, will be repealed. . . . Several theatres hereabouts have been taken to court under the ancient statute. . . . Court Theatre, seminabe, has increased its newspaper advertising budget and to good advantage. . . . Junior-senior operators contest goes to bat next week with both sides confident that the vice chancellor will favor.

**Laughs Last**

Doing a quick flop—just another in a long series—Empire has reverted to grind at 10 and 15 cents after attempting a success as the Syracuse "House of Humor."

Mitchell Fitzer conceived the idea of a "laugh house" and tried it out for three weeks.

**First Division Points to Quality of Features**

**Early Season Hopes Indicate High Mark**

Never before in history has First Division had the quality of product it offers exhibitors now, a statement from Harry H. Thomas, president, says.

"Dance, Girl, Dance" and "One Year Later" will create a new vogue, he says, while "A Man of Sentiment," with Marian Marsh, Owen Moore and William Bakewell shapes up very well.

Shortly, the exchange will begin handling "The Face on the Bar-Room Floor," as a road-show; Aimee's cheerful little earful David in "My Side of the Story"; "Throne of the Gods" and two other road shows as well as the Tom Mooney "Strange Case of Tom Mooney."

"Sweetheart of Sigma Chi," with an all-star cast from Monogram, should be a sensation, he states. It will be released in September in the middle of the football season with all the school spirit and atmosphere necessary.

Worksheets for new product are in all offices, a neat job. First Division should receive favorable reaction when they spread it before prospects.

**Heard In**

**R O C H E S T E R**  
Howard Meets Dorothy at Airport

*By Eeatch*

EDMUND HOWARD, assistant manager, Loew's Rochester, gracefully greeted Miss Dorothy Short at the Airport as she was flying through to the Coast to appear in an MGM film. . . . Mrs. Leila Roosevelt Denis, wife of Armand Denis, director of the next Frank Buck picture, is having her troubles in motor trip from Antwerp to Singapore. . . . Strand and Madison made a play for Boy Scout parents by featuring news reels from the Jamboree in Hungary. . . . Howard Shannon, former manager, Piccadilly, dies.

STATE THEATRE is making a hit with the neighborhood children by giving tickets as contest prizes and also staging a beauty show for girls under 13 on the theatre stage. . . . RKO Palace gave two puppies as prizes in "Lucky Dog" contest.

**What a Manager!**

Paramount, Peekskill, held a "Boy-Girl Opportunity" night, prizes going to the girl making the best showing in male attire and to the young man scoring his prettiest in feminine garb.

**Heard In**

**B U F F A L O**  
New Season Clicks Here, Too

*By Mary Ann*

SHEA'S GREAT LAKES opened the new season with eight acts of vaudeville and first-run pictures. . . . One of the hits of the big NRA parade in Buffalo was the drilling of the Shea ushers. . . . Ted Hersey, head of the Shea service department, had 50 young men in line and the boys got a big hand along the line of march. . . . In promoting "Pilgrimage," Shea's Hippodrome has tied up with a local newspaper and the Legion planned a parade in which the local Gold Star mothers had the place of honor.

JACK BERKOWITZ is looking forward to a banner season. . . . He has distribution of "Tarzan, the Fearless" as one of his aces. . . . And in addition has Majestic and Monogram product as well as Tower. . . . Also, he has the Mascot serials, four in number, which have been clicking all the way. . . . Jack and Standard are set for a banner season. . . . Because they have a sweet line-up of product.

JACK BERKOWITZ, Standard, has just closed with the Shea Publix houses for the entire output of Mascot serials for the 1933-34 season.

BELLEVEUE, Niagara Falls, switched to single features and to date has been enjoying good business. . . . Surrounding show was arranged by Manager Harris Lumberg.

**Majestic Signs**

Two continuity writers, Bert Hanlon and Ben Ryan, have been signed by Phil Goldstone, production head of Majestic Pictures Corporation, to do the continuity for one of Majestic's forthcoming musical extravaganzas, "Husband Hunters of 1934." Hanlon and Ryan, who did the continuity for the Fox pictures, "Sailor's Luck," "Hot Pepper," and "Hold Me Tight" have just completed the script for the new Lillian Harvey picture, "My Weakness."

**"Wild Boys of the Road" Attracts**



An all-feature cast is seen in a version of a topical problem from Warners.

## Buckley Operates Pool in Albany Zone

### Product Influences Deal Between Chain and Inde

After three weeks of negotiations with RKO officials in New York, Christopher H. Buckley, Albany independent exhibitor and owner of Harmanus Bleecker Hall and the Leland theatres, formed a booking and managerial arrangement with the RKO theatres in Albany that gives him control over the management of these houses as to booking and operation.

Before the deal was closed, Buckley had for his two theatres 100 per cent MGM, 100 per cent Fox and United Artists, and a split on Universal. RKO had for its Palace and Grand only its own product, a split on Paramount with Warners, and Columbia. The fact that RKO was badly in need of big pictures for Albany is believed to have helped the deal.

New deal went into effect September 1, with "Tugboat Annie," originally booked for Harmanus Bleecker Hall, being shifted to the Palace, which thus changes its opening date from Saturday to Friday and from a split to a full week. RKO Grand Theatre will continue to play second run after the other three theatres in this combine. This takes from Warner's Madison (neighborhood house), its second-run bookings of MGM, Fox, United Artist, Universal, Paramount and Columbia, and makes it third-run.

"Chris" Buckley, who has provided Albany with most of its big theatre news in recent years, was a real estate operator when he bought the Leland from the late F. F. Proctor. It was an immediate success.

There is to be no change in the personnel of the RKO houses, Buckley has announced, though it is rumored that Lew Golding, manager of the RKO Palace, will retire voluntarily.

In the new deal plan is to play all big MGM, Fox, United Artists, RKO, Paramount and Columbia pictures at the RKO Palace Theatre (3,800), and program features at Harmanus Bleecker Hall (2,500), and the Leland (1,800). Vaudeville is definitely out at the RKO Palace.

### Rochester NRA

Rochester exhibitors and managers are extremely active in NRA campaign in city. Palace, Century and Loew's Rochester gave their stages for addresses and special vaudeville shows, which were broadcast, with Rochester singers, comedians and musicians participating. All smaller theatres have publicized the NRA movement with speakers and screen trailers.

Among those on the amusement committee of the NRA are: Major, Jay Golden, Palace; Captains, William Cadoret, Capitol; Howard Carroll, Schine theatres; Alex Dunbar, Rochester Theatre Owners' Ass'n.; Chester and Paul Fenyvessy, of the Fenyvessy theatres; Warren C. Giles, Red Wing Baseball Club; John J. O'Neill, Regent Theatre; Walter W. Risley, Temple; Harry Royster, Century; William Tishkoff, Rochester Theatre Owners' Ass'n.; Lester Pollock, Loew's Rochester.

### Golf September 11

The golf tournament scheduled for August 25, in which exchange men and exhibitors in the Albany district were to compete for the trophy given by THE NEW YORK STATE EXHIBITOR and other trophies, was postponed on account of rain.

Committee in charge, headed by Ted Prober, of the Warner exchange, named September 11 as the tournament date.

### Heard In

# A L B A N Y

Abe Van Deusen Gets Show There

By Bill

ABE VAN DEUSEN, RKO booker in the Albany exchange, is known as a man who will get your print to you. . . . He booked "Bed of Roses" for the theatre at the Plattsburgh military barracks. . . . Wesport exhibitor, closing the picture, shipped it back to Albany instead of sending it to Schroon Lake, where it was to be picked up by Sergeant W. G. Burke, who books pictures for the Plattsburgh barracks. . . . Abe notified Burke to pick up the picture at Schroon Lake and drove from Albany to that place with the print in 2 hours and 15 minutes. . . . Burke arrived in Schroon Lake after a drive from Plattsburgh of 1 hour and 20 minutes; picked up the picture and had it on his screen at 7.30 P. M., thus preventing a dark house that night.

NATE ROBBINS, August 26, opened the Majestic, Utica. . . . Bill Smalley's patrons never seem to tire of Otto Gray's Oklahoma Cowboys. . . . Bill recently took two of the Albany salesmen for a drive; showed them his first place of business, an ice-cream store in the town of Gilbertsville, and his first theatre in that village, long since closed. . . . He sold it for \$12,000 to a member of the wealthy Bostwick family. . . . Running a movie theatre being a hobby of this family, and one of the Bostwicks was Smalley's first operator. . . . The floods that followed the severe rains of the week of August 20 handicapped salesmen considerably in the Albany territory. . . . An exhibitor in the Albany district became so wrathful because the exchange could not give him a certain picture on a certain date that he became violent and police officers were called to quiet the man. . . . Lou Lazar, divisional manager of Warners, Albany, smiled at the announcement of the C. H. Buckley-RKO pool.

### Important!

#### OFFICIAL ANNOUNCEMENT

If the EXHIBITORS OF WESTERN NEW YORK wish to have a Committee representing them at the HEARING of the INDUSTRY CODE, they should send in their dues IMMEDIATELY, to M. P. T. O., 505 Pearl Street, Buffalo. Otherwise, there will be NO representation from the western part of the state.

### Heard In

# N E W B U R G H

Boys Starting to Cut Throats

RUMOR OF PRICE revision by Academy Publix, Newburgh, proved erroneous. . . . Bardavon, Poughkeepsie, operates continuously on Sundays, as on Saturdays and holidays. . . . Operators in Kingston ask Common Council to enact ordinance licensing them at \$10 annual fee. . . . State, Middletown, is offering bargain matinees, all seats 10 cents, even with flesh. . . . Rival Paramount lets in first 500 adults for 15 cents. . . . Eugene Levy, Park, Newburgh, offered \$50,000 for State at foreclosure resale, but wouldn't consider all three former Quittner houses. . . . Another low priced continuous house, Rialto, opens in Poughkeepsie, running 'em double. . . . Stratford Publix, Poughkeepsie, has tie-up with drug store, which issues guest ticket with every \$1.50 purchase.

ACADEMY, Newburgh, has gone double regularly, along with subsequent run Cameo and Strand. . . . Park also goes double periodically. . . . Publix transferred hit picture in Bardavon to Stratford, Poughkeepsie, for extra days' run. . . . With longer evenings, cooler weather and improved industrial conditions, audiences are appreciably larger in Hudson River houses.

CONGRATULATIONS go to Sidney A. Schleisinger, Jackson Heights, connected with Paramount Publix, New York, on marriage to Helen A. Sohns, of Allied Treasurer Chester Didsbury's home town, Walden. . . . Couple to live in Baldwin, where bride formerly taught.

SOME POPULAR PRICED HOUSES are putting on programs lasting virtually three hours. . . . Reade's Broadway, Kingston, has increased the service charge on managerial courtesy tickets for Sunday from 10 to 15 cents. . . . Following rehearsals for a home benefit by local talent in the Broadway Theatre, Nyack, Skouras tendered use of the Rockland for the finished show. . . . Cameo, Newburgh, has distribution of pets and pony once a week in mercantile tie-up.

MANAGEMENT of the Peekskill Theatre, giving a description of a motion picture it was soon to present, offered free tickets to the first five persons guessing the title. . . . State, Poughkeepsie, staged Labor Day Eve show starting at 11.30 P. M. Sunday and had a houseful.

### Horne Party

Many important stage and screen stars have volunteered to participate in the "new deal" party and testimonial to Hal Horne, director of advertising and publicity for United Artists, to be conducted by the AMPA, September 19. Price of tickets is three dollars each.

### Wilkes Feted

Chief Inspector of Public Assemblies Charles W. Wilkes was feted by exhibs on the twentieth anniversary of his entry into the Syracuse Fire Department. Besides acting as special guardian for all the boys, Charlie is especially noted for organizing the much publicized "Mayor's Staff," whereby everyone connected with the Syracuse rialto sports a gold badge so stating.

Heard In

**U T I C A**

Season Gets Into Swing Here

By Harry

FALL SEASON got under way with a boost in prices in most of the downtown houses. . . . It is understood the nabes will soon make uniform advances, probably a nickel. . . . Up-town has already made the increase. . . . Colonial, in the business section, continues on its 10 and 15 cent policy. . . . Length of program seems impossible in these NRA days. . . . For instance, the other week entertainment continued for five hours. . . . Dish included a couple of features, a short or two, entertainers from the local radio station and a doctor who told what ailed you and picked out the spot where you had misplaced your diamond ring. . . . Midnight shows are all the rage in Utica just now. . . . Put on previously by the Stanley on special occasions, the Colonial made it a regular feature when it opened with its musical revues.

OLYMPIC has opened its second season under the direction of Morris (Roxy) Shulman. . . . Anniversary was heralded by the installation of new sound equipment and announcement that hereafter only first run pictures will be shown. . . . Strand Theatre, Dolgeville, under its new lessee, Evans B. Davies, has installed new sound equipment and rearranged its seats to provide more room between the rows. . . . Miss Hazel Van Allen is assistant manager and cashier. . . . Glen James is at the door, and Ernest Hatfield is chief projectionist. . . . Harry

**New York Allied Meet Delayed**

Because of a hearing in Washington on the theatre code, September 12, meeting of the Allied Theatre Owners of New York, scheduled for that date in Albany, has been postponed until September 20.

Abe Stone, president of the organization, and exhibitor of the Eagle Theatre, Albany, will go to Washington for the code hearing, which will have considerable bearing on the September 20 meeting in Albany, when the Allied Theatre Owners will take action on the code and also select officers not chosen at the August meeting.

E. S. Tarbell, of the membership committee of Allied, has been touring through New York state in the interests of the organization, securing new members.

**Schine Wide Range**

Several Rochester theatres are making improvements. All Schine houses are installing the new Western Electric Wide Range Sound System, with the work already completed at the Riviera and State.

L. Goodwin, treasurer, Olympic Theatre, spent his vacation hunting for fish. . . . Harry F. Curtis, 54, for many years stage carpenter at the Majestic and Colonial Theatres, died at his home the other day.

Heard In

**S Y R A C U S E**

Mattydale to Get a New House

By I. S.

THREE WIDELY KNOWN theatrical folk hit Syracuse at the same time, with the opening of the New York State Fair. . . . Mary Pickford, Nathan Manheim, Mrs. Cleve Moore. . . . Another Syracuse visitor was Carlyle Blackwell. . . . Blackwell criticized the failure of American interests to pay attention to the influx of English talkies on the American screen.

JACK KARP, manager, west end Cameo, will pilot the south side de luxe Brighton, when it reopens. . . . Brighton, flopping when Harry Gilbert built his Riviera in its immediate neighborhood, was leased by Gilbert and closed. . . . With Gilbert's lease running out it is understood financial interests controlling the property refused to allow him an extension. . . . House will be re-lighted. . . . "Gold Diggers of 1933" is playing a second week at the RKO-Keith house to catch the State Fair rural trade. . . . Associated for years with Proctor's theatres at Schenectady and Troy, Charles Goulding, actor and manager, has folded up his grease box and opened Broad Lawn, road house in Liverpool, Syracuse suburb. . . . Mattydale, another suburb, is to have its first movie. . . . Myer Kliman is erecting a 500-seat house, costing \$25,000. . . . Charles Cohen Perry, formerly here, is now with the United Artists at the Aldine Theatre, Philadelphia.

**14<sup>TH</sup> ANNUAL CONVENTION**

**ALLIED THEATRE OWNERS OF NEW JERSEY, INC. and Eastern Regional Conference of Independent Exhibitors**

**Hotel St. Charles**

**ATLANTIC CITY**

**SEPT. 25-26-27**

Atlantic City on September 25, 26, 27, will furnish the first opportunity for exhibitors in the eastern part of the country to get a direct report on the situation that will exist at that time after announcement of the code for the motion picture industry. There will be present at Atlantic City members of the Exhibitors' Code Committee, headed by Commissioner Myers, Sidney E. Samuelson, and others. And it will be imperative for any exhibitor who desires to KNOW to be on hand and get the dope. Atlantic City will furnish you with accurate, worthwhile information and at the same time give you a chance to relax and get the recreation that you will need in order to go through a strenuous fall, which will see many radical changes in our business.

*Attractive Hotel Rates during convention and week-ends before and after convention. Special rates for children.*

**COME TO ATLANTIC CITY—bring your neighboring theatre owner with you, and don't forget the wife or sweetheart.**

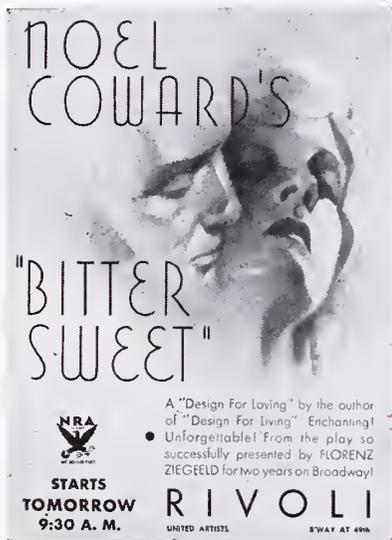
# BETTER MANAGEMENT

*A Review of How Showmen are Selling Their Pictures*

## "Bitter Sweet" Ads Draw Plenty Praise

Ads do not have to be flamboyant or gaudy to attract attention. This has just been proved by the campaign conducted on "Bitter Sweet" for its engagement at the Rivoli Theatre, New York.

Hal Horne, director of advertising and publicity for United Artists, responsible for the campaign, engaged Hans Flato, internationally known illustrator and artist, to make the drawings for the "Bitter Sweet" advertisements, and achieved a beautiful and entirely original effect in the work. The type used in the ads harmonizes with the delicacy of treatment given the illustrations, and reflects the mood, spirit and sentiment of Coward's exquisite musical romance.



A sample of the Horne campaign.

In planning the "Bitter Sweet" advertisements, half-tones over all, Horne made a definite attempt to match Noel Coward's own thought in the creation of the play, and that he succeeded is proved by the comment caused by the ads as they appeared in the New York papers, and the interest shown by advertising agencies, who called United Artists' home office to obtain information pertaining to him.

United Artists plan to use the New York type of "Bitter Sweet" ads throughout the country in the exploitation of the picture.

## CHAIRS FOR SALE

For Sale—800 Theatre Chairs  
Squab Seat—Priced Cheap

Address COLUMBIA THEATRE  
BUFFALO, NEW YORK

## "Ann Vickers" is a New Radio Release



Irene Dunne, Walter Huston, Conrad Nagel, Edna Mae Oliver are seen in the Sinclair Lewis story.

## "Tugboat Annie" Big Hit in Utica

"Tugboat Annie," piloted a lot of cash into the Stanley, Utica, box office during its recent engagement.

Under the guiding hand of Bert Leighton, Warner resident manager, every avenue of ballyhoo and advertising was used to arouse interest. Thousands of heralds were inserted by newsboys into the daily newspapers; there was a float parade three days before the opening; daily advertising was doubled; the front of the theatre was covered with gaily colored sheets and two vacant stores on either side of the theatre were filled with exploitation matter. Interior of the lobby for ten days before the opening was decorated in black velvet, from which arose illuminated figures of Dressler and Beery and high spots in the scenes. Seventeen store windows had illuminated "stills" and a force of girls used the telephone to extend personal invitations.

### Race for "Annie"

One of the big features of Buffalo's "Tugboat Annie" showing was the tugboat race promoted by the Shea publicity staff in the Niagara River, afternoon of the day the picture opened. Two tugboats staged a real race for the two cups, one of which was put up by the Shea house and the other by former Mayor Schwab. Race attracted 10,000 people and the *Times* gave the stunt a week's publicity, including several days' art.

## "Lullaby Land" Clicks

For the first time since the opening of Radio City Music Hall, Roxy has given a store credit for a tie-up with the theatre in the lobby. This is in connection with the display of two of Walt Disney's original drawings from "Lullaby Land," a Silly Symphony, shown at the Music Hall.

Below is a credit line calling attention to the fact that the remainder of the originals are on display at Gimbel's department store.

Store devoted its best window to a display of nursery and children's merchandise, surrounding a blow-up of one of the "Lullaby Land" stills, and using the Disney drawings as key display pieces.

## Rochester Flesh

Continuing policy of stage shows, several Rochester neighborhoods are putting on elaborate productions and finding it pays. The five Schine houses followed neighborhood bathing beauty contests with Gangler Bros. Circus including 60 performing animals that make a hit with the children.

Manager Leon S. Shafer put on Carr & Dawn, a big time vaudeville act, on the same bill with "Rochester School Frolic," in which 50 neighborhood kids sing and dance.

Manager Jay Golden has rented lobby space for Rochester commercial exhibits, figuring patrons will find them interesting as they pass in and out. He also tried a two for one ticket give-away in tie-up.

## "Emperor Jones" Benefit

First public presentation of the talking screen version of Eugene O'Neill's "Emperor Jones" will be in the nature of a benefit for the Post Graduate Hospital.

Arrangements were made with John Krinsky and Gifford Cochran, producers, and United Artists releases the picture, for the benefit, which will be sponsored by society leaders under the direction of Mrs. Suydam Cutting.

An extensive campaign was conducted at Southampton and Newport to make the benefit an outstanding social and financial success.

## Old Film Contest

Manager Lester Pollock, Loew's Rochester, put on an old clock contest in connection with the film "Turn Back the Clock."

## ST. CHARLES

AN ENTIRE BLOCK ON THE BOARDWALK

ATLANTIC CITY

A Smart Hotel in America's Smartest Resort

ATLANTIC CITY—Healthful—  
Restful—Affording complete relaxation so  
welcome after intensive work—Where the  
St. Charles offers the maximum in hotel  
comfort and service—Spacious Sun Deck  
occupying one entire block overlooking  
Boardwalk and Sea—Ocean view Lounge.

IDEAL CONVENTION FACILITIES

RATES GREATLY REDUCED

# LOOKING AHEAD AT THE PRODUCT

A Service Designed to Give the Exhibitor Each Picture's Analysis Before Playing

By Our Hollywood Correspondent

## "One Man's Journey"—RKO

Lionel Barrymore, Frances Dee, May Robson, Joel McCrea, Dorothy Jordan.

Barrymore as country doctor in a tale that is slow, engrossing and generally satisfactory. It won't break any records at box offices generally, but where they like clean, interesting entertainment it should do well enough. The Barrymore name has a feature cast for support.

**Estimate: Satisfying.**

## "Chan's Greatest Case"—Fox

Warner Oland, Heather Angel, Gloria Roy, Roger Imhoff, John Warburton.

Good enough Charlie Chan tale. It will interest followers of the detective series and pass off as an entertaining programmer wherever it is shown. "Charlie Chan's Greatest Case" is laid in Honolulu, which helps the yarn a bit, also.

**Estimate: Satisfactory.**

## "The Whirlwind"—Col.

Tim McCoy, Alice Dahl, Pat O'Malley, J. Carol Nash, Matthew Betz.

Again there's a bank, again there's a crooked sheriff but what is there to worry about as long as our hero wins the gal. McCoy has another ace western in "The Whirlwind." Story isn't anything original but who wants original stories in a horse opera?

**Estimate: Will please.**

## "Ladies Must Love"—U

Jane Knight, Neil Hamilton, Sally O'Neil, Dorothy Burgess, Mary Carlisle, George E. Stone, Maude Eburne, Oscar Apfel, Edmund Breese.

Musical background for a gold diggers' yarn with one of the lassies falling in love. Show hasn't any big names to sell but will manage to get by generally where musical shows have a following. Piece isn't any great shakes, but can be sold.

**Estimate: To be sold.**

## "The Big Chance"—Greenblatt

John Darrow, Merna Kennedy, Mickey Rooney, Natalie Moorhead.

Fight yarn with the boy doing a cavalry in the last reel and saving the day. Action fans will eat it up and in general the show is headed for satisfaction where they like plenty of guts.

**Estimate: Moves right along.**

## "Gallant Fool"—Mono.

Bob Steele, George Hays, Arletta Duncan, Perry Murdock, John Elliot.

A bit different from the usual western with a circus background to boot, "Gallant Fool" should hold its own with the open air followers. Steele gives the usual number of action-thrills and the pace is rather rapid.

**Estimate: Okay western.**

## "Brief Moment"—Col.

Carole Lombard, Gene Raymond, Arthur Hohl, Monroe Owsley, Reginald Mason, Donald Cook.

Familiar tale about the girl who marries a playboy and who tries to save him from his friends. Girl happens to be a cabaret singer, which reveals exactly what is going to happen. Picture has been well mounted, has a couple of names, and should be a fair returner.

**Estimate: Fair.**

## "Dr. Bull"—Fox

Will Rogers, Vera Allen, Marian Nixon, Howard Lally, Berton Churchill, Louise Dresser, Rochelle Hudson, Ralph Morgan, Andy Devine.

Show will do well where Rogers is a favorite. Story of a country doctor of a Connecticut town, it will appeal largely to small towns where Rogers' strength is most apparent, anyway. There is a love affair which tangles the plot. In general, the show is a typical Rogers.

**Estimate: Usual Rogers.**

## "Secrets of Hollywood"—Scott

Feature reviewing shots from old pictures and old stars, some now still in the running.

A novelty and liable to attract attention where they go for the historical motion picture, in other words, recollection of old time shots. Piece is interesting, contains a lot of names and as a novelty will pass well enough. Old portion is better than the new, for there is a story wound around to give continuity.

**Estimate: Showman's special.**

## "I Loved a Woman"—WB

Edward G. Robinson, Kay Francis, Genevieve Tobin, Murray Kinnell, Robert McWade, J. Farrell MacDonald.

Good performance by Robinson and more of a woman's angle than is usually seen in his pictures. "I Loved a Woman" is bound to attract a lot of attention at the box office. Tale is of a meat packer of a meat packing line and goes into the historical pages for material. Show holds interest all the way and should do.

**Estimate: Okay Robinson.**

## "Sue Me"—Universal

Zasu Pitts, Slim Summerville, Donald Meek, Lucille Webster, Jimmy Gleason, George Barbier.

This time Summerville is an incompetent attorney who never wins cases, but who convinces one of his own. Last half is devoted to a courtroom frolic with plenty of laughs for all concerned. It's not the best of the two's features, but it should prove generally satisfying where they are liked.

**Estimate: Fair Pitts-Summerville.**

## "Shanghai Madness"—Fox

Spencer Tracy, Fay Wray, Eugene Pallette, Ralph Morgan, Herbert Mundin, Reginald Mason.

Rough yarn of a swashbucklin' naval man who gets thrown out of the navy and who eventually works his way back because of heroism. Show has a Chinese river background and Spencer Tracy. Piece shapes up as satisfactory program and has plenty of action.

**Estimate: Action.**

## "Torch Singer"—Para.

Claudette Colbert, Ricardo Cortez, David Manners, Lyde Roberti, Baby Levey, Cora Sue Collins, Bebbie Armstrong.

Tale of a torch singer who becomes a wow as a lullaby land delivery wiz over the radio and the conflict between career and mother love, saleable throughout. Colbert turns in a good job, a nifty cast surrounds her and the whole thing is thoroughly up-to-date. Showmen should have a great time with it.

**Estimate: 'Twill do.**

## "Bitter Sweet"—UA

Anna Neagle, Ferdinand Praetzy.

Very sentimental, pleasing musical picture, with a lot of popularity for the stage work and Noel Coward's name to appeal. Picture will please most where they like their entertainment a bit retarded, comfortable, easy to digest. Picture has no familiar faces, but can be sold on the strength of beauty of show, appeal of theme, general all around production quality.

**Estimate: To be sold.**

## "Penthouse"—Metro

Warner Baxter, Myrna Loy, Charles Butterworth, Mac Clarke, Phillips Holmes, C. Henry Gordon, Martha Sleeper, Nat Pendleton, George E. Stone.

Smart lawyer tale with a racketeer background and Warner Baxter and Myrna Loy to attract trade. Show is handsomely mounted, will do well enough, and has been well produced. Not too novel in theme it has enough name appeal to overcome this handicap.

**Estimate: Great program.**

## "Too Much Harmony"—Para.

Bing Crosby, Jack Oakie, Skeets Gallagher, Judith Allen, Lilyan Tashman, Harry Green, Ned Sparks, Grace Bradley, Henry Armetta.

Swell musical with a stage-story atmosphere but with tunes, pretty girls and a lot of pep with which to back it up. Show can't miss and will turn out to be a money-maker everywhere. Story has pace, direction is fine, entertainment swell, and there you have it.

**Estimate: Big.**

FILE THIS FOR FUTURE REFERENCE

SIX SAVING FEATURES OF THE NEW  
SILENT AUTOMATIC TICKET REGISTER

**S** peed  
ilence  
ervice  
ecurity  
trength  
implicity

***The New Deal!***

Noiseless in Operation . . . Greater Selling Speed . . .  
Double Ticket Capacity . . . Self-Sharpening Knives . . .  
Tickets Cannot Jam, Tear or Cut Short . . . No repairs  
to worry about . . . Bonded Guarantee of Responsibility

A lasting, economical and dependable  
investment. Don't buy an old style  
ticket machine . . . Why gamble!

**BUY THE NEW SILENT MODEL  
FOR THE SAME PRICE !**

TICKETS

Standard quality tickets for every  
purpose--at  
LOWEST MARKET PRICES



**S** t a n d a r d  
TICKET REGISTER CORP.

1600 Broadway  
NEW YORK CITY

The  
NEW  
YORK  
STATE

In this  
issue:

Jersey Allied Meets in 14th Annual Convention



# EXHIBITOR



A Jay Emanuel Publication

Vol. 6—No. 2

NEW YORK, SEPTEMBER 25, 1933

Price, 15 Cents

## "NOTORIOUS BUT NICE"

*A Chesterfield Production*

With MARIAN MARSH  
BETTY COMPSON  
ROCHELLE HUDSON  
DONALD DILLAWAY

and a strong cast of featured players

○

Distributed by the World's Leading Independent

**FIRST DIVISION  
EXCHANGES**

Incorporated

HARRY H. THOMAS, President

Executive Offices—1600 Broadway, New York City

Buffalo Albany New York City Philadelphia  
Washington Pittsburgh Cleveland Cincinnati  
Louisville Detroit Boston



4 STARS ★ ★ ★ ★  
from LIBERTY Magazine

New York American

ONE OF THE FEW FILMS THAT WILL BE REMEMBERED ALWAYS. LADY FOR A DAY WILL BE REMEMBERED FOR MANY A YEAR.

The New York Times  
Reg. U. S. Pat. Off.

IT IS A MERRY TALE WHICH EVOKED LAUGHTER AND TEARS.—ITS ENTERTAINMENT VALUE IS NOT TO BE DENIED.

The Sun  
... The Globe and Commercial Advertiser

YESTERDAY'S AUDIENCE ENJOYED IT AUDIBLY TO THE UTMOST.

DAILY NEWS

THOROUGHLY ENTERTAINING FROM BEGINNING TO END.

Screen Play by  
ROBERT RISKIN

From the Cosmopolitan  
Magazine story by  
DAMON RUNYON

A COLUMBIA  
PICTURE

# NEW YORK CRITICS JOIN IN NATIONAL PARADE OF UNANIMOUS APPROVAL HAILING "LADY for a DAY"

AND ACCLAIMING A NEW  
PICTURE THAT TAKES ITS  
PLACE AMONG THE GREATEST!

NEW YORK JOURNAL

LADY FOR A DAY IS A MAGNIFICENT PICTURE. COLUMBIA PICTURES CAN POINT WITH PRIDE TO THIS PRODUCTION AND THIS COLUMN CAN ONLY URGE YOU NOT TO MISS IT.

World AND THE EVENING MAIL  
Telegram

HERE IS A GRAND STORY, TOLD IN A GRAND WAY... GRADE "A" SCREEN DIVERSION

DAILY MIRROR

IT IS A DELIGHTFUL PICTURE AND A GREAT ONE, PROBABLY EVEN AT THIS DATE ONE OF THE TEN BEST PICTURES OF 1933

Herald Tribune

IT MUST BE SET DOWN AS ONE OF THE MOST ENGAGING CINEMA ORGIES OF THE SEASON. I ENJOYED IT ENORMOUSLY.

with  
WARREN WILLIAM  
MAY ROBSON GUY KIBBEE  
Glenda Farrell Ned Sparks  
Jean Parker Walter Connolly  
Barry Norton

A  
FRANK  
CAPRA  
Production



CROWDS WAITING TWO HOURS BEFORE OPENING OF DOORS AT RADIO CITY MUSIC HALL





**20  
MILLION  
PEOPLE  
DOING THIS  
EVERY DAY!**

# I WAS AMAZED WHEN I WALKED INTO THIS MAN'S OFFICE . . .



I always thought Bridge was just a game of cards.



I play a little, two or three times a week, get mad as hell when my ace is trumped, try to follow the Culbertson laws . . . but all the time just thinking of him as a sort of Marquis of Queensbury stuffed away somewhere, eternally shuffling a deck of cards.

Then I got the shock of my life.

By appointment, I called on him. I'm the Advertising Manager of RKO-Radio and was to see him about the series of pictures, "My Bridge Experiences," he made for us, but instead of the stuffy little office I expected, I walked into the headquarters of one of America's major industries . . . an entire floor of a New York skyscraper.

A battery of forty or fifty stenographers were pounding away like a boiler factory. "What do they do?" I asked Bill Tower, Mr. Culbertson's assistant. "Fan mail and personal correspondence," said he. "How many a day?" I asked. "Oh, an average of 500." "500 a day! Why that's more fan mail than the biggest Hollywood stars get!" "Yes," said Tower, "but don't forget there are twenty million bridge players in the country . . . has any star that many movie fans?"

We walked down the line of clicking machines to another department. "This is the syndicate bureau . . . Mr. Culbertson's column is published, you know, in over 200 newspapers and Mrs. Culbertson's in almost as many . . . something like five million circulation daily . . . and over there

is the publishing office . . . the Blue Book and Summary have sold almost 800,000 copies." I whistled. Eight hundred thousand is just eight times better than a 'best-seller' average!

All over the offices were gadgets . . . bridge tables, bridge lamps, playing cards, score pads, books, pencils, table covers, scoring devices, a hundred and one things bearing the Culbertson name and part of this fabulous industry into which I had stumbled.

"Now this," said Tower as he ushered me into another suite of offices, "is the teach-



ers' bureau. Mr. Culbertson has almost 4,000 licensed teachers instructing in the Culbertson method." Another whistle from me. "4,000! Why, there aren't that many ten-cent stores in the country. How many pupils have they?" "Something like 600,000," he replied casually.

So this was bridge! Twenty million people playing every day. What an audience! Twenty million people—a third of the adult population of the country—vitaly interested in one thing, with our Star, Ely Culbertson the supreme authority, laying down the law to them. What a ready-made audience for our pictures!

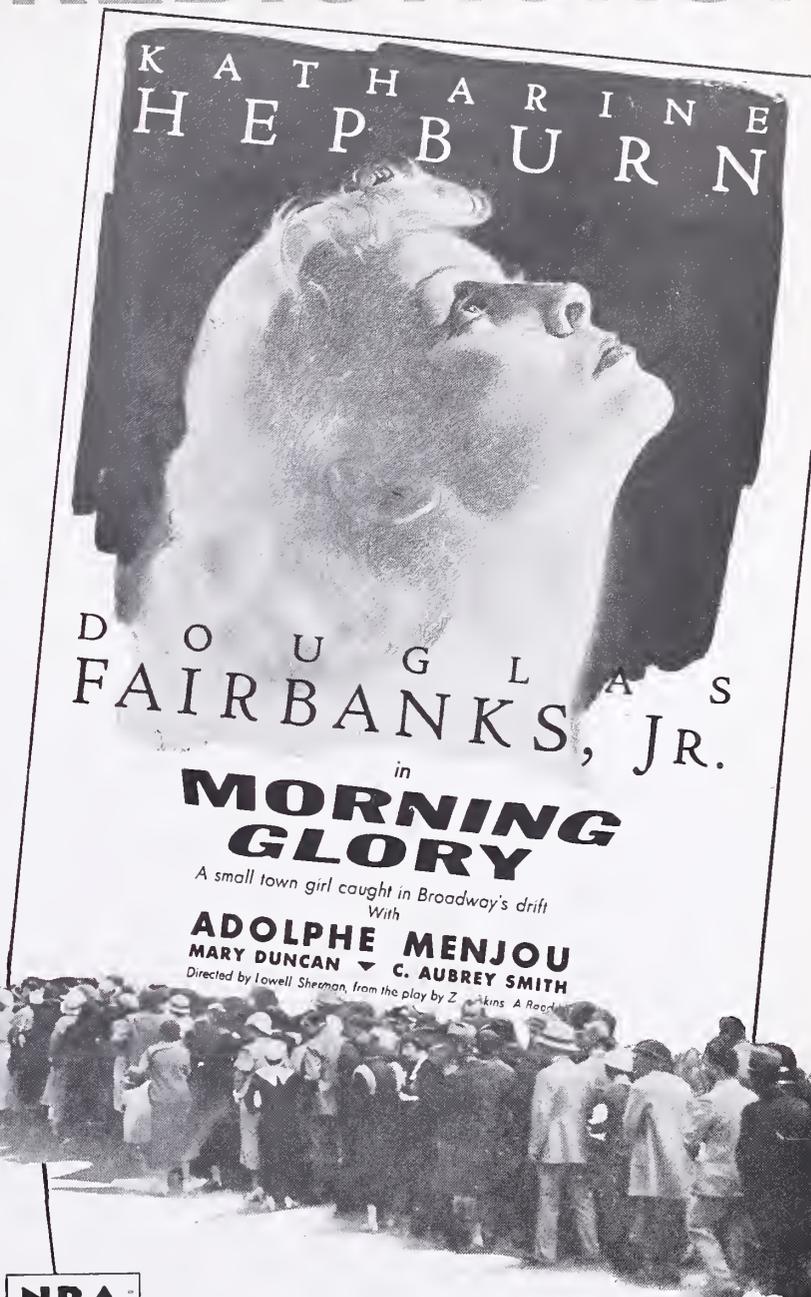
I revised my advertising ideas. "Hell, Bill," I said, "we've got a three-ring circus in these two-spool operas and all the time we've been thinking of 'em as side shows . . . I'm going back to the office and get out a "Bring 'Em Back Alive" press book and put out the kind of advertising stuff we would for the biggest feature . . . these pictures are going to pull people into theatres that haven't been there in months!"

"Mr. Culbertson is waiting," a secretary announced and I was ushered into the presence of one of the greatest showmen I ever met. I'll tell you about him next week.

# PRODUCTIONS... NOT PREDICTIONS!

★  
**RKO-RADIO'S** first two pictures of the new season are duplicating throughout the country their record breaking achievements at Radio City.

★  
**RKO-RADIO** is committed to a policy of producing only such outstanding shows—for the simple common-sense reason that they are the only ones that are profitable!



*Lionel*  
**BARRYMORE**  
 IN A PICTURE GREAT ENOUGH TO CROWN HIS GREAT CAREER!



**"ONE MAN'S JOURNEY"**  
 A STORY OF DEVOTION  
 With  
 MAY ROBSON  
 DOROTHY JORDAN  
 JOEL McCREA  
 FRANCES DEE

A Pandro S. Berman production. Directed by John Robertson



## COMING PRODUCTIONS ... NOT PREDICTIONS!

★  
**IRENE DUNNE WALTER HUSTON**  
 in Sinclair Lewis's world sweeping book  
**"ANN VICKERS"**

★  
**KATHARINE HEPBURN**  
 in  
**"LITTLE WOMEN"**

Louisa May Alcott's beloved story that four generations have hugged to their breasts.

★  
**RICHARD DIX** IN **"ACE OF ACES"**

★  
**"SON OF KONG"**

★  
**CONSTANCE BENNETT**  
 in **"THE WOMAN SPY"**

★  
**MERIAN C. COOPER**  
 Executive Producer ★

# The New York State EXHIBITOR

Issued on the Tenth and Twenty-fifth by

**Jay Emanuel Publications, Inc.**

219 North Broad Street, Philadelphia, Pa.

1600 Broadway, New York City

Washington, D. C.

JAY EMANUEL

*Publisher*

PAUL GREENHALGH  
*Advertising Manager*

HERBERT M. MILLER  
*Managing Editor*

Circulating in New York State and Northern New Jersey.

Subscription: \$2.00 for one year; \$3.00 for two years.

Publishers also of THE EXHIBITOR, of Philadelphia, and THE NATIONAL

EXHIBITOR.

Official organ of the Motion Picture Theatre Owners of Buffalo Zone.

All editorial and business communications should be addressed to the Philadelphia office.

Vol. 6, No. 2

September 25, 1933

## N I L A

THE Day of Atonement, most sacred of Jewish holidays, offers those orthodox Jews a final period for prayer. It is called N I L A. At this time, the orthodox Jew, who has spent the entire day asking for atonement for his sins, receives his one last opportunity to seek the blessing of the Lord.

For the independent exhibitor of this country, this is the N I L A period, too. For him this is the final period. He has had his chance to speak at Washington. All he can do now is pray.

There is reason to hope that perhaps Washington will still give him relief from many of his troubles. But it is a prayer, a hope. If a new deal had to depend upon the manner in which the exhibitor's plight was presented at Washington, the independent exhibitor can well forget all about any code.

Perhaps the most apparent part of the code hearing picture was the utter lack of co-ordination or organization among the independent exhibitors. Everyone came in fully equipped, ready to speak, poster people, women's organizations, studios, independent producers, premium manufacturers, labor—all were prepared, but the independent exhibitors, as always, fought among themselves, were disorganized, made no impression as a mass of American business men who had investments in theatres, status in their communities, a battle to fight.

The independent exhibitor presented his familiar picture, utter lack of leadership, failure to get his fellow exhibitor to stand with him. At times, it looked like a rout, in comparison with the manner in which other arguments of other groups were shown.

That this was to happen could have been predicted. It was apparent in the pre-code hearing era that the independents were all trying to outdo each other, that they refused to get together on a definite policy, that they were fighting among themselves.

Washington, it was hoped, might cause a new deal among themselves. But it did not turn out that way.

The labor unions scored mightily in the Washington deliberations. Theirs was a picture to present. They gave

facts, told what labor might gain from a new setup in booths, on the coast, etc. No one could fail to be impressed.

Women's clubs came in, spoke their piece. At least they had a message to deliver. They delivered it.

Advocates of retention of the present poster rental systems had a job to do. They did it and impressed.

Those favoring double features came in with 2600 typewritten pages from one faction alone. By sheer weight of evidence alone they caused applause, made a good job of it.

Premium manufacturers had to protect their investments, their workers, and they did.

Others too had pieces to speak, spoke and scored.

But the independent exhibitors—what of them?

They could not agree on one spokesman. They could not get together on a plan. They were determined to give many pictures, tell many stories, and they did. And the upshot of the whole thing was that the independent exhibitor may look forward to an increased overhead and who knows what else.

The theatreman could have made a point of his investments, his place in the community, his contacts with his public, his need for relief. But he did not. Perhaps these were too apparent. There were no statistics of value of theatres, value of equipment, number of houses, employees, etc. with what might happen if the burden became too heavy. These were omitted.

So, then, there is nothing left to do but pray. The exhibitors can look for a fair deal from Sol Rosenblatt. He is fair, made a fine impression. They know that in his hands there is a fair sense of balance, that he will see to it that what is right will be right.

But the independent exhibitor missed his great opportunity. There will never be another like Washington. It was the great moment. Now it is gone. The exhibitor might well return to his home, to await the verdict.

Truly, it is N I L A, the period of final atonement.

Soon the verdict will be given. Whatever the code is, it will affect every one, every member of this industry.

Let us hope that the lesson of Washington will be a real lesson for the independent exhibitor. Perhaps, now, he will understand the value of organization.

Again, we call upon the independent exhibitors to pick out a new leader in Sol A. Rosenblatt. He could do for them what they sorely need. As head of a real independent organization, Rosenblatt would restore exhibitor organization to its real place in the film sky.



# Industry Still Awaits Decision on Code as Committees Battle Points

## Still Hoping

The industry was hoping that the conferences scheduled to be resumed last week-end would make it possible for the code to be finally decided this week.

Industry leaders were again called to Washington by Sol A. Rosenblatt, deputy administrator, with that purpose in view, it is believed.

Meanwhile, hearings on motion picture and theatre supplies and equipment, and other branches of the industry have been held up.

## Heard In

### 44TH STREET

Holidays Provide  
Real Deserted Village

By Daniel R. Klein

PHIL MEYER has announced the complete local sales line-up for General Pictures Exchange. . . . Sales set-up has Manny Meyer as New York City salesman, including circuits; Jack Duffy, New Jersey; Matty Cahan, Brooklyn, and Jerry Adler, up-state New York and Long Island. . . . Meyer has effected tie-ups with all the Liggett drug stores and several book shops for window and counter displays of the Wallace novel. . . . Helen Greenberg is no longer with Prudential Playhouses, having taken up new duties over at the Majestic home offices. . . . She is a sister of Fay Greenberg, Capital. . . . Ben Levine and Herb Richek, United Artists bookers, not only marched in the recent NRA parade, but took pictures of it. . . . Haring and Blumenthal are taking over the Belmont, Bronx.

**COLUMBIA SALESMEN** are getting writer's cramp from writing up contracts for their new product. . . . But Charlie Penser says that that's nothing new for Columbia. . . . Film Center was like a morgue last Thursday. . . . Reason: Jewish holiday. . . . Annual convention of Allied Theatre Owners of New Jersey opens the 25th, at the St. Charles Hotel, in Atlantic City. . . . Bernard Brooks, Paramount New Jersey booker, lost his father recently. . . . The industry offers its sympathy. . . . Jewish American Film Arts, with headquarters in the Film Center, plans a series of six productions. . . . First feature to be completed is "The Wandering Jew," with Jacob Ben-Ami starred. . . . Larry Baren is sales manager. . . . Helen Honahan is gradually getting her United Artists girls' basketball team into shape. . . . They train at one of the armories around town, and Helen claims her best performer is Lillian Rottman, with Alice Nolan running a close second. . . . A complete new projection room is being installed in the Film Service Laboratories. . . . The room that had been doing service as such is being entirely done over, with new machines and complete new sound equipment installed. . . . Frank Devlin and Paul Guffanti own the laboratory. . . . Herman Obrock is producing a series of

## Washington Hearings Followed by Plenty of Conflicts — Postponements Indicate Government Wants Business to Decide for Itself

The motion picture industry is hoping it will have its code within a fortnight. Indications were last week-end that the code might be forthcoming this week, but even this was a hope.

single-reel novelty shorts. . . . He has already completed the first three of the group. . . . Adriane Lee is out in Muscatine, Iowa, on a vacation. . . . Jack Bellman's Hollywood Exchange will distribute forty-six feature productions. . . . The Capital release, "Joan of Arc," is proving extremely popular in its initial New York showing.

ADOLPH NUSSBAUM has reopened the National Theatre, Newark. . . . Morris Kleinerman, Film Exhibitors' Exchange, now has become an exhibitor himself. . . . He has taken over the Little Theatre, Newark. . . . Harry Newman, head, United Artists' film room, has just gotten the authority to knock down pedestrians with an auto—in other words, he got his driving license. . . . Henry Unger, Skouras booker, New Jersey, is back on the job after a vacation spent at an up-state farm. . . . Incidentally, ask him to tell you the one about too much confidence. . . . The first quartette of productions from Arthur Greenblatt, Inc., have been announced. . . . Greenblatt is also releasing ten Harold Lloyd revivals, synchronized two and three-reelers. . . . Pop Goldfarb is covering Brooklyn and Long Island for Greenblatt, with Sol Solomon handling Northern New Jersey. . . . Capital's foreign film department is starting distribution on twelve new Polish feature productions.

HENRY RANDEL, the sage of Paramount, Brooklyn, is again way up in the drive ranks. . . . He always has been. . . . Indie circuits are starting to close deals for the new season. . . . Joe Joel, the First Divisioner, will have a birthday, soon. . . . The premium gentlemen of Film Center went to Washington last week-end to find out what was going to happen. . . . Ray Harper will be around to see you soon. . . . Watch for him.

THINGS are humming at First Division. . . . One of the best indications of progress is that Al Friedlander hopped to Boston last week to open up the Boston unit of that company making a dozen in all. . . . The outfit is expanding rapidly. . . . Exchange will be Hollander managed, the new head having been in the local office before being transferred up north. . . . Meanwhile, the David Hutton and Tom Mooney shorts are doing well. . . . And the new First Division line-up as seen in the worksheets indicates that the company is really behind its slogan of bigger and better during the new season. . . . One of the specials coming up is a new version of a hit picture of former days, which will mean money to every exhibitor. . . . And while we're on it, we want to say that the picture of Mr. and Mrs. Billy Benson, FD salesman, here last issue, was taken on their vacation, an item which escaped the proofreader.

RANDFORCE CIRCUIT is using an extensive campaign on Majestic's "Sing, Sinner, Sing." . . . Myrtle McKenna, United Artists, was surprised the other day to find one of

Following the Washington hearings, it was believed that the government would step in and settle all arguments. However, committee meetings came to naught and eventually postponements until last week-end followed.

It was hoped that the beginning of this week might see a code set, but this was problematical.

Definite promises that the pending NRA code for the motion picture industry will contain adequate provisions for arbitration of distributor-exhibitor disputes over clearances were made by Deputy Administrator Sol A. Rosenblatt just before he departed for New York for conferences with various committees.

Remarking that a flood of complaints from exhibitors is reaching him as a result of discussion about clearance and zoning portions of the code, Rosenblatt, by implication, expressed dissatisfaction with machinery suggested by the producer-distributor group for settling disputes over clearance between first and subsequent runs and asserted that "the excessive protection question must be dealt with in the code."

Crux of the controversy between first and second run theatres and between independent exhibitors and distributors appears to be the matter of composition of proposed clearance and zoning boards for different trade areas which would serve as arbiters.

The initial proposal was for boards consisting of two distributor representatives and six exhibitors, two representing first-run houses and the other four speaking for subsequent run theatres. The latest demand is for two-two-two representation, which independent exhibitors assail on the grounds disproportionate representation would be given chain theatres and affiliated exhibitors.

Notice that the "open shop" clause of the exhibition code has been "knocked out" in accordance with the NRA policy was given when Rosenblatt said he was proceeding "just as if it weren't there." Producers withdrew at Rosenblatt's suggestion an identical article in their code, but no such action was taken by exhibitors, although the Deputy Administrator denied exhibitors had refused to yield on this hotly-debated point.

Speculation relative to the code's effect upon box offices is widespread, with the Consumers' Advisory Board of the NRA weighing the question of admissions. Observing that average motion picture theatre admissions are 20 to 40 per cent below the 1929 level at present, Rosenblatt admitted increased labor costs may lead to higher box office scales but hazarded the opinion that any sharp rises are unlikely.

her pet poodles waiting for her down in front of the Film Center. . . . It seems the dog had followed her to work that morning without her knowledge.

## CODE HEARING SIDE LIGHTS

More than 200 persons were slated to speak at the film industry code hearing which began Sept. 12 in the U. S. Chamber of Commerce. Some of those who applied for permission to appear included:

**EXHIBITORS:** Charles O'Reilly, Abram Myers, Ed Kuykendahl; Jules Michael, Sidney Pfeifer, Willis Sargent, M. P. T. O. of New York, Western Zone; Walter Vincent, Martin Smith, Pete Wood, Herbert Lind, M. P. T. O. of Ohio; Fred Meyer, Jack Miller; Ben Bernstein, I. T. O. of So. California; Thomas Edwards, Missouri Exhibitors Ass'n; Joseph Dennison, W. S. Butterfield; George Giles, Massachusetts Allied; Thomas Orr and Love Harrell, Southeastern Theatre Owners; Robert Wilby, Valatenga Theatres; M. A. Lightman; Calvin Bard, M. P. T. O. and Allied of Nebraska; R. M. Clark, Oklahoma M. P. T. O.; Julian Brylawski, Sidney Lust, M. P. T. O. District of Columbia; Morgan Walsh; L. S. Hamm, Golden Gate Theatres; Fred Wehrenberg; James McGuinness, Allied of Massachusetts; Mike Comerford; Roy Walker, Theatre Owners Protective Ass'n, Texas; H. J. Kinsey, Kinsey Enterprises, Charlotte; Sol Gordon, Ed Fay, Mitchell Klupt, Milton Weisman, Harry Brandt, Leo Brecher, Sidney Samuelson, Tom Murray, Louis Blumenthal, Jack Shapiro, Independent Motion Picture Exhibitors Protective Code Committee; H. A. Cole, H. M. Richey, J. C. Ritter; Jay Means, I. T. O. A., Kansas City; Ben Sherman, Bernard Fleishnick, Manhattan Playhouses; Dave Barrist, Lewen Pizor, Jay Emanuel, Lee Ochs, Lester Martin; Dennis O'Brien, Arthur Driscoll, Edward Raftery, Paul O'Brien, Edward Fowler, Andrew Stone, Representing General Film Products, Inc.; Lewis Landes and Dave Hochreich, Americas Theatres; George Nasser, Consolidated Theatres, California; James Nasser, Central California Theatres Co.; Les Dolliver, Mission Fillmore Theatre Co.; H. V. Harvey, of G. M. Harvey Amusement Co., California; Michael Reburn, representing unnamed exhibitors; Stanley Sumner, University Theatre, Cambridge, Mass.; Myer Schine; Joseph Varbalow, six independent houses; Ivan Abramson, N. Y.; John Davis, Negro Industrial League.

**DISTRIBUTORS:** S. R. Kent, Sam Wolf, B. B. Kahane, Henry Herzbrun; Edwin Loeb, counsel, Ass'n M. P. Producers, Hollywood; Frank Brandau, J. J. Gain, Fred Pelton, Will H. Hays, C. E. Milliken, C. C. Pettijohn, Gabe Hess, Dave Palfreyman, F. L. Herron, Robert Cochran, Harry Warner, H. S. Bareford; Lee Hammer, Recreation Dept. Director, Russell Sage Foundation; Ed Golden for F. M. P. I. and Monogram; Jacob Schechter; Ed Loeb, this time as counsel for Metro and 20th Century.

**DOUBLE FEATURES:** George Batcheller, Maury Cohen; Arthur Schwartz, attorney for both Golden Paul Blaufox, Embassy Theatre, Baltimore; Mrs. Richard McClure, chairman M. P. Committee, General Federation Women's Clubs; Frank Kravatt, Walter Hanstein, Steel Pier Amusement Co., Atlantic City; Mrs. S. H. Crane, chairman State Federation Women's Clubs, New London, Conn.; Jack Cohn.

**MORALITY AND EDUCATION:** Mrs. Charles Owens, Pennsylvania State Chairman, Federation of Women's Clubs; Mrs. Willis Miner, State Chairman, M. P. Divisions, N. Y. C. Federation of Women's Clubs; Mrs. Edmund Barsham, Wilmington Better Films Council and Delaware State Federation of Women's Clubs; Mrs. P. Chestney, President, Macon, Ga., Better Films Committee and chairman Georgia Congress of Parent-Teacher Ass'n; Mrs. Arretus Burt, President Better Films Council and Missouri State Film Chairman of Women's Clubs; Camille Kelley, Memphis; Elizabeth Brennan, President, International Federation of Catholic Alumni; Mrs. William Smith, Chairman N. Y. State Federation of Women's Clubs; Dr. George Kirchwey, National Board of Review; Mrs. Alcnzo Richardson, Atlanta Better Films Committee; George Zehring, Director Motion Picture Service, White Plains; Augustus Thomas, secretary, General World Federation Educational Associations, Washington; Mrs. Malcolm MacCoy, President, N. Y. Federation of Women's Clubs.

**POSTERS:** Roy Dial, D. C. Poster Exchange; Nathan Vidaver, attorney, Tooker, Miner, Continental and Morgan lithograph companies; Andrew Kennedy, Amalgamated Lithographers of America; George Aarons, Eastern Pennsylvania M. P. T. O., also of National Poster Service Ass'n; Simon Libros, president, National Poster Service Ass'n; Adrian Rosen, representing Bernhardt and Mayfair Theatres, Detroit.

**PREMIUMS:** W. E. Wells and John Dowling, U. S. Potters' Ass'n; Joseph Wells, of Homer-Laughlin China Co.; John MacDonald, of Edwin B. Knowles Co.; Charles Sebring, of Sebring Pottery Co.; W. L. Smith, of Taylor, Smith & Taylor; Clyde Coulter, of C. A. Coulter; Bernard Smith, attorney for same firm.

**CO-OPERATIVE BUYING:** H. M. Richey, Ray Moon, J. C. Ritter, Detroit; Herman Hable, Palace Theatre, Winchester, Va.; Henry Weimber, Henry's Theatre, Hagerstown, Md.; A. M. Abendschein, Frederick Theatre, Frederick, Md.

### Indes Meet

Preliminary meetings at the Wardman Park Hotel included one by the Independent Motion Picture Exhibitors' Code Protection Committee.

The independent exhibitors failed to harmonize on counter proposals to the code and finally broke up into small groups to thrash out.

Denial of the right to buy pictures in the open market was denounced as the chief evil in the industry by Louis P. Blumenthal, of New York, temporary chairman of the meeting. A unified and definite attitude, on the part of the independents, was stressed by Harry Brandt, president of the Independent Theatre Owners' Association of New York City, as the vital objective of the code committee.

Warning that double meanings might be contained in the apparently simple wording of the code was given by Milton C. Weissman, attorney for the Independent Theatre Owners' Association. H. H. Richey, independent from Detroit, vigorously protested provisions limiting to 15 per cent the number of feature films which exhibitors may reject under voluntary block-booking contracts, urging exhibitors to hold out for a 20 per cent reject allowance.

The following committees were appointed:  
**Executive**—J. C. Ritter, chairman, W. A. Steffoe, H. L. Cole, Louis Blumenthal, Jay Means and Harry Brandt.

**Registration**—Leon Roseblatt, chairman, Aaron Saperstein, Fred Horrington, Bonnie Berger and Leo Stone.

**Administration**—A. W. Schwartz, chairman, Glenn Gross, Leo Brocker and Norman Blum.

**Code Committee**—Harry Brandt, chairman, Sidney D. Samuelson, H. H. Richey, Nathan Yamins, Mitchell Klupt, Milton Wiseman, W. A. Steffoe, A. F. Hyman, Fred Horrington, J. B. Fishman and B. Saunders.

**Publicity**—Tom Murray.  
**Labor**—Jack Shapiro, W. A. Steffoe and Leo Brocker.

**Complaints and Grievances**—Walter Littlefield, Leo Newberry and William Cutts.

## FIRST DAY

Much of the first day's hearing dealt with labor conditions, with the open shop apparently killed in the code. The producers withdrew the open shop clause which guaranteed non-interference by third parties in any collective bargaining measures.

William C. Elliott, president, I. A. T. S. E., asked for a 36-hour week for operators. Representatives of coast technical divisions, Joseph Weber, national musicians president, wardrobe women and others were heard as well as representatives of Better Films Committee.

Referring to the so-called "morality" section of the code for the motion picture industry as one of the most important questions of public interest, Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., urged support of that section of the code by the entire industry.

Speaking at the opening of the hearings before Deputy NRA Administrator Sol A. Rosenblatt, at the U. S. Chamber of Commerce, Hays also praised the industry for its efforts to establish fair and proper wage scales, declaring that, in the production department, it is estimated that the proposed scales will increase the wages of employees from 12 to 15 per cent above the 1929 level.

Admission on the part of the MPPDA head that "the formulation of an adequate labor policy for the exhibition end of the industry was more difficult because of the variety of problems involved in the different types of theatres," was interpreted as being a veiled warning to the labor unions to temper their criticisms of these provisions.

Approximately 290,000 persons are employed by the motion picture industry, Hays declared. Speaking for eight major companies, members of the MPPDA, he said that the annual payroll was \$135,000,000, among 49,000 employees. With a wage scale well above the 1929 level, a substantial increase was indicated over these figures.

Fair trade practices were touched upon very briefly by the executive, and he admitted frankly that "we are not agreed as an industry on all of these points." "The MPPDA's efforts have

been directed toward obtaining the most good for the most number," Hays said. "Remembering that the small producer, distributor and exhibitor is an important element in the industry as a whole."

**FIRST DAY'S HEARING** took care of other than exhibitor problems. Labor was most prominent. Other subjects were morality and education, posters, non-theatrical films, premiums.

**ON THE DAIS** were Sol Rosenblatt, deputy administrator; Donald K. Wallace, E. N. Hurley, William P. Farnsworth, John P. Frey, G. A. Renard, H. H. Thurlby, Mrs. Emily Blair, all consultants, and Joe Brandt, Jack Alicocate, Martin Quigley, Elias Sugarman, Spencer Sladdin.

**WILLIAM ELLIOTT**, for the I. A. T. S. E., in advocating a 36-hour week, said there would be an increase of 58 per cent in projectionist employment. A graduated scale would be worked out for all types of houses.

**LOU KROUSE**, Philadelphian, and I. A. T. S. E. executive, asked that the working hour and salary arrangement advocated August 23 be adopted.

**SIGN WRITERS**, scenic artists, cameramen, hod carrier, music and coast labor representatives were all heard. So were 16 mm. representatives.

**THE COAST COMBATANTS** then had their inning, with charges of the Academy being a company union. A protest against the clause restricting the time in which a producer can negotiate for services of production talent was heard. Dorothy Bryant made a plea for the chorus girl.

**THE PREMIUM** issue arose when the manufacturers spoke. They asked that the code keep its hands off the premium business. Statement was made that 2000 potters work just for the picture business. Sol Rosenblatt wanted to know if premiums were competition for stores selling them. This was said to amount to very little. Asked if premiums could be a matter for local zoning boards, the statement was made that it should be for each individual exhibitor to decide, in the manufacturers' opinion.

**ATTORNEY** for lithograph companies wanted a clause prohibiting resale of posters. The exhibitor code wants the poster exchanges protected.

**IT WAS EXPECTED** that the hearing would continue until Thursday night, September 14. About 600 were attending the first sessions.

**THE HAYS SUPERVISED WOMEN'S CLUBS** came in as expected against double features and favoring the 15 per cent cancellation. This didn't surprise anyone.

**THE UNION** wanted one man for every machine in each booth, which ought to interest a lot of exhibitors.

**PRACTICALLY EVERYONE** of any importance was present at the sessions.

## SECOND DAY

The second day's proceedings immediately got to the crux of exhibitor problems.

Independent film producers tossed the first bombshell into the NRA film code hearings as a preliminary to the battle over the clause eliminating double feature programs.

Arthur E. Schwarz, representing Invincible and Chesterfield, characterized the dual bill clause as a "merciless attempt to foreclose a group of business men out of an industry" after pointing out that the "independent has been the backbone of the industry for many years."

Schwarz opened the fight on behalf of double features. Support of the A. F. of L. was thrown behind the double feature program when President William Green went on record, before the hearing, as approving dual bills. Green insisted that dropping double feature programs, as provided by the tentative code, would create a monopoly, in addition to forcing independent producers and exhibitors out of business and throwing hundreds of persons out of work.

Edward Golden, sales manager, Monogram, made a strong plea on behalf of the retention of double features, insisting thousands would lose their jobs if dual bills were dropped. Golden then read a letter from Frank Gillmore, president of the Actors' Equity Association, in which the latter stated he was certain the "government will sustain their protest" against elimination of the double feature programs. The independent producer executive then pointed out that independent producers would spend more than \$4,000,000 in wages to labor in the production of independent films designed for double feature bills.

Percentages also were attacked by Golden, who pointed out that the smaller theatres would lose out in percentage deals, especially in the amount of percentages asked by major companies.

## Newsreel Request

Marlen Holmden, speaking for the camera and newsreel men told the Deputy Administrator that a 40-hour week with present wage scales, be established.

Holmden pointed out that newsreel men often worked on assignment 24 hours a day, were subject to orders at any time and that the work was extremely hazardous. He submitted figures showing the number of accidents to newsreel men.

The so-called "raiding" clause, which presumably bars producers from negotiating for players under contract, also were discussed by Green, John Howard Lawson, Max Steuer, William Hamilton Osborne and others.

Lawson, as president of the Screen Writers' Guild, drew a rebuke from Rosenblatt when the former attempted to berate the Academy of Motion Picture Arts and Sciences. The latter organization claims to be the representative of Hollywood writers, but Lawson insisted the Screen Writers' Guild has the greater number of writer-members. Rosenblatt, in rebuking Lawson, stated he was "not interested in the constituency of various organizations.

Lawson joined with Osborne, representing the Guild and the Authors' League, in opposing the "raiding" clause, as well as the clause covering the loaning or "farming out" of players to rival studios. Steuer, who represents Hollywood artists' agents, also insisted the "raiding" clause was unfair, while the "farming out" of players was assailed by the attorney as "inequitable and unjust" to the employe.

Steuer joined Lawson in attacking the Academy, insisting that the agents be given proportionate representation at the hearings, as well as making objections to having the agents forced into joining the Academy.

Green, who seemed to be championing all of the industry's under dogs, also supported Steuer in the latter's contention that the clause covering relationships between actors' agents and the producers should be dropped.

A. F. of L. head also asked for a thirty-hour week for all motion picture industry employes, as well as numerous other changes in the proposed code. Rosenblatt, in the discussion on the thirty-hour week, insisted a forty-hour week would create a labor shortage in many crafts and result in a consequent increase in employment.

Green also objected to an alleged inadequate representation of union labor on the code authority committee, and insisted that Actor's Equity be given representation on that group.

Green's further demand called for a distribution of employment time for individuals on location, so that there be a spread of employment. He further hit nepotism, calling it "a notorious evil" and insisted the film industry was honeycombed with this form of labor favoritism.

Green commended the industry's collective bargaining moves between producers and unions, congratulated the industry on the wage increases made possible for workers, but warned that future industrial peace depended on prohibition of wage reductions for employe groups not specifically named in Code provisions.

Independent movie house owners asked that the proposed motion picture code guarantee them the right to buy first run pictures and to "control the operating policy of their own houses, free from dictation" by any producer or distributor.

## Says Canon

Canon William S. Chase, representing the motion picture board of the Protestant Episcopal Church, declared at the code hearing that children should be able to go to the cinema as an educational medium only, in the same way as they do to church or school.

Canon Chase advocated legislation for Federal supervision of all pictures and declared he was unwilling to leave the issue of self-control to the producers who had only a profit consideration.

Request was made by Abram F. Myers, Allied States Association of Motion Picture Exhibitors.

It followed the testimony of Joseph Varhalow, representing a group of independent owners in South Jersey, that the independent houses are unable to buy first run pictures from any of eight major producers.

Another disagreement between theatrical and movie producers and the Chorus Equity cropped up. Dorothy Bryant, secretary of the Chorus Equity, had testified that chorus girls worked as long as 86 hours in one week, with scant periods for meals and none for recreation.

This was taken as a challenge by Harold B. Franklin, president of Radio City, the New York City theatrical unit. Franklin produced two girls from his chorus to testify.

WHEN AFTERNOON SESSION BEGAN, AL Fielder, Empire Laboratories, spoke briefly in favor of the policy. The opposite side of the question was taken by Fred S. Meyer, speaking as public relations chairman of the M. P. T. O. A. and president of M. P. T. O. of Wisconsin. Meyer characterized the practice as uneconomic. Discounting forecasts of proponents of duals that independent producers will be forced out of business if restrictions are enacted, he declared that makers of good pictures will survive.

Meyer described as debatable Eddie Golden's estimate concerning the number of people who would lose jobs if a ban is imposed. President Ed Kuykendahl, of the M. P. T. O. A., supported the exhibition code clause on duals.

AMONG THE MANY OTHERS who appeared, Henry Chesterfield, of the N. V. A., appealed for employment of more actors, stressing constant buying power of vaudeville players when working.

TWO-FOR-ONE admission policy was slammed by Ben Bernstein, member of the Code Committee and of the I. T. O. of Southern California.

A REVISION of the distributor right to buy clause was proposed by Lee Dolliver, of Mission-Fillmore Theatres, California, who felt the existing provision did not afford adequate relief to exhibitors against abuse of practice.

General Film Products, Inc., through six attorneys, announced intention of filing brief.

Julian Brylawski, M. P. T. O. A. vice-president, in answering testimony made by William Elliott on preceding day in behalf of provision requiring an operator for each machine, declared the District of Columbia law on the subject dates back to 1911, when hand-operated machines were used. Operators actually work only 10 minutes in each hour, said Brylawski.

Morgan Walsh, California exhibitor, offered new phraseology for proposed right-to-buy clause and also one covering checking percentage bookings as a method of financing arbitration. He recommended a tax on litigation handled by boards.

THE INDUSTRY CODE divorced both poster proposals, for and against, from its list of provisions, indicating that the status of independent poster exchange operations will remain as in the past. The distributors withdrew their clause which would allow exhibitors to buy posters only from the manufacturer or distributor and the exhibitors did likewise by their proposal against any restriction on posters.

Lester Martin, of Allied Theatres of Iowa, endorsed Myers' remarks. L. S. Hamm, of Golden Gate Theatres, California, went on record as approving the MPTOA Code and Jules Michaels, of the upstate New York theatre unit did likewise, with a few exceptions. Sidney Pfeifer, another representative of the same association, said its membership involves 350 theatres in Buffalo zone and that the Code must be retroactive to cover current contracts.

## THIRD DAY

SIDNEY KENT closed the show. He made a forceful talk but to informed observer, it was apparent that his arguments could have been shot full of holes in rebuttal. His talk was sympathetic, said the producers gambled, answered the argument of Harry Brandt, New York exhibitor, regarding booking of "Cavalcade" on a second run for \$5000 a week. Kent stated that the individual offer was more than Radio City could pay but in the long run Radio City would give way more. This seemed to put a crimp into the "right to buy" argument.

OPENING UP the schedule was Abram Myers, Allied chieftain, who took up where he left off the day before. He made a plea for the independents, asked right to buy, that exhibitors not be discriminated against, that block booking be barred, that the right to cancel pictures violating moral code be allowed, and touched on arbitration, shorts and features, protection and zoning and other problems.

HE WAS FOLLOWED by Charlie O'Reilly, Milton Weisman, Mitchell Klupt, Harry Brandt, Colonel Cole, Jack Shapiro, Leo Brecher, Sid Samuelson, Ivan Abramson, who all spoke about the exhibitor's problems.

NAT BURKAN then spoke.

AFTER LUNCH, R. H. Cochrane, Universal and Jack Cohn, Columbia, spoke and came out for double features. Attorney Schechter spoke on the plight of the independent producer.

IN ORDER followed ex-Governor Milliken, Haysite, B. B. Kahan, RJO chieftain, who spoke on the producers' side of the question.

SIDNEY KENT closed the show. He told of the producers' picture, said that their troubles were many, that they had millions invested, and made out a good case for the producer and distributor. Exhibitors present thought his argument could be shot full of holes, but the talk was good, anyway.

ROSENBLATT thanked the assembled men, and everyone went home.

THE INDEPENDENT Motion Picture Producers submitted 2600 typewritten pages as their brief. Eddie Golden, who presented the argument for double features, deserved applause and got it.

Joe Bernhard, Warner theatre chief, was busy okaying passes.

Ed Schiller, George Schaeffer, Will Hays, Harry Brandt were leading gum chewers.

Sidney Kent had a poker face throughout, and the same seat.

R. H. Cochrane drew a big hand. He favored separation of shorts selling from features, and okayed double features.

Al Friedlander was busy on the double feature question.

Attorney H. S. Bareford, for Warners, was a busy man.

Harry Thomas looked pleased.

Lou Nizer refused to talk.

Abram Myers remarked that Fox and Warner's deal on foreign gave them the option of dropping such pictures.

The poster clause was dropped out of both codes, but can be reopened at any time. Incidentally, it was remembered that ten years ago, Oscar and Simon Brothers and H. J. Nelson met with Sidney Kent, Adolph Zukor, John Clark and W. E. Smith, then of Paramount, to deal with the poster rental question. Kent told Zukor that there was no legal way to stop poster renting. So Zukor said okay as far as Paramount was concerned. So 10 years ago, the question was at the same point it was now, hard to settle.

The exhibitors all looked worried. They should have.

Charlie Pettijohn made a short speech, but said plenty.

Iz Rappaport smoked a cigar, but didn't light it.

The poster people showed 12 lbs. of mail, 3200 letters on the subject, besides wires, etc.

The operators spent \$9000 collecting material and statistics.

Abram Myers got a big hand. When it came to giving out applause the exhibitors were united, but only on that.

It was a great show, but the exhibitors showed up the worst.

Sol Rosenblatt made a grand impression, even if he did hurry up the speakers. It was the only way to get through, however.

The producer-distributor group sat together, stuck together and had their lines well formed.

In fact, everyone did, except the exhibitors.

It was believed likely that the local zoning commissions would be sort of home rule bodies.

Labor wanted a 30 hour idea for operators, but it looked as if the 36 hour idea would win.

And the two men in the booth idea was coming for a lot of trouble. It seems the mid-west doesn't go for it.

At this writing, it looked as if everyone but the independent exhibitor was going to benefit.

But the exhibitors are still praying. They ought to. Everyone showed signs of wear and tear. At least the Washington hotels were happy.

But it was a pity that the independent exhibitors showed up so badly.

They'll never have another chance like it.

SEPTEMBER 1, 1933

**FROM  
RCA VICTOR PHOTOPHONE  
TO  
EXHIBITORS EVERYWHERE  
FOUR 4 MESSAGES**

**1 GRATEFUL APPRECIATION**

of your discriminating judgment which made our August, 1933 sales to theatres of "HIGH FIDELITY" Photophone equipment greater than Photophone sales of any other month—an all-time high for Photophone!

**2 SINCERE CONGRATULATIONS**

to the hundreds now equipped with "HIGH FIDELITY"—the finest sound that money can buy!

**3 HEARTY INVITATION**

to those hundreds on the threshold of decision to join the happy host of Photophone fans who know that in new "HIGH FIDELITY" equipment they have a business builder; in fact, a genuine, self-liquidating new deal!

**4 DEEP DETERMINATION**

to continue to shape and adopt only Four Square 4 policies, always considerate of your best interests.

Cordially,

PHOTOPHONE DIVISION

**RCA VICTOR COMPANY, INC.**

CAMDEN, N. J.



# Code Discussion Highlight at 14th Annual Meeting of New Jersey Allied

## Quittner Fighting

Though his three Middletown houses have been sold under foreclosure and are now in the hands of new interests, Edward Quittner, veteran theatre man, has not given up his fight against the producing and operating companies on whom he places the blame for his financial troubles.

Quittner, in United States District Court, New York, has been given until October 15 to submit the record and other papers in the appeal he is taking from an adverse decision early in the year in his five million dollar "restraint of trade" damage action. The appeal is to be made in the Circuit Court of Appeals.

## Heard In

**E**LIZABETH  
Flesh Seems to Be Coming in

MANAGER JOSEPH J. SICCARDI, Liberty, Plainfield, turned over house to Hebrew Welfare Institute, September 10. . . . New monthly attendance record reported by management of Strand, Plainfield. . . . Tim O'Leary, Ritz musician, discharged, has not yet found out the reason why. . . . Vaudeville's return to the Liberty, Elizabeth, meant re-employment of entire orchestra, consisting of Julius Young, pianist; Joseph Mottley, violin; Victor Weeks, trombonist; William McDeed, cornetist, and William S. Hart, drummer. . . . John Bechtle, electrician, Golie Hagin, props, at the Ritz, represented Union County Stage Employees, Local No. 80, at the annual convention of the State Federation of Labor, Atlantic City. . . . During their absence Howard Sergeant and George Rittenhouse worked as substitutes.

JOSEPH MEYERS, assistant manager, Liberty, Elizabeth, has rounded out three years of service. . . . C. B. and B. Theatre Company filed certificate of incorporation with county clerk. . . . Harold Midgley, assistant manager, Ritz, was checked by police when he failed to see opposing street signal. . . . Five hundred Red Cord school kits, containing pen, pencil and ruler, given away to school children at September 9 matinee at Roth-Strand, Summit. . . . Fifteen cents fixed as universal admission price for children at Roth-Strand.

MANAGER ANDY GOLDBERG, Regent, has returned to his post after being laid up in hospital. . . . Joe Lefkowitz, Paterson, has returned to his home. . . . Bill Brady, former Regent manager, now in like capacity at Hudson, Newark, is on the sick list. . . . Fifty guest tickets were distributed to that many patrons of Strand, Plainfield, who drew the best likenesses of Wallace Beery and Marie Dressler. . . . Wide newspaper advertising done by Walter Reade's Plainfield theatre syndicate. . . . Bound Brook house has been

## St. Charles Meeting Place for State Organization Showmen — Samuelson Again Leads Schedule — National Chieftains Also Present

New Jersey Allied theatremen, headed by President Sidney Samuelson, are holding their fourteenth annual convention at the St. Charles Hotel, Atlantic City, September 25-26-27.

## Heads Conventioneers



Sidney Samuelson

named the Brook. . . . Skouras interests, holders of the Fox Liberty, Elizabeth, again meet litigation with a Mrs. Eleanor Lane suing for \$25,000 damages for injuries sustained when she fell as she entered box of playhouse. . . . Stagehands at Ritz have installed a radio back stage. . . . Bill Zimmerman, Newark, has taken place of Timothy O'Leary as cornetist in Ritz pit. . . . Business at Plaza, Linden, has taken definite turn for the best since Labor Day. . . . Carteret house was re-opened after summer lay-off. . . . All Warner Brothers stage employees wearing NRA buttons.

## Heard In

**N**EWARK  
Golding Comes Back to Town

LOU GOLDING returns as manager of RKO Proctor's. . . . Showhouse hadn't been the same since Lou's departure. . . . Harry Reiners, RKO publicity man assigned here, put on a "welcome home" party for Golding at the showhouse. . . . Friends and members of the press were invited and Harry didn't miss the opportunity for plugging "Lady for a Day." . . . Reiners became popular in town overnight. . . . Newark Evening News and Newark Sunday Call, conservative sheets, after

Discussion of the code hearings is scheduled to be the highlight of the meeting with exhibitors from all parts of the east present.

Inasmuch as no industry code will be ready for deliberation at the convention, the discussion is expected to confine itself to the Washington developments as well as pertinent problems pertaining to the territory such as protection, next year's buying and other matters.

Eastern Allied chieftains as well as invited guests are due to be present.

A three-day schedule has been arranged with a dinner as the final blowoff, September 27.

holding out for almost a year have given local showmen a break on amusement advertising rate. . . . Instead of being forced to take a quarter of a page in order to get slice in lineage figures, theatres now get a break by taking eighth of a page or more. . . . Managers are tickled by new arrangements and newspapers foresee increased revenue. . . . Ben Mindlin, who took a lease on the Carlton, sure seater, is trying to peddle the rent agreement. . . . Little Theatre opens soon, with Mrs. Jessie Eyles as manager. . . . During the Franklin regime Mrs. Eyles was head usher. . . . Sidney Franklin, incidentally, still looking for theatres and not finding any at his price. . . . Jules Curley, Warner Brothers' advertising chief, and Lou Wurgaft, theatrical adv. solicitor for the Call, are rivals on the handball court. . . . Sam Kopp has been made manager of the Broad Street Theatre, stock house with 75-cent top. . . . Retirement of Walter Flanigan as dramatic editor of the Newark Evening News brought about the elevation to that job of Charlie Hauffler, erstwhile movie critic. . . . Dick Kirschbaum, who was once a suburban theatre manager as well as a theatrical press agent, will be Hauffler's assistant.

BILLY MIDDLETON, veteran movie operator, died after a lengthy illness. . . . Mique Cullen and his beautiful wife stopped in Newark en route to Atlantic City. . . . Mike, once a favorite showman here, is now working for Loew in the middle west. . . . Looks like Major David E. Weshner has put the ol' uniform in mothballs until next summer. . . . Franklin Theatre, Nutley, has given natives hereabouts something about which to chatter. . . . If the family car isn't available, management will send a cab to fetch you to the show. . . . Cost: Ten cents for one person, 5 cents for each additional member of the family. . . . Nutley being filled with mainly one-car families, it's turned out to be a great stunt. . . . Walter Van Lear, representing Columbia, in town to place some national advertising. . . . Bill Lytell, who was secretary to Dick Hill, district manager for Warners, has become the North Jersey circuit's ballyhoo artist, succeeding Al Zimbalist, who has been switched to St. Louis. . . . What was once the City Theatre, Irvington movie house, is doing well, indeed, as a huge tavern.

# Universal's New Deal!

## CONFIDENCE!

*The circuits listed below have  
signed for Universal 1933-34*

**WARNER BROS. THEATRES**

**LOEW THEATRES**

New York

**RKO CIRCUIT**

**FAMOUS PLAYERS**

**CANADIAN THEATRES**

**FRANK H. DURKEE CIRCUIT,**

Baltimore

**MAINE & NEW HAMPSHIRE  
THEATRES**

**BUTTERFIELD THEATRE CIRCUIT**

Michigan

**BALABAN & KATZ GREAT**

**STATES CIRCUIT, Illinois**

**M. E. COMERFORD CIRCUIT,**

Pennsylvania

**M. A. SHEA THEATRE CIRCUIT,**

Ohio, Pennsylvania, New York

**FOX MIDLAND THEATRE**

**CIRCUIT, Kansas City, Mo.**

**A. H. BLANK CIRCUIT,**

Iowa, Nebraska

**UNITED AMUSEMENT**

**COMPANY, Montreal**

**MID-STATES THEATRES, INC.,**

Detroit

**E. J. SPARKS CIRCUIT,**

Florida

**PASCHAL TEXAS CIRCUIT**

**O'DONNELL CIRCUIT,**

Texas

**EAST TEXAS AMUSEMENT CO.**

**M. A. LIGHTMAN CIRCUIT,**

Tennessee

**LOUIS ROME CIRCUIT,**

Baltimore

**MINNESOTA AMUSEMENT CO.**

Minnesota, North and South Dakota

**WM. BENTON CIRCUIT, New York**

**GLEN DICKINSON CIRCUIT,**

Kansas

**TRI-STATE CIRCUIT, Oregon**

**JENSEN & VON HERBERG,**

Seattle

**JOHN HAMRICK,**

Seattle, Wash., & Portland, Ore.

**MAX SCHWARTZ CIRCUIT,**

Louisville

**J. J. PARKER, Portland, Ore.**

**SHARBY CIRCUIT,**

New Hampshire, Vermont

**HARRY HUFFMAN CIRCUIT,**

Denver

**SCHINE CIRCUIT, New York**

**MORTON G. THALHIMER**

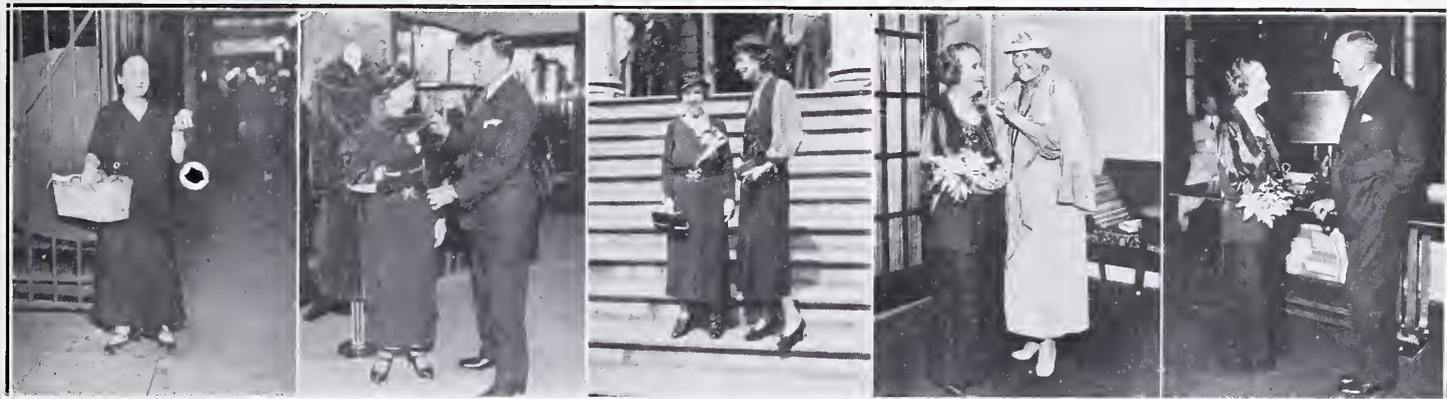
**CIRCUIT, Richmond, Va.**

**POLI CIRCUIT, Connecticut**

**LICHTMAN CIRCUIT, Wash., D. C.**

# BETTER MANAGEMENT

*A Review of How Showmen are Selling Their Pictures*



Shots in connection with Columbia's "Lady for a Day" stunt, explained below. Nellie McCarthy, 73-year-old apple woman, selling apples; stopping at a fur store to select a fox; descending City Hall steps in New York City; being presented with a pearl necklace from May Robson, at the supper given her; being greeted by Roxy at Radio City. Other steps explained below.

## Apple Annie Tie-ups Credit to Columbia

Prefaced in an editorial titled "No Hokum—No Bunk Campaign" started in Columbia exploitation section of the press sheet on "Lady for a Day," the Columbia exploitation force went out to demonstrate the practicality of the stunts featured in their exploitation book.

In this editorial the exploiters of Columbia promised exhibitors exploitation ideas which were 100 per cent practical and entirely devoid of hokum and space-filling gags.

It worked as follows:

Three days before the opening of "Lady for a Day" at Radio City Music Hall, three Pierce-Arrow motor cars drove up to the temporary fruit stand under the fire escape of the Astor Theatre, New York City. In this imposing car flanked by motorcycle policemen, the vendor of apples, popularly known in the city as Apple Annie, was escorted to the Waldorf-Astoria Hotel, where she was lodged in the finest suite in the tower of the hotel. Later she was whisked through beauty parlors, dress establishments, shoe stores and fur departments until she had secured a wardrobe. Social registries catching the whimsy of the promotion gladly entered into the spirit of the Cinderella-like idea and attended a luncheon at Sherry's. The ballyhoo of the caravan with its motorcycle escort through the streets; the reception at City Hall to receive the keys to the city; her

## "Berkeley" in Air

Fox cornered the only available blimp in New York, the familiar Goodyear Airship, for air exploitation on "Berkeley Square" during the mammoth NRA parade here.

Blimp flew over the line of march from the hours of one to five o'clock, trailing a 350-foot banner distinctly readable from the ground with the words, "Berkeley Square Gaiety Now," outlined against the sky background.

## Disney Exhibit Continues

College Art Association is to continue its exhibition of Walt Disney's Silly Symphony and Mickey Mouse original drawings, the first of which was held last May and June at the Kennedy Galleries, through the co-operation of United Artists, which releases the Disney short screen features.

Many colleges and museums have endorsed Disney's drawings, and the first of the out-of-town exhibitions will open in Buffalo on October 21, continuing to October 29.

attendance at a special dinner given by Roxy in his private dining room at Radio City Music Hall; the attendance of news reporters, photographers and her retinue at a preview of "Lady for a Day" assured the stunt's success. In keeping with the spirit of making this aged apple vendor a grande dame for one day the fantasy was carried out to the very final curtain. At the Biltmore Cascades she danced to her heart's content, and to the evident enjoyment of the hotel patrons and the reporters. At this dinner she was presented with a personal check of Mr. Roxy's. At the stroke of twelve to the tune of "The End of a Perfect Day," the lights were gently dimmed and the Cinderella-like day of Apple Annie ended.

Mechanically the stunt operated without a hitch and was organized into two classifications by Columbia's exploiters.

In advance of everything else the hotels and commercial tie-ups were promoted, and nothing was promised in return for merchandise.

After a special preview of the picture—this was to guarantee the name of the picture "Lady for a Day" and the theatre, The Music Hall, was to get a break—she was taken to supper at the Biltmore Cascades. Throughout the entire day's activities the motorcycle escort swept her through the city from place to place. An elaborate cake decorated with apples and the statuette of an apple woman was likewise promoted and decorated the table for the late supper at the Biltmore.

## Strand Goes Strong for "Missing Persons"

New York Strand front wasn't recognized by the time "Bureau of Missing Persons" opened there for its Broadway premiere.

Theatre's staff gave the house a new front in keeping with the title and theme of the picture.

A regular police department Teletype machine was built right into the front of the box office with copy on the paper giving a typical police alarm description of a missing person. A loud-speaker overhead, emitting the police call, "Calling all cars—etc"; A Missing Person's Bureau Information Booth; a prop door with "Missing Persons Bureau" lettered on the glass panel; with a regular doorknob that had people trying to open the door in order to get into the theatre; a set of file cases in the lobby with copy reading, "Here are locked all the secret cases of the police department, revealed for the first time on the screen in "Bureau of Missing Persons"; a booth reading "Register Here for Any Missing Persons You Seek"; a moving pictorial display in the front of the theatre carrying newspaper headlines dealing with persons whose disappearances from 1910 to date have been front page sensations; a cage of 12 carrier pigeons under the marquee throughout the run; the release of 100 other pigeons from atop of the marquee the opening night.

In addition a lobby blow-up of the \$10,000 offer made by the Strand to Ex-Judge Force Crater in its newspaper ads if he would return to the New York Strand during the run of the picture; and the framed check for \$10,000 were sure to catch the attention of all who happen along.

## Kaufman Helps

S. Kaufman, manager, new Market and Garden Theatre, Newark, N. J., made a motor trip up to Lake Kushaqu, just recently, taking with him one of his operators, Martin Kirchner, and two sound projectors to give a free show to the sick at the "Stony Wold Sanatorium," at Lake Kushaqu.

**ST. CHARLES**

AN ENTIRE BLOCK ON THE BOARDWALK  
• ATLANTIC CITY •

*A Smart Hotel in America's Smartest Resort*

**ATLANTIC CITY—Healthful—**  
Restful—Affording complete relaxation so  
welcome after intensive work—Where the  
St. Charles offers the maximum in hotel  
comfort and service—Spacious Sun Deck  
occupying one entire block overlooking  
Boardwalk and Sea—Ocean view Lounge.

**IDEAL CONVENTION FACILITIES**

**RATES GREATLY REDUCED**

For "3 Pigs"



An especially attractive front was used by the Trans-Lux Theatre for the second engagement of Walt Disney's "Three Little Pigs," a Silly Symphony, in that house. The three little heroes of this exquisite short feature are shown singing the haunting theme song, "Who's Afraid of the Big Bad Wolf?" from the picture.

In Jamestown

When "Moonlight and Pretzels" was showing at the Palace, Jamestown, a big float, in the form of many pretzels and containing a number of pretty girls in shorts, was driven about, carrying large signs advertising the picture. To advertise "Captured," showing at the Winter Garden, a large pure bred Siberian bloodhound was led over the streets on opening day, bearing sign reading—"I Have Captured Many Men, Come and See a Woman's Heart Captured at the Winter Garden."

Winter Garden promoted a "Stranger's Return" sundae with local ice cream parlor, giving free ticket to that picture with every tenth sundae sold. At one performance of the show various patrons were stopped upon leaving and asked for statements of their opinion of the feature, and permission to use them in advertising.

MGM Scores

Metro-Goldwyn-Mayer was selected as the first organization to use an advertising card in the new Eighth Avenue subway cars. A very attractive "Dinner at Eight" car card was installed in five hundred of these cars.

To Major Edward Bowes goes the credit of placing the first advertising card to be used in the independently owned New York City subway system.

Five passes are being given to the Paramount, Peekskill, each day, to persons who find "lucky telephone numbers" printed among advertisements on classified page of a Peekskill newspaper.

Rochester Vaude Break

With Rochester practically without vaudeville for nearly a year, Manager Jay Golden, Palace, put across his new stage show policy with a bang that made the entire city vaudeville conscious. Besides heavy advertising and big news stories on the line-up of talent, Manager Golden gave a breakfast for city officials and newspaper men in honor of Morton Downey. An interview by Downey and laudatory speeches by officials were broadcast over the radio.

Heard In

NEWBURGH

Bekeros Resumes Saturday Matinees

A DELIVERY TRUCK, with 18 reels of film, owned by the M. K. Motor Renting Company, New York, was stolen from in front of the Park Theatre, Newburgh. . . . Three boys of 13 to 15 years were arrested on complaint of Frank Somarelli, for breaking into the Royal Theatre, Port Jervis, and damaging machines. . . . Local 650 of the Westchester Motion Picture Machine Operators' Union, with headquarters in White Plains, is much worked up over charges that "labor disputes" were to blame for the bombing of the Embassy Theatre, Dobbs Ferry. . . . Union offers \$1,000 reward for guilty persons and is ready to open all its records to authorities. . . . Time bomb wa. placed on top of ticket booth in front of independently conducted house.

PARAMOUNT, Middletown, is printing in its advertisements a program schedule, giving the exact time when the showing begins of each feature and "short" at its matinee and night shows. . . . Service Battery Armory, in Peekskill, is being operated on a vaudeville basis. . . . Peekskill Theatre staged a dance contest for couples "from 16 to 60 years," a large number taking part.

CITY THEATRE, Highland Falls and West Point, Peter Bekeros, manager, is resuming Saturday matinees. . . . Advertises attractions three weeks ahead. . . . Skouras' Rockland, Nyack, is observing "Blue Eagle" entertainment month. . . . Playhouse, Pough-

Happy Birthday



The world's most popular movie star prepares to cut himself a piece of his own birthday cake with a knife bearing the Blue Eagle, showing that his boss, Walt Disney, and United Artists, the company which releases his pictures, are right in step with the NRA. Mickey will be five years old September 30.

keepsie, has sideline; parks autos in rear of building for 10 cents. . . . Both Playhouse and Liberty playing doubles; Star, Park and Rialto, Hudson, all giving ladies' bargain matinees for a dime, with Rialto running double.

NO ADMISSION RAISES have yet been announced in Hudson Valley territory. . . . Business picking up finely. . . . September 24 is red letter day both for managers and patrons, marking end of daylight-saving.

"A Man of Sentiment" Looms



William Bakewell, Owen Moore, Marian Marsh are seen in Chesterfield's "A Man of Sentiment." First Division distributes.

# State Allied Folk Contribute \$2000 to National Organization Treasury

## New NRA Committee

The National Stage and Screen Legion of the NRA has been organized with Harry M. Warner, president, Warner Brothers, chairman of the National Motion Picture Producers Committee.

Other committees will be announced soon.

## Local Picketing Tiff Still a Big Headache

### New Groups Continue to Add Theatres

With the "full safety crew" principle of Local 306, Moving Picture Machine Operators' Union, upheld in an unprecedented decision by Grover A. Whalen, head of the city NRA committee, union officials were only partly satisfied, and were continuing their picketing before eleven movie houses.

After attempting to effect a compromise between Local 306 and the Independent Theatre Owners' Association, alleged fosterers of a "company union" in opposition to Local 306, Whalen ended by ordering the exhibitors to go back to the "safety crew" institution, of two men in each projection booth, an institution fought for by Local 306, which is an A. F. of L. body.

The reason, though, for the union's dissatisfaction is that there is nothing to prevent the ITOA's hiring unemployed members of the Allied Motion Picture Operators' Union, the alleged "company union."

Evidence was adduced at the hearing, both by Local 306 investigators, and those assigned by Whalen, that employees were being worked fifty-two to sixty hours a week.

A letter from the chief inspector of the New York City Department of Water Supply, Gas and Electricity, holding that two operators should be on duty at all times in each booth, one at each machine, was read into the record.

The theatre owners claimed they were working their men longer hours than the agreement provided for, because of a misinterpretation of the agreement's terms.

Under the blanket code, projectionists may not work more than thirty-five hours a week.

The Local 306 officials were prepared to fight for their right to picket all the way up to the highest appellate courts.

Climax to two years' war between the 600 "permit" men of Local 306, Moving Picture Machine Operators' Union, and the local itself, in which the "permit" men battled for full membership, came at a mass meeting in Palm Garden, during which the 600 were formally admitted to the union.

Renewal of union contracts between Greater New York City theatre circuits and the stage hands, musicians and operators' unions were to come up for discussion this week.

## Upstate Meeting Results in Election of Officers, Code Discussion—Hathaway, Fenyvessy, Vice-Presidents—Samuelson, Cole Speak

That New York Allied theatre owners have made a voluntary contribution of \$2000 over and above dues to the national organization was announced at the meeting of Allied Theatre Owners of New York, held recently.

With 75 exhibitors present, the Allied Theatre Owners of New York met in the Ten Eyck Hotel, Albany, September 19, to complete business unfinished at the last meeting; election of two vice-presidents and a board of directors and discussion of matters pertinent to the organization.

Because the theatre code recently formulated in Washington had not been approved at the time of the meeting, officials of the organization decided to give out no report on discussions that took place behind closed doors, following a luncheon.

Sidney Samuelson, New Jersey, vice-president of the national organization, and Col. Cole, Texas exhibitor and president of Texas Allied, were the speakers. Samuelson announced that New York Allied theatre owners had made a voluntary contribution of \$2,000 over and above dues, to the national organization.

O. S. Hathaway, Middletown, was chosen first vice-president, and Charles Fenyvessy, Rochester, second vice-president. Directors elected for the coming year were William Smalley, Cooperstown, chairman; Robert Goldblatt, Tarrytown; O. S. Hathaway, Middletown; Morris Silverman, Schenectady; R. E. Merriman, Syracuse; James Papayanakos, Gouverneur; Charles Wilson, Troy; William F. Kennedy, Champlain; Charles Fenyvessy, Rochester, and Jack Beck, Liberty.

## Finney Appointed Ad Chief for Monogram

### Will Also Act as Story Editor of Company

W. Ray Johnston, president, Monogram, announces the appointment of Edward Finney as director of advertising and publicity and story editor for his company.

Johnston has ambitious plans for Monogram during the coming year and is building up his



organization to handle the biggest program Monogram has sponsored since its inception. This independent producer-distributor has a number of important announcements to make which will be of interest to exhibitors all over the country.

Johnston has a specific policy in mind for Monogram for the new year and believes that, with the aid of Finney and his east and west coast organizations, he will be able to crystallize this thought so as to be of concrete assistance to the exhibitors everywhere.

### Utica RCA

Olympic, Utica, operated by the Fayette Theatre Corporation, H. L. Goodwin, president, arranged for the installation of RCA-Victor Photophone sound.

## Sauber Wins Leading Prize at Albany Meet

Nate Sauber, Universal exchange manager, and one of the crack golfers along Albany's Film Row, won The New York State Exhibitor trophy at the Film Row golf tournament, September 11, at Shaker Ridge Country Club. Nate's score was 82.

There were 14 prizes donated. National Screen Service gave the second prize, won by George Abelson, Catskill exhibitor, and the third prize, one of several donated by branch managers, was won by George Herbst, Cox-sackie exhibitor.

Among those who entered the tournament were Clayton Eastman and Vick Hayes, Paramount; Bernie Mills, Standard Films; Bill Raynor, First Division; C. Russell Halligan, RKO; Charles Johnston, Columbia; Nate Sauber, Universal; Tony Ryan, Harry Alexander and Benny Dare, Fox; Ray Smith, Major Louis Lazar, Charles Smakwitz, Stanley Lazar, Ralph Hewitt, Jim Faughnan, Tracy Barhan and Fred Smolen, Warners, and Henry Freeder, Hudson exhibitor.

## Heard In

## ALBANY

Chazen Trains  
for S. A. Post

By Bill

J. W. CHAZEN, New York, formerly master booker for Fox, is located temporarily in the MGM exchange in Albany, being tutored for a post as booker for the South American department of MGM, with future headquarters to be in Venezuela. . . . "Bill" Williams, MGM booker, says the exhibitors are so anxious to get that company's prints that the Kingston exhibitor recently paid for an airplane to get a print on time from Lake Placid. . . . A number of Albany district exhibitors recently asked Ralph Pielow, MGM exchange manager, "What's the big idea." . . . For all of them received word from the post office department that a postcard lacking postage was being held for them at the Detroit post office. . . . Most of them sent the required postage and found a postcard from Ralph. . . . Ralph's explanation is that he addressed the cards just before taking a train out of Detroit after the last convention. . . . He had no stamps, and the train was leaving, so he handed the cards to the train porter, with a sum representing stamps and a generous tip and asked the porter to get the stamps and mail the cards. . . . Somehow, the porter forgot all about getting the stamps.

SINCE CHRISTOPHER H. BUCKLEY became operator of the RKO Palace and Grand, he has transferred his office from his Harmanus Bleecker Hall to the Palace Theatre. . . . Koerner, divisional manager, RKO, has installed himself in Buckley's former office at Harmanus Bleecker Hall. . . . John Garry, formerly manager, Buckley's Leland, has been transferred to Harmanus Bleecker Hall, and Paul Wallen has been made manager of the Leland. . . . Wallen's uncle, George Wallen, and his father, Clarence, were both officials in the F. F. Proctor organization, Buckley having bought the Leland from the late F. F. Proctor. . . . Alex Sayles is general manager of all the Buckley and RKO Albany theatres.

HELEN WHISPER, secretary to the booker at the Fox exchange, was badly injured in an automobile accident recently, in which one other girl was killed. . . . Miss Whisper is recuperating at the home of her brother-in-law, Ralph Pielow. . . . Ralph Pielow, Jr., son, MGM manager, has returned to a military school after spending the summer with his father and mother. . . . Alice Schupe has been added to the office force of MGM in Albany as telephone operator and file clerk, as an NRA addition to the staff. . . . Charles Marshall, Bridge Theatre, Ausable Chasm, has been visiting at the World's Fair. . . . Bill Kennedy, Lyric, Rouses Point, and the Lyceum, Champlain, has been vacationing at Murray Bay and other Canadian points.

ANDRE BUSTANOBY, son of proprietor, Bustanoby restaurant in New York, and traffic manager of the foreign department of Columbia, was a visitor at the Albany Columbia exchange, in September. . . . Warner Film Club had a party at the Edgewood road house, September 14, with employees from other exchanges present, the affair being made general to all on Film Row. . . . Fred Smolin, contact man, Albany Warner exchange, was chairman of the party committee. . . . Jack Berkowitz, Standard, and partner of Bernie Mills, that exchange, Albany, was a Film Row visitor re-

## Bigger, Better



Harry H. Thomas

President of the rapidly expanding First Division Exchanges, Inc., predicts bigger and better pictures from First Division during the new season. The organization has just opened its Boston office.

cently. . . . RKO Palace, Albany, has gone to a flat 40-cent admission for the entire house, matinee and night, instead of the former 25-cent matinees and 40-cent nights.

MATTY MATTICE, Middleburgh exhibitor, was once more hard to get as far as the film salesmen were concerned during September. . . . Matty has the hot dog concessions at nearby county fairs, and during fair period, he puts in most of his time supervising the sale of weenies. . . . Dayton La Pointe, Chatham exhibitor, entered a prize trotting horse in the Columbia County Fair. . . . Village of Schoharie, about 800 population, has free movies every Thursday night. . . . Business men chip in to pay for the free shows and, on that night, traffic is blocked off for several blocks on the main street to accommodate the audience. . . . Town theatre closes that night, having no chance with the competition. . . . As many as 8,000 people have been known to attend, and this has brought a howl from exhibitors in nearby towns, for it means that their audiences have gone to Schoharie to the free movies. . . . "Daisy" Halligan, RKO exchange manager, was in Schoharie one Thursday in September and parked his car in front of the theatre, operated by the local firemen. . . . He noticed the blockade and asked the manager if his car could get out all right. . . . The manager said, "If you don't get your car out right now, you'll be marooned there for hours."

FRANK A. BREYMAIER, veteran exhibitor of Schenectady, died early in September, aged about 60. . . . Breymaier managed the Van Curler, Lincoln, Barcli and Wedgeway Theatres, Schenectady, as picture houses and also handled the Van Curler when it ran legitimate attractions. . . . Len Garvey, RKO salesman, received the condolences of Film Row on the death of his mother.

FRED G. SLITER, formerly FBO district manager, western Universal exchange man and manager for Educational in Boston, is

now salesman for Hollywood Pictures, Albany, succeeding Ed Hayes, who has returned to the Buffalo office. . . . Harry Papayanakos, Potsdam exhibitor, won a cup recently in a golf tournament at the country club of which he is a director. . . . Sue Weller Lewis, Alexandria Bay exhibitor, says she has copyrighted a new idea for giving away automobiles in theatres, and expects to sell it to a lot of exhibitors. . . . Pete Gordon, Keesville exhibitor, operates a rooming house, and he is knocking out walls on one floor to turn the room into a dance hall and beer pavilion. . . . Tommy Martell, who books pictures for army barracks, and Mrs. Martell recently spent a vacation fishing in Canada. . . . Tommy told the salesmen when he returned that he and Mrs. Martell made many big catches, but threw back all those they did not want to eat.

LOU GOLDING, former manager, RKO Palace, has resigned to accept the managership of the RKO Proctor Theatre, Newark, N. J. . . . Christopher H. Buckley, who now operates the RKO and Buckley Theatres in Albany, appointed Oscar J. Perrin, Albany, to succeed Golding. . . . Perrin is a veteran showman. . . . He was associated with Mr. Buckley at the Leland, Albany, when Chris Buckley started as an exhibitor. . . . Buckley has transferred John Garry from the managership of the Leland to the same post at Harmanus Bleecker Hall, and has appointed Paul Wallen manager, Leland. . . . Wallen is a son of Clarence Wallen, once manager, Leland, and later an official in the F. F. Proctor organization in New York. . . . Alex Sayles becomes general manager of the Buckley and RKO theatres in Albany. . . . Lou Golding started his managerial career at the theatre he now returns to, and was associated for years with Proctor theatres in Troy, Schenectady and Albany. . . . He was the guest at a farewell dinner at the Ten Eyck Hotel the night before he left Albany.

THE UP-PRICE MOVEMENT has struck RKO Proctor's Troy Theatre, with the 15 cents to 6 o'clock being changed to 15 cents to 1.30 P. M. and 25 cents to 6 o'clock, and 25 cents at night to 40 cents. . . . Olympic, Utica, formerly fourth run at 20 cents, has gone to first run at 35 cents. . . . Warner's Avon, Utica, first run, has gone from 25 to 35 cents at night.

## Hathaway Reports Deficit

Odell S. Hathaway, receiver, former Quittner houses, State, Stratton and Show Shop, Middletown, since January, 1931, has reported to Supreme Court Justice Graham Witschief an operating deficit in this period of five to six thousand dollars. He has asked authority to pay deficit out of surplus proceeds from foreclosure sale last month.

Attorneys representing banks as trustees under mortgage and Joseph Quittner, representing a group of bondholders, including himself and father, Edward Quittner, were granted time to examine Hathaway's accounts with a view to filing possible objections.

Sale of the houses to Tri-States Poster Advertising Company, a Hathaway concern, netted \$150,000, including a \$74,090 mortgage. Holders of \$143,000 outstanding bonds appeared likely to net 23 cents on the dollar, but not so if deficits and receiver's and legal fees are taken from proceeds. On basis of 2½ per cent of collections at three theatres in past two years and nine months, receiver would be entitled to \$8,750 on approximately \$350,000.

## Heard In

**B U F F A L O**

Michael, Pfeifer  
Do Stuff at Hearing

By Mary Ann

JULES MICHAEL, chairman, Motion Picture Theatre Owners, certainly did his stuff in behalf of the exhibitors of New York state at the hearing in Washington. . . . As did Sidney B. Pfeifer, attorney for the M. P. T. O. Buffalo Zone. . . . In presenting their brief, they were awarded a big hand and are now looking forward to big results.

**A BUNCH OF OPTIMISTS**, Harry Dixon, RKO manager; Eddie Jauch, booker, Fox Educational; Norman Sheehan, Fox; John Bykowski, United Artists; Jack Chanel, and Efe Bettigole, manager, Kenmore, comprise a bowling team and seek the honors in no less than the "A League" at the Eagles. . . . From information received through F. M. Rayburn, executive secretary, Western New York district NRA, exhibitors flying the Blue Eagle are now working under the "tentative plan" as of August 16. . . . Previous to that time they were working under the President's blanket code. . . . Harry Greenman, Buffalo boy who became an usher at the Hippodrome Theatre, Buffalo, when Harold B. Franklin managed, is now managing director of the Fox, St. Louis. . . . Joe Friedman is succeeding Jack Judd as sales representative, Buffalo territory, National Screen Service. . . . Fred Sliter is now sales representative for Hollywood in the Albany territory. . . . Troop I Post, American Legion, is staging a benefit show in the Elmwood, September 29, at 11.30 o'clock. . . . Mike Shea is contributing the theatre for the event. . . . Joe Weinstein celebrated the Jewish holidays as usual this week.

JOHN E. CARR, manager, Hippodrome, is feeling pretty good over the way "Tugboat Annie" went over. . . . Century Theatre has changed its policy to single features and Manager George Mason was fortunate to obtain a hit, as his initial production under the policy. . . . When the Buffalo presented "Broadway to Hollywood," all local show folk of note were invited to the opening. . . . First Division is proud to announce it has just been in receipt of its 1933-34 worksheets. . . . Line-up shows fewer pictures with a pointed significance that the releases will be bigger and better. . . . Included in the line-up are 18 DeLuxe Invincibles and Chesterfields, 12 Mayfairs, 5 special attractions (highly exploitable) and the 6 Kazan Action Dramas. . . . Last six concern a sensational horse and dog with the combined qualities of two famous canines. . . . Showmanship of a Strong Heart and the beauty of a Rin-Tin-Tin. . . . Western star of these six has not yet been announced. . . . First Division Exchange is the company that gave you "Goon-Goon" and "Big Drive," money pictures of 1932-33, and this year they intend to give you more.

ELMER LUX, city salesman, and James W. Holden, branch manager, are sharpening their pencils and just rarin' to go, with the inevitable Minna Gold, booker, trying to keep up the pace. . . . First Division is also proud to announce it became a member of the NRA immediately after the latter's inception. . . . One of the exchange managers in this town happens to be a very poor fisherman. . . . Lost 52 baits, 3 lines and sinkers in a single day and caught "00" fish. . . . However it is said that he had 5 black bass for breakfast that an exhibitor caught,

**Motion Picture Industry"**

D. Van Nostrand Company, Inc., is publishing "The Motion Picture Industry," by Lewis, which is an extremely valuable and timely work on the business. Book, which shows a lot of attention to the workings of the business, would be a good item to be added to the standard reference works on the industry. It has been written so that any exhibitor can understand it.

proving that the early bird eats the fish—moral, "Go fishing with an exhibitor," so says Sid Samson, Fox manager. . . . James J. Burke, traveling auditor for Fox, has been in the Buffalo office for months. . . . Sid Samson, Fox manager, started the "Kent" Drive on September 16. . . . Joe Weinstein has pledged his support to the Buffalo office to make this drive a success. . . . John Scully, division manager, Educational, visited local office over week-end. . . . Exchange is in Boston. . . . Years ago John worked for Educational out of the Buffalo office.

**HANDSOME HARRY BERMAN** was sad when notified no days off for holiday. . . . George Roberts, district manager, Fox, spent several days in Buffalo. . . . Marjorie McBride, Samson's secretary, is doing the Fair at Chicago. . . . Clayton Sheehan, foreign manager, Fox, spent a week in Buffalo visiting the local office and then left for the Century of Progress Exposition. . . . Several film exchanges have requested the following to be brought to the attention of the exhibitors. . . . Many exhibitors send wires after 5 at night to exchanges. . . . Wires sent at this hour or after are NOT received until the NEXT DAY. . . . Film Exchange Hours are 9 to 5.30 and Saturday at noon.

WHEN MITZI MAYFAIR visited the Buffalo in person publicity staff grabbed a lot of free space. . . . Vincent R. McFaul, general manager, Shea theatres, visited Boston. . . . Emma Bangasser, secretary to Kenneth Robinson, Paramount manager, just took the fatal step. . . . She is now Mrs. S. Martin. . . . September 3 to 9 was Paramount Week, and Robinson, local manager, tells me it was a big success. . . . Jim Spear, Paramount salesman, spent Labor Day with Bill Rowell, Fox salesman, at the latter's summer camp at Canisius Lake. . . . Film Row extends deepest sympathy to Carol Michael, Paramount accounting department, on the loss of her father. . . . Dot Gammel, manager, Unity and Seneca Theatres, declared a holiday and is seeing the Fair.

**HARRY A. SEED**, manager of Warner Brothers exchange, had about 50 exhibitors of the Buffalo zone as his guests at a trade showing of shorts at the Court Street Theatre. . . . Harry is now in Gloversville getting set with the Schine interests for the 1933-34 Warner, First National line-up. . . . Ray Powers, for many years booker at First National, under Frank McCarthy's management, is now booker for Warner Brothers. . . . Milton H. Feld, who supervised the Buffalo theatres during the Sheapublix regime, as district manager is now president of Monarch.

FILM ROW extends deepest sympathy to Howard Carroll, district manager for Schine, on the passing of his father. . . . Mr. and Mrs. Craven have returned to their home in Albany after spending the balance of the summer at Crystal Beach with their daughter, Renee, booker at Hollywood. . . . J. B. Berkowitz, Standard, will handle Principal and

## Heard In

**U T I C A**

Leighton Big  
in NRA Drive

By Harry

BERT LEIGHTON, manager, Warners, Utica, was chairman of Utica's NRA Day celebration entertainment committee. . . . Working with an active group, Bert certainly arranged a fine entertainment for the big event. . . . Sam Gray, projectionist, has gone bankrupt. . . . He listed debts totaling several thousands, with assets in the hundreds.

**MAJESTIC**, with its so-called musical revues, is doing very well. . . . Attendance keeps up so that the "Three-a-day" policy has been continued, along with midnite shows Saturday.

STATE ENTERPRISES, INC., operators of several motion picture theatres, with offices at Gloversville, have just filed schedule in bankruptcy in United States Court, Utica. Petition lists liabilities at \$143,769.68 and assets at \$1,725.23. . . . Largest creditor is Schine Chain Theatres, \$92,208.03 for money advanced. . . . A promissory note for \$20,000 was given N. Kornblite, Binghamton, as part of the purchase price of stock of the Enkay Amusement Company, of Cortland. . . . Rent for \$10,000 is owed the Corstate Corporation, Gloversville, for the State Theatre there, and rent in lesser amounts is owed on seven other theatres in various cities and towns.

**NRA Overhead**

In connection with his new vaudeville policy, Rochester Manager Jay Golden, Palace, announces that every theatre employee from musicians and stage hands to ushers will have substitutes and work shorter hours. Idea is to spread the work with result that 60 employees have been added under the new policy. Cost to the theatre, says Goldens, will be \$300,000 a year. Lewis Rigler has been added as a new assistant manager to alternate with Charles Freeman.

**Amsterdam Picks Up**

Opening of vaudeville at the Amsterdam Rialto also marked the first use of the new wide range sound system installed in that theatre.

Majestic only for the coming season. . . . Doris Zander, former bookkeeper and stenographer at First Division, joined Hollywood in the same capacity. . . . Film people along the rialto are much concerned over the recent illness of Lew Blumenfeld's four-year-old son, who was taken to the hospital suddenly. . . . Harry Lotz, formerly manager, Hollywood Exchange, Buffalo, has opened a restaurant and beer garden known as The Chicken Shack.

**HOLLYWOOD SCREENED "Sleepless Nights"** for Warners, which opened for the up-state New York premiere at the Capitol Theatre, Rochester, September 15. . . . Vacations are over and the office of Joe Miller, Columbia manager, is back to normal again! . . . Ida Voak, their pleasant cashier, has returned from Cedar Point, where she spent her two weeks' vacation. . . . Tim Donohue, booker, visited his mother in Boston, Mass. . . . Margaret Zilliox, stenographer, sojourned to Chautauqua, while Cecil Clifford saw the Fair, and Kitty Robinson, 4th, liked it up in the mountains.

## Heard In

# CROSSTOWN

Theatres Still  
Change Hands

BANDBOX, FORDHAM ROAD, has re-opened. . . . Mecca, City, is now on a full week policy. . . . Circle has closed. . . . Royal, So. Boulevard, is being operated by Leon Samuels and Morris Shahan. . . . Pelgar Theatres, Inc., is corporate name. . . . New 3rd Avenue Theatre is being operated by Hungarian Playhouses, Inc. . . . Unit has the Tobis, too. . . . Arnold Jacobson is handling publicity for the Rialto, Whitestone, L. I. . . . Verona is being run by Henry Liman. . . . Frank Vallee used to have it. . . . M. G. Ross and Dorothy Ross have the Ronson, now open. . . . Dan McCleary has the Hudson here.

**BLUEBIRD, BROOKLYN** is being run by Oppenheim Amusement Corp. . . . Formerly Rando, Inc. . . . Normandy, Brooklyn, is now the Howard. . . . Nelson and Renner have it. . . . Ironbound, Newark, has opened. . . . M. Feldman has the De Luxe, Newark. . . . De Luxe Amusement Company, Inc. . . . Mayfair, West New York, is a Springer and Cocalis possession. . . . Washington and St. Cloud, Washington, N. J., are now both part of the Greenwich Theatres, Inc., circuit. . . . Lyndhurst, Lyndhurst, is now a Warner possession.

ALFRED W. SCHWALBERG is president of the Warner Club. . . . He is head of exchange operations. . . . Harry M. Warner spoke at the election meeting. . . . Other officers are Jules Levey, vice-president; Ruth Weisberg, vice-president on welfare; Steve Trilling, vice-president on entertainment; T. J. Martin, treasurer; Louis Aldrich, secretary; Harold Rodner, Karl MacDonald, Frank Gates, Alex MacBeath, W. S. MacDonald, C. A. Nichols, George O'Keefe, Margaret Peterson, E. Reilly, Arthur Sachson, S. Schneider, Max Blackman, Sid Goldberg, E. Barrison, executive board. . . . Delegates from out of town at the meeting were J. A. Flaherty, Newark; Miss Herrick, Albany, as well as delegates from the local Warner units.

**LOCAL PARTICIPATION** in the NRA parade was a triumph for the industry. . . . All companies and exchanges as well as theatres had representatives in the parade, which also resulted in a loss of good will for the local industry. . . . The movies copped honors as far as applause was indicated. . . . New officers of the AMPA include John C. Flinn, president; Rutgers Neilson, vice-president; Paul Benjamin, treasurer; Al Sherman, treasurer; board with Hal Horne, Marvin Kirsch, Ed Finney. . . . The dinner to Hal Horne this week was a riot and spoke well for the popularity of the previous AMPA prexy as well as the current U-A ad chief. . . . Everyone of any importance in the field was there.

A NEW TRAN LUX is scheduled for Madison avenue near 60th street. . . . The Cameo is down to a shorts policy. . . . Remember when it was "Goono Goona" conscious and made a whale of dough. . . . H. Wayne Pierson is sales manager of Weldon Pictures Corporation. . . . Leon Lee has been boosted up a bit at U-A. . . . RKO local houses have raised prices in some instances. . . . Dave Rosengarten is out of Invincible. . . . Morris Sussman is managing the Palace. . . . Harry

## "Footlight Parade" Is on Its Way



James Cagney, Joan Blondell, Ruby Keeler, Dick Powell and a load of others are to be here shortly in the Warner musical hit.

Weiss is at the Coliseum. . . . Ed Schneiderman is at the Empire. . . . Kenneth Rockwell is at the Colonial. . . . Lee Koken is at the Hamilton. . . . T. Freytag is at the Prospect, Brooklyn. . . . Fred Loweree is at the Fordham. . . . Frank Robertson is handling Keith's, Flushing. . . . Sam Rydell is managing the RKO Bushwick. . . . Roy Reed is at the Orpheum. . . . Palace is now opening on Friday.

**DEATH OF AL HARSTYN**, veteran exhibitor and manager, and an officer of the I. T. O. A., was mourned by the local trade. . . . He was one of the real old timers and will be missed.

**EARLY BIRD ADMISSIONS** seem to be dropping from favor. . . . The Globe still knows where to go back to the vault to get some old hits. . . . The union horizon is comparatively quiet. . . . Code effect, probably. . . . The I. T. O. A. reported back to its members on the code. . . . The local members were rather prominent at the Washington deliberations. . . . There is still talk of another inde organization being formed nationally. . . . What this industry needs is not another organization but a strong one. . . . "Berkeley Square" started off nicely at the Gaiety, but what does that mean. . . . The local campaign on "Bureau of Missing Persons" was a honey.

S. SOBELSON has the Grand, Newark, as the NIRA Amusement Corporation. . . . Rige, Brooklyn, is a Nathan Daldman possession. . . . Mrs. Mary Hosford is booking.

**HOLLYWOOD AMUSEMENT** Corporation has the Hollywood, formerly the New Utrecht. . . . Ford's, Ford's, N. J., is now the Plaza. . . . Operated by General Pictures, Inc., Merrill Wade and Florence

Winston. . . . Harry Brandt had the Liberty, 42nd street, 10-15 policy. . . . Old pictures. . . . Rivoli, Newark, is being run by Newark Amusement Company, Inc., Louis Gold.

"HENRY THE EIGHTH" drew the raves of all those attending the trade show at the Astor. . . . Laughton got special praise and the result was that the picture may be two-dayed on the main stem. . . . First Division had another show in the Mayfair when "Devil's Mate," which has received some nice reviews, opened at the Mayfair. . . . Harold Rodner was the honor man at his local lodge this week on the occasion of his investiture.

JOE NADEL, production manager, new Eddie Dowling productions, states they will be busy on twelve pictures. . . . First has just been completed, starring Lillian Gish and Roland Young in "The Great Adventure," directed by Arthur Hopkins and William De Mille.

**MARKING AN INNOVATION** in the handling of its product, Gaumont British Picture Corporation of America will enter the national distribution field with release October 1st of "Waltz Time." . . . Picture, which is an adaptation of Johann Strauss' "Die Fledermaus," will be sold directly to theatres from the New York offices of the company, Arthur A. Lee, executive vice-president, declared in announcing the new departure.

### Charnow RCA

Julius Charnow, vice-president of the Allied Theatre Owners, New Jersey, closed down his Leonia, Leonia, N. J., for three days to make some improvements and install Photophone High Fidelity equipment.

## "The Bowery" Takes Us Way Back



Wallace Beery, Jackie Cooper, Fay Wray, George Raft are to be seen in the United Artists show.

Heard In

**R**OCHESTER

Stanley Fenyvessy Gives Talks

By Eeatch

MANAGER SOL SHAFER, State, entertained orphans. . . . *Journal*, local Hearst paper, ran series of strips posed by local talent in connection with "Lady for a Day." . . . Victor Wagner orchestra broadcasts brewing firm concert from the Palace stage. . . . Stanley Fenyvessy, son, gave series of talks on the Boy Scout jamboree from the stage of the Family. . . . Managers thinking of running animal films are taking a tip from report of Director Patrick Slavin that zoo is so popular that he plans to increase size. . . . Manager Jay Golden, Palace, reports unions showed excellent spirit of co-operation in establishing new vaudeville policy. . . . Manager Harry Royster calls attention to locally-made lenses used in "Pilgrimage," to give three-dimension effect. . . . Mary Gilmore, *Journal* film critic, runs column each week telling local connection of various players appearing on the screen.

MANAGER LESTER POLLOCK, Loew's, John J. O'Neill, Regent, and William W. Risley, Temple, were among the guests at Downey breakfast. . . . Norman H. Brinsley has joined Hav Nash's theatre advertising staff. . . . Manager Hattie Lutt has returned from New York, reporting that NRA has delayed theatre booking.

Heard In

**P**ASSAIC

Weiss Okay on "Moonlight" Stunt

By Eye-Ess

RIALTO (Max and Harry Hecht), is sporting a brand new Neon sign. . . . Eddie Walsh, editor of a Sunday sheet in Bergen, says he was once a hooper on a vaudeville circuit. . . . Manager Bill Weiss, Capitol (Warner Bros.), hit on good advertising plan for "Moonlight and Pretzels." . . . He had boys hand out pretzels in little bags, through arrangement with local pretzel company. . . . Mr. and Mrs. Harry Hecht (he owns Rialto), entertained at supper at Hotel New Yorker, last week, for Miss Selma Spitz. . . . Bill Coopersmith, former Wallington boy, is now head cameraman on Warner Bros. lot in Hollywood and shot "Tugboat Annie," a swell job, too.

"HERALD-NEWS" tied up with Bill Weiss, Capitol, on "hidden name" contest, opening its columns to print names of persons who got free ducats for several shows at Capitol. . . . They say that Mrs. Max Hecht's dad is one of Hollywood's biggest prop men and supplies ponies, outfits and other supplies for those Wild Westers. . . . After resorting to revivals for weeks because of an alleged shortage of new films, the Rialto is showing one of those "no children under 16 allowed" movies.

**Raives Wants Arbitration**

Sol Raives, former president, Theatre Owners' Chamber of Commerce, New York, and chairman of the arbitration committee, is still a firm believer in arbitration for exhibitors. He now operates theatres in Fairport and East Rochester.

*Universal Is Doing Nicely*



Mary Carlisle in "Ladies Must Live," Chester Morris and Maxie Rosenbloom and Margaret Sullivan are shown here.

Heard In

**P**ATERSON

Death of Shead Stirs Friends

By Jim

PATERSON has been profoundly moved by the murder of the popular manager of the Garden Theatre, Lawrence Shead, who was found dead in his apartment, 25 Church street, September 10, numerous bruises about his head, showing that he had been brutally beaten. . . . Hundreds called to pay their respects while his body lay in state. . . . Casket was draped with an American flag, as the late manager served during the World War. . . . He was accorded a military funeral in his home town. . . . Members of Reuben Kaufman Post No. 36, Jewish War Veterans of the United States, witnessed moving pictures of the post outing and also pictures of the post band, taken recently. . . . New "High Fidelity" sound reproducing system has been installed in the United States Theatre, Irving Liner, manager.

**Warners Take Four**

Warner Brothers have taken four houses, the Cameo, American, Newark; Rex, East Rutherford, N. J., from Al Gottesman, and also the Lyndhurst, Lyndhurst, from Max Cohen.

Heard In

**H**UDSON VALLEY

Dumond Moves Nearer to Post

GEORGE DUMOND has moved nearer to Loew's. . . . Buddy Saymon commutes to Brooklyn. . . . Morris Hatoff is in love. . . . Jersey City Taxpayers' Association included two "inspectors of amusement places" on a list of alleged municipal sinecurists presented to Mayor Hague with a demand for their removal. . . . Officials, George W. Snow, Jr., and Joseph Van Rosencranz, are on the payroll at \$3,250 a year each, less cuts. . . . Mrs. Anna Dunning has sued Loew's J. C. Theatre for \$150,000 damages for the death of her husband, Frank, employed for a year as metal polisher at the theatre. . . . Edward Malzewski, accused of breaking into the Academy of Music, was held for the Grand Jury in Police Court.

TED MEYN is a charter member of the Good Fellowship Club, recently organized in Jersey City. . . . Loew's, Jersey City, will celebrate its fourth birthday, week of September 29. . . . Dotty Scott spent two weeks in South Jersey. . . . Bob Paskow was a schoolmate of Major Dave Weshner. . . . George Freeman doesn't like to shave.

*"One Man's Journey" Has Barrymore*



Lionel Barrymore, Joel McCrea, May Robson, Dorothy Jordan are seen in the Radio release.

## Operators Worrying Aplenty, Duffy Tough

**Suit Postponed as New Issue  
Arises**

Although the Court of Chancery postponed without date suit brought against officials of the Newark Motion Picture Operators Union by "junior" members of the organization, there is little joy among the Newark booth men.

Public Safety Director Michael P. Duffy threw consternation into their ranks by announcing that he had ordered a thorough check-up of the modus operandi of the operators' union. He indicated, too, that the rules for obtaining a municipal operator's license were all too stringent.

Duffy said that he was out to learn whether any unlicensed operators were employed in Newark showhouses. Preliminary operator investigation, he revealed, brought to light one such employee, a 22-year-old youth working at the Branford with a regular permit man. The theatre management knew nothing of the infraction of the rules, it was later learned.

Duffy declared that the initial step in his probe showed that former Fire Commissioner Charles Kenlan, who retired in May with the defeated director of public safety, had issued three operator's permits—two to theatre owners, the Zemel Brothers, who operate grind houses, and the other to Kenlan's son. These permits, Duffy charged, were issued without examination being taken by applicants.

Kenlan's now a member of the government's reforestation executive division, hurled a denial at Duffy. The erstwhile fire commissioner stated that the Zemel brothers had successfully passed a preliminary operating test qualifying them as temporary operators for a six-month period when they would be required to take an examination for a permanent permit.

Regarding his son, Kenlan asserted that the youth, an electrical engineering student at Rutgers, was employed during the summer as a maintenance man for the Safety Sentry Safety Control Company, of Philadelphia.

"He had trouble getting into booths," Kenlan asserted, "and he was given a temporary pass. He never operated a machine nor did he intend doing so."

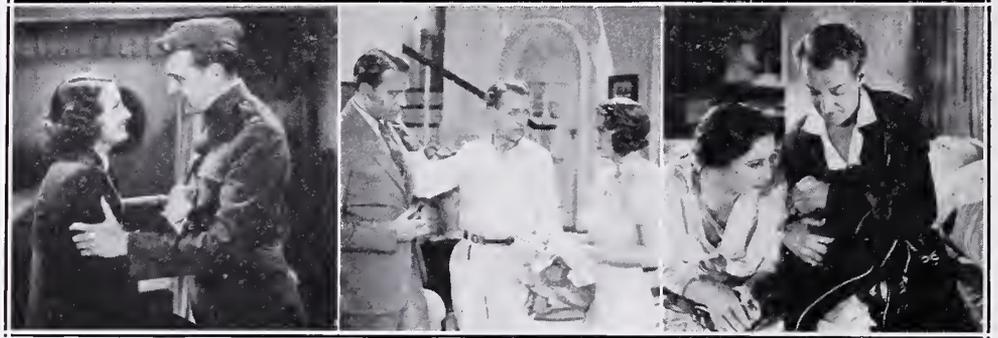
Director Duffy said under present rules it is almost impossible for a man to become a motion picture operator in Newark unless he had the approval of union officials. He pointed out that the examining board was made up of the fire commissioner, a post Duffy has abolished; the chief of the city electrical division, and Harry Oppenheimer, operators' union. The director pointed out that in February nine applicants were put through a written and practical test by the board of three and not one of the nine passed.

Duffy maintained that the examination was too severe.

Kenlan admitted the tests were tough, but said that they drew them up several years ago with no thought of benefiting the operators' union.

"There had been a catastrophe in Canada and several studio fires and we were taking no chances," he averred.

### "Ever in My Heart" Is a Stanwyck



Barbara Stanwyck, Otto Kruger, Ralph Bellamy are in the new Warner show.

There are now 188 operators holding Newark permits. If Duffy lets down the bars, the junior members of the union will have nothing about which to sue their officers.

Duffy's two predecessors, William J. Egan and the late Wililam J. Egan, were known to be sympathetic to the cause of the operators' union. That Duffy, who was elected strictly as a representative of labor, should toughen up on the boys has caused no little surprise.

The operators say there are two reasons.

Leo Cluesman, they point out, is Duffy's executive secretary. Cluesman was president of the musicians' local when that group was out of work from February to December, 1930. If the operators had walked that time, it is recalled, the pit men would have won their argument with the theatre managers. But the operators didn't walk.

The other reason for Duffy's attitude, some operators guess, is the public revelation, as the result of the Chancery suit, that the union donated a far greater sum to Egan's campaign than it did to Duffy's.

Whatever the reason of the public safety director, the operators are plenty worried.

### Levy Expands

Eugene Levy, operating Park Theatre, Newburgh, has taken a lease of the State, biggest house in town, with 1,800 seats. He will continue the Park, with Frank V. Walsh, former secretary, New York Allied, manager.

State, closed for two years, is one of the former George Cohen properties and is now controlled by the Columbus Trust Company, as a result of mortgage foreclosures.

### Heard In

**JAMESTOWN**  
Westfall Managing  
Winter Garden

FRANZ M. WESTFALL, recently of Milwaukee, is now manager of Warner Brothers Winter Garden, Jamestown. . . . Wallace Folkins, Jamestown, has been named as assistant manager. . . . Horace P. Stone, formerly manager of the Winter Garden, has been removed to Hornell. . . . When Warner Bros. Winter Garden opened the Fall season, Mayor Samuel A. Carlson formally opened the theatre with a speech of welcome. . . . Assistant manager Folkins arranged a beaut of a window tie-up with one of the largest department stores, comparing dress styles of the time of Voltaire and the present.

WARNER BROTHERS PALACE, Jamestown, Irwin S. Kay, manager, has again started running midnight shows. . . . Winter Garden promoted clever campaign, one week distributing to all school children attending shows school pencils donated by a local 5 and 10, and passing out note books the following week, the same store co-operating. . . . Also had a tie-up with local beauty parlor during week of "Mary Stevens, M. D." . . . "The Tatler," small weekly four-page paper, published by Warner Bros. Winter Garden and Palace Theatres, has again made its appearance around town, containing news and features of local as well as national movie interest. . . . Irwin Kay, Palace manager, says it creates plenty of interest.

### "Puppy Love" Is a New Kind of Love



Mickey and Minnie have fun in United Artists' new release.

# LOOKING AHEAD AT THE PRODUCT

A Service Designed to Give the Exhibitor Each Picture's Analysis Before Playing

By Our Hollywood Correspondent

## "Stage Mother"—MGM

Alice Brady, Maureen O'Sullivan, Franchot Tone, Ted Healy, Phillips Holmes, Russell Hardie, C. Henry Gordon.

Build-up for Alice Brady and a background of a stage mother who wants her daughter to get ahead even at the price of virtue. Show has the usual backstage atmosphere, musical numbers and is nicely paced. Piece hasn't any standout names except the Brady, who isn't star stuff for the screen yet, but should satisfy generally. As long as backstage stories seem to be coming into their own, this will do.

Estimate: This will do.

## "Mr. Broadway"—B. H. Prod.

Ed Sullivan, in a tour of night clubs with a number of Broadway stars and names presented in brief bits.

Tour of New York night spots with flashes of plenty of Broadway names. Show would make a good added attraction and could be sold in the small towns where they hear of Broadway and don't see it. As to production values and backgrounds, that's another matter, but there is material here for exploiters.

Estimate: Sell it.

## 'Wild Boys of the Road"—WB

Frankie Darro, Dorothy Coonan, Edwin Phillips, Grant Mitchell, Sterling Holloway.

Story of homeless boys and girls who want to work but can't, with the usual chance for a new deal at the end. Picture hasn't any name strength but is a whale of an exploitation attraction and has a good title. Picture should appeal in all communities, performances are good and whole thing shapes up as an important box office attraction.

Estimate: Dough.

## "Solitaire Man"—Metro

Herbert Marshall, Mary Boland, May Robson, Lionel Atwill, Elizabeth Allan, Ralph Forbes, Lucille Gleason, Robert McWade.

All action takes place in airplane cabin, but direction and splendid acting make it interesting. Piece holds interest from start to finish and should shape up as a good programmer. Show has names of some strength.

Estimate: Okay.

## "To the Last Man"—Para.

Randolph Scott, Esther Ralston, Noah Beery, Buster Crabbe, Jack LaRue, Gail Patrick, Barton MacLane, Fuzzy Knight, Egon Brecher, Murial Kirkland.

Western with probably the best cast yet, as far as bits are concerned. Show has been done before and still winds up with everyone but the hero and heroine dying. For the action lovers it will do well enough but it is still a western as far as other types of houses are concerned.

Estimate: Open air.

## "Emperor Jones"—UA

Paul Robeson, Dudley Digges, Frank Wilson, Fred Washington.

Class offering that has mass appeal but which will be a difficult thing to sell in some spots. Show has been produced with a lavish hand and will do a nice business where the intelligence of patrons can be interested. Robeson is okay and Digges is a familiar name, but outside of that and the O'Neill influence, there is not too much on which to concentrate.

Estimate: Class.

## "Midshipman Jack"—Radio

Bruce Cabot, Betty Furness, Arthur Lake, Florence Lake, John Darrow, Purnell Pratt, Frankie Albertson.

Patriotic sort of a film with the inevitable naval academy background. Show is as good if not better than similar pieces of its kind and should please well enough. Piece hasn't any name strength but as a programmer should satisfy patrons and the box office.

Estimate: Fair.

## "Neighbor's Wives"—Royer

Dorothy Mackaill, Tom Moore, Mary Kornman, Vivien Oakland, Emerson Treacy.

Tale of a wife who protects the husband's sister, shoots somebody, is misunderstood by the husband and who eventually gets the hubby back after all. Show has the Mackaill name, human interest and a down to earth story that should attract mass audiences.

Estimate: Sell the name.

## "Ranger's Code"—Mono.

Bob Steele, Doris Hill, Ernie Adams, George Nash.

Familiar western with enough action to satisfy the horse opera lovers, this picture will serve its purpose. Steele has his following, and the show won't find any complaints whatsoever.

Estimate: Rip-roarer.

## "Flaming Gold"—RKO

Mae Clarke, Helen Ware, Bill Boyd, Pat O'Brien, Rollo Lloyd.

Tale of oil fields with two men and a woman. Show has melodramatic angles and should generally satisfy mass audiences. Piece has interesting background, and generally should take care of patrons' wants. All in all, it shapes up as a programmer.

Estimate: Programmer.

## "The Fugitive"—Mono.

Rez Bell, Ceelia Parker.

Western with Bell as a secret service man who uncovers the crooks and wins the gal. The story isn't too novel but as long as the galleries will cheer, who cares?

Estimate: Who cares?

## "Golden Harvest"—Para.

Richard Arlen, Chester Morris, Genevieve Tobin, Roscoe Ates, Julie Haydon, Berton Churchill, Lawrence Gray, Richard Carle, Charles Sellon.

Timely yarn about wheat and two brothers, one who sticks to the farm and the other who goes to Chicago to be a wheat king. Comes the crisis and the financier again turns to his first love, the farm, and gives away his fortune to the farmers. Show has nice pace, not too novel a story and a rather good cast. Where they like good programmers it will do well enough. No star names, but plenty of name appeal.

Estimate: Adequate.

## "S. O. S."—Universal

Rod LaRocque, Ernst Udet, Leni Riefenstahl, Gibson Gowland.

Photography, shots are marvelous but story doesn't mean a devil of a lot. However, on the spectacle end, primarily in the breaking up of the iceberg sequence, and flying scenes, the show deserves plenty of credit. Plenty of dough has been spent in the manufacture with the human element overcome by the immensity of it all.

Estimate: Problem.

## "My Weakness"—Fox

Lilian Harvey, Lew Ayres, Charles Butterworth, Sid Silvers, Henry Travers, Harry Langdon, Susan Fleming, Mary Howard.

A musical with a Class A label, perhaps too classy. This will serve as Harvey's debut in domestic films and she has been given a good production. Show hasn't the gut appeal of most musicals but can be sold to the hilt. As it stands it's a dough show, with selling but a little less of the class and more of the mass would have made a whale of a hit out of it.

Estimate: No trouble.

## "Rustler's Roundup"—U

Tom Mix, Noah Beery, Jr., Diane Sinclair, William Desmond, Roy Stewart, Pec Wee Holmes.

Our Tom again is a hero and there is a rodeo thrown in for further atmosphere. This rates the same place as the other Tom Mix pictures, which means okay.

Estimate: Atta boy.

## "Henry the Eighth"—UA

Charles Laughton, Binnie Barnes, Claude Allister, Robert Donat, Lady Tree, Elsa Lancaster.

A marvelous performance by Charles Laughton and enough entertainment in the show to offset any disadvantage of the locale being English. Piece is made for mass audiences and deserves a lot of attention everywhere. If showmen can't get the crowds coming to the one superb performance of the year, then they ought to go to school and learn the business. "The Private Life of Henry the Eighth" has lots of possibilities.

Estimate: What a performance.

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In this issue:

Industry Code Received with Storm of Protests

The  
NEW  
YORK  
STATE

# EXHIBITOR



A Jay Emanuel Publication

Vol. 6—No. 3

NEW YORK, OCTOBER 10, 1933

Price, 15 Cents

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with

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**WILLIAM BAKEWELL**  
and Strong Support

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**Chesterfield**  
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I ENJOYED DIRECTING MANS CASTLE MORE THAN ANY PICTURE I  
 HAVE EVER MADE AND JUDGING BY FIRST CUT WHICH I HAVE JUST  
 SEEN RESULT IS MOST GRATIFYING STOP MANS CASTLE REPRESENTS  
 JUST ABOUT THE BEST JOB OF CASTING IN TALKING PICTURES SO  
 FAR STOP SWERLING SCRIPT IS GREAT JOE AUGUSTS PHOTOGRAPHY  
 SUPERB GOOSSON SETS COULD NOT BE IMPROVED STOP I OWE  
 SINCERE THANKS TO SPENCER TRACY LORETTA YOUNG GLENDA  
 FARRELL WALTER CONNOLLY ARTHUR HOHL AND MARJORIE RAMBEAU  
 FOR MAGNIFICENT PERFORMANCES=

FRANK BORZAGE..



# She's got that certain something

... eyes ... voice ... and a skin you love to touch ... she's got what it takes ... and so have National Scene Trailers ... they've got that certain something that actually sells the show ... realism ... punch ... that comes only from sampleviews straight from the picture itself ... selling your show ... dragging them back ... creating a desire to come and see more ... yes sir ... they've got that certain something that makes exhibitors say ...

**JEAN HARLOW'S "BOMBSHELL"**—  
that's the title of her new M-G-M triumph ... and according to Coast Previews, its explosion will wreck your favorite record!



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YOU ASKED US FOR ANOTHER GOLD DIGGERS ... WANNEN DRUGS. GIVE YOU TWO MORE GOLD DIGGERS

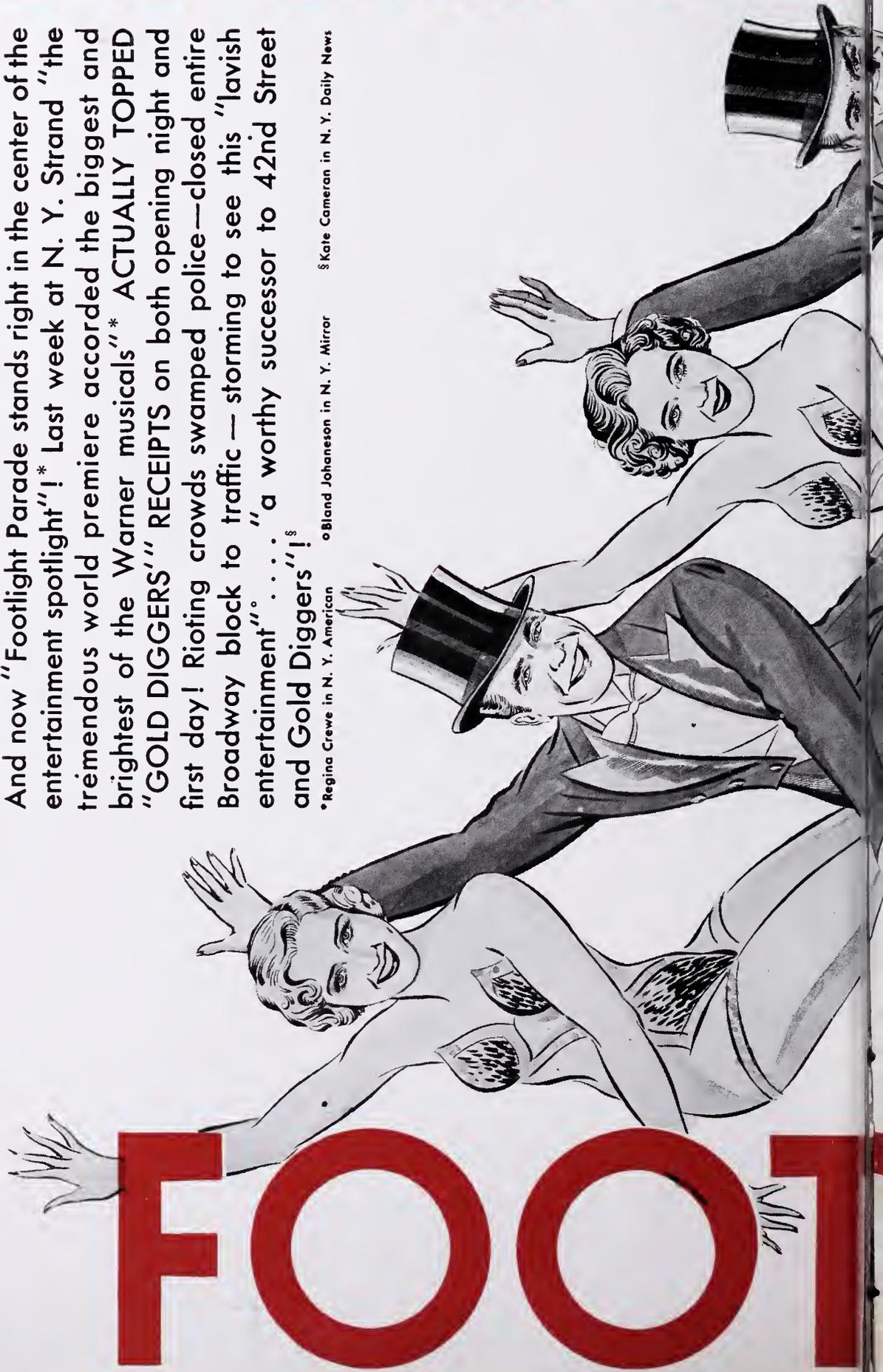
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\*Regina Crewe in N. Y. American

o Bland Johaneson in N. Y. Mirror

§ Kate Cameron in N. Y. Daily News



# FOOT



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 "...Stupendous dance spectacle staged UNDER WATER!"... "Same directors and composers as 42nd Street!"... "So different and magnificent you'll wonder that even Warner Bros. could make it!"

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- RUBY KEEELER**
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# PARADE

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NOT JUST ANOTHER MUSICAL HIT "THE NEW MUSICAL FROM WARNER BROS"

# The New York State EXHIBITOR

Issued on the Tenth and Twenty-fifth by  
**Jay Emanuel Publications, Inc.**  
219 North Broad Street, Philadelphia, Pa.  
1600 Broadway, New York City Washington, D. C.

JAY EMANUEL  
Publisher

PAUL GREENHALGH  
Advertising Manager

HERBERT M. MILLER  
Managing Editor

Circulating in New York State and Northern New Jersey.  
Subscription: \$2.00 for one year; \$3.00 for two years.

Publishers also of THE EXHIBITOR, of Philadelphia, and THE NATIONAL EXHIBITOR.

Official organ of the Motion Picture Theatre Owners of Buffalo Zone.

All editorial and business communications should be addressed to the Philadelphia office.

Vol. 6, No. 3

October 10, 1933

## Sackcloth and Ashes

THE industry code, as revealed to the assembled film leaders at Washington by Deputy Administrator Sol A. Rosenblatt, is unsatisfactory. There can be no other analysis.

Four major problems are still four major problems, score charges, dual bills, set-up of the zoning and arbitration board and makeup of the code authority. These have not been settled to the satisfaction of the independent exhibitor.

The exhibitor has been handed a few concessions, none important. One of the clauses, banning designated play dates in cases of pictures bought on flat rental, draws laughs. Everyone is still looking for an exhibitor who signs a contract on a flat rental and is told by the distributor to play it on week-ends. Wording of the clause seems to indicate that the exhibitor is getting a break, but it really isn't so.

The independent theatreman thought that the code would settle "the right to buy." It didn't.

The independent theatreman thought that double features would be decided. As the code handles twin bills, it is unsatisfactory, up in the air, allowing major distributors to bar double features by inserting such clauses in their contracts.

No stand was taken on score charges, disregarding the wishes of independent exhibitors everywhere and its fairness.

If the reported set-up of the zoning and code authority is as hinted, this should provide exhibitor leaders with humorous material. Apparently the organizations which have been battling for years for their members have been ignored. In the majority of cases every zone did have at least a semblance of an organization which should have been the authorized body to handle matters of this kind, as was indicated very clearly by President Roosevelt and on a number of occasions by the Deputy Administrator, himself.

From present reports, slated for membership on the Code Authority are Messrs. Kent, Schenck, Warner, R. H. Cochrane, George Schaefer, Al Lichtman, W. Ray Johnston, Charlie O'Reilly, Nathan Yamins, Ed Kuykendahl and M. E. Comerford. Two additional are expected to be named. The NRA reserves the right to appoint three additional representatives without industry affiliation, without voting power.

These men bear high reputations. As a matter of fact, too, and by the same token, no one can expect the Deputy Administrator to appoint leading independent

exhibitors to replace the ones representing the present distributors and affiliated operators on this code without creating a great deal of discontent and dissatisfaction on the ground that their interests were not properly represented.

It is regrettable that the Deputy Administrator did not appoint men more representative of the independent theatre owners of the country. It is to be wondered why this did not happen. It is to be wondered, too, why Allied was not given more representation on the board.

There is no denying the fact that Sol A. Rosenblatt has had a tough assignment. These columns have continually called him No. 1 man for the industry. But the strain of the assignment and the continual bickering and arguments in committee and out of committee have resulted in a code being offered which is unsatisfactory. No one can blame Rosenblatt if he does not present a plan that the industry itself could not arrange. But there was hope in the hearts of the independents that theirs would be a real break.

True that the 10% cancellation clause is a victory for the exhibitor, but to balance that there is the assurance that the distributor has ample source for the protection and collection of all contracts before the cancellation privilege becomes available.

Optional standard contract is included, but the industry didn't argue against this.

Overbuying is outlawed. Technically it has always been outlawed. It is to be seen if the powers given to local zoning boards make a reality of this.

Specials would be offered to distributors' regular accounts. This practice was rarely broken.

As far as arbitration boards for local zones are concerned, there isn't a chance to convince the exhibitors of this country that the membership as outlined is sufficient to give proper returns in view of the human equation, which can't be kept out. The code calls for two distributor, two exhibitor representatives, one affiliated and one unaffiliated. Where will the unaffiliated exhibitor find himself in a lot of cases? The answer is too apparent. And as far as outsiders are concerned, well, ask the industry about its experiences.

Minimum admissions and price reductions are included, but the industry had most of this before the code.

Value of the code and its attendant hearings are apparent. Hotels, restaurants, railroads benefited.

There is no doubt but that if the code goes through in present shape, a lot of theatres will close their doors. Overhead has gone up. Receipts may, but it is questionable.

The exhibitor can see little cause to rejoice. A week ago he was praying. Now he can put on sack-cloth and ashes.

Perhaps, it would be a good idea for exhibitors to make a duplicate of their front door key and send it to the Deputy Administrator inasmuch as he has taken away the last vestige of what they hoped to obtain.

Perhaps, too, after these words are written, there may be some changes for the better. The writer will not give odds.

There is no time like the present for the formation of a solidified exhibitors' organization and the elimination and use of all politicians.



# Independent Theatremen Withdraw As They Call Proposed Code Unfair

## Dissatisfied

Initial reaction to the proposed code as revealed at Washington led to few paragraphs of praise from the local film world.

On 44th street, where the fight over the right to buy, double features and premiums were most important, dissatisfaction with the code was expressed.

In this territory, while retention of doubles was favored, exhibs now wonder whether there will be any checking of double features in any distributor's contracts. Why the right to buy was omitted mystified the local show world. In the case of premiums, there was little said by exhibitors questioned.

## Heard In

### 44<sup>TH</sup> STREET

Meet Ray  
Harper, Folks

By Ray Harper

CHARLES L. GLETT, vice-president in charge of sales for Freuler, left on an extensive visit. . . . Still chewing gum and looking healthier than ever, Max Cohen, head man, Big U sales department, has just returned to his desk. . . . He's back on the job following a serious operation. . . . Syndicate will distribute Edwin Carewe's features. . . . Dorothy Kelly, Master Arts, is back from vacation and a visit to tracks. . . . "Giddiaps" must have had a wonderful sense of direction and speed, because Dorothy returned home v'a Canada. . . . Bill Benson, First Division, goes back to his former territory which takes in Up-State and Long Island. . . . He's been taking care of Brooklyn for past six months. . . . Incidentally and accidentally he up and confessed that he's a fisherman. . . . Along with Messrs. Mauer, Benes and Morris Epstein he went to Montauk Point and came back with a mess of fish so large that it was impossible to transport them home. . . . Anyhow Epstein, with the help of the captain, won first prize. . . . The boys now are challenging the entire Film Center. . . . Arthur Rosenblatt, Inc., will handle the distributing of "Mr. Broadway," featuring Ed Sullivan. . . . Lew Johnson, MGM film room, lost nine pounds, during the ninth inning of the first World Series game. . . . There's been a lot of dead grandmothers around the Film Center the past few days. . . . Interment at the Polo Grounds. . . . As a matter of fact, what with the World Series and the Washington Code business, F. C. Building has been like a morgue.

NEW ROYAL, Bronx, has re-opened. . . . Leff and Meyers, operators. . . . "Bill" Scully, MGM, is still diligently practicing, to take Jack Brown over the bumpers on sand traps. . . . He can be found most these days studiously watching all slow motion sequences of golf. . . . However he still refuses to take any advice from those on the staff that know how. . . . Henry Unger, formerly connected with Skouras Theatre Corp., is now managing the Steinway, Astoria. . . . Moe Saunders, office man-

(See next page)

## Say Rosenblatt Plan Fails to Correct Evils of Industry— Exhibitor Leaders Represent 7000-8000 Theatres—Protest: Growing Everywhere

Calling the proposed industry code as submitted to film leaders unfair, exhibitor leaders withdrew from hearings last week and threatened to carry their protest to General Johnson, chief administrator.

### SIDE LIGHTS ON THE CODE

COMPROMISE on the block-booking issue was reached when the major distributors, after putting up a stiff battle, agreed to permit a flat 10 per cent elimination privilege on contracted pictures where the average rental is less than \$250.

ROSENBLATT informed film executives that if any provision is written into the agreement regulating the salaries of stars the limitation must also apply to salaries of executives themselves.

LOCAL CLEARANCE AND ZONING BOARDS also received changes to their membership. Two representatives of first-run theatres, one to be an affiliated theatre; and two subsequent-run theatres, belonging to independent exhibitors to be named. A disinterested member would serve on each local board, as proposed in the Rosenblatt code.

ROSENBLATT made a significant concession to the insurgent independents when he agreed to a change in personnel of grievance boards. The new personnel would consist of one national distributor with theatre affiliations; one distributor without such affiliations; one affiliated theatre operator and one independent theatre operator, instead of the two unidentified distributors without such affiliations.

**AS REGARDS double features, unless the code so indicates, independents fear that there will be clauses restricting doubles in major film contracts.**

**THE CODE AUTHORITY also loomed as a big question. Practically unlimited powers will be given it. Details are not available, but final membership will be announced later.**

**THE OPERATOR WAGE SCALE, as indicated in the code, is as of August 23, when there were no cuts, and minimum hours prevailed.**

**BETTERMENT of operator disputes would be by arbitration.**

**GRIEVANCE BOARDS will handle much of the controversies that will arise. They will supervise matters pertaining to overbuying, private deals that keep product away from exhibitors and refusal of a distributor to sell product to an exhib to keep his house open.**

### Buying Held Up

Buying has slowed up a bit, because of the code, as far as the little independent exhibitor is concerned.

When code matters are completed, things will pick up.

Publication of the code (see other pages for code details) resulted in a storm of protests from various factions, with the independent exhibitors and producers in the lead. Protests were not forthcoming noticeably from the producer-distributor ranks.

Faced with the prospect of writing the code himself, Deputy Administrator Rosenblatt gave the code to the assembled leaders last week, with the protests arising.

An independent fusion movement, signed by the Federation of the Motion Picture Industry, Allied States, (Abram Myers and J. C. Ritter); I. T. O. A. of New York (Milton Weisman and Harry Brandt); Independent M. P. Exhibitors' Code Protective Committee (Mitchell Klupt and Lou Blumenthal); Allied of Michigan (H. M. Richey); T. O. C. C. (Charlie O'Reilly); New England Independents (Nathan Yamins and W. B. Littlefield); I. T. O. of Omaha and Kansas City (Calvin Bard); M. P. T. O. of Eastern Pennsylvania (Dave Barrist); Illinois Allied (Aaron Saperstein); Texas Allied (H. A. Cole); New Jersey Allied (Sidney Samuelson); A. H. Schwartz, Century circuit; Leo Brecher, Leon Rosenblatt caused the walkout.

That left the M. P. T. O. A. and some independent units left in the confab with Rosenblatt.

Sidney Samuelson, Leo Brecher, Calvin Bard, Dave Barrist and Eddie Golden are handling publicity for the fusion group.

It was believed likely at press time that there might be some further confabbing on the labor angles as well as on a few more. Compromise measures were in progress.

## Heard In

### CROSSTOWN

Pat Garyn Like  
A Father

WHY IS IT that Pat Garyn, vice-president and general manager, Master Art Products, has been seen so many times during the past week treading Broadway in the Times Square upper regions. . . . Can it be because "Spilled Salt" is first of the Master Arts; because "Pet Superstitions" is emblazoned in lights at the Mayfair and because the name of Edwin C. Hill, new Master Art star, is appearing in person at the Capitol? . . . Pat almost seems like a happy father.

GOTHAM, 138th Street and Broadway, operated by the Gotham Amusement Company, Harry A. Harris, president, has contracted for the immediate installation of one of the largest Photophone High Fidelity sound systems.

(See page 22)

ager, Fox, has a son, Dave, and Dave has a big, wide grin. . . . The other day Papa was too busy to attend the second game of the Series, so David, being the rightful heir, found himself the proud possessor of his first seat at the annual fall classic. . . . Ben Abner, Jersey representative for MGM, is home sick, after a typhoid prophylactic injection. . . . H. L. Ripps, Metro, says the first meeting of the Christmas Party Committee will be held this week. . . . Jewel Johnson, one of the charming MGM bookers, is giving Pa Johnson reason to smile these days. . . . He figures he'll have less trouble with speeding and traffic tickets, when she marries that cop. . . . Plaza Theatre broke a record when it held Katharine Hepburn in "Morning Glory" for an extra week. . . . Howard Levey, MGM's Manhattan and Bronx man is going great guns. . . . Al Aronson will distribute "Loyalties." . . . Acquired the American rights this week. . . . Archie Mayers is arranging for the national release of "Drums of Doom." . . . Mayers is making plans for the world premiere showing. Welsen Pictures are opening up two more offices.

BEN LEVINE, United Artists' booker, has joined a local gym to try and get back that boyish form. . . . Sol Title will cover Manhattan for Hollywood. . . . Mary Barton, United Artists' film room, rescued a kitten. Ben Schwartz will handle Invincible in Brooklyn. . . . Melvin Willing, United Artists' poster department, is chagrined, upset and generally sour on the world. . . . He had two tickets for the World Series and couldn't go.

"DEVIL'S MATE," fresh from a two week run at the Mayfair has been booked by First Division for 40 Loew houses. . . . It's a Monogram. . . . Another Monogram, "The Avenger," now at the Mayfair has been booked for the same number of Loew houses immediately following its Broadway run. . . . Lillian Rottman, United Artists' film room, made a flying trip to visit relatives in Washington. . . . First Division has increased the sales force in anticipation of busy season. . . . Harold Carlock, formerly with Tiffany and Educational, has been added to the staff. . . . Myron Starr another First Division acquisition. . . . He was formerly with Warners. . . . Myrtle McKenna, who says hello, when you call up United Artists, is making a collection of cigar ashes. . . . Sylvia Baxter, who is Myrtle's understudy at the hello board, is tickled silly that she took up voice culture. . . . "The Road to Ruin" is now going out as a road show. . . . First Division is booking it.

LOCAL FILM FOLK tell the tale of Mrs John Dyson, Wappingers Falls lady. . . . 91, she came to this country at the age of 3. . . . Before she was ten she made the trip three times, always in sailing vessels. . . . She likes the movies and sits through them without glasses. . . . In fact, she does everything without glasses. . . . Some lay claim that Mrs. Dyson is America's oldest regular movie fan. . . . She says there is nothing like them.

FIRST DIVISION are going in for a little expansion. . . . New Boston branch, 11th on the list, is open and rarin' to go. . . . Following is a note of mystery that creeps into the column. . . . A perfectly charming person, whose first name is Pearl, will not divulge her family name to this department. . . . She formerly was assistant booker for Educational and World Wide and is now booking for Al Bondy. . . . United Artists are real proud of Leon Herman upstate salesman. . . . His crackerjack ball team received a handsome trophy for winning the Roodie Valley Championship. . . . Ballyhoo on "The Bowery" that has been going up and down Broadway these days gets a big hand from this department. . . . A half a dozen

## HIGHLIGHTS OF THE PROPOSED CODE

Here are the highlights of the proposed code as submitted October 4 to industry leaders at Washington by Deputy Administrator Sol A. Rosenblatt:

**SUBSTITUTIONS**—Stars, directors, plays, books, authors cannot be substituted, where specific mention is made in the contract. However, adaptation, title changes are allowed.

**NON-THEATRICALS**—Where such opposition is deemed unfair by the local grievance board, it should not be licensed by distributor.

**SHORTS WITH FEATURES**—Exhibitor should not be forced to buy more shorts than he needs. Basis shall be in proportion that the number of features he buys bears to the total number of features.

**CHECKING**—Distributor shall not allow checking information to be divulged, except in case of arbitration or grievance dispute.

**PRO-RATA OF CONTRACT**—In case where distributor does not deliver all pictures and exhibitor has performed his obligations in contract, there shall be a fair adjustment of license fees.

**DESIGNATED PLAY DATES**—Out as far as outright buy is concerned, but in cases of percentage engagements where exhibitor thinks picture is unsuitable for days in question, local grievance board shall decide, with arrangement being made with distributor to designate another picture.

**SPECIALS**—These must be offered to regular accounts of distributors first.

**SYNOPSIS**—In case where contract calls for picture not work of specific author, star, director, etc., contract should carry brief description of general style or character of picture.

**BLOCK BOOKING**—Cancellation privilege of 10% in cases of block booking.

**OVERBUYING**—This is banned where attempt is made to curb competition.

**REDUCING ADMISSIONS**—As contract calls for, with two-for-ones, attempts to reduce prices through subterfuge banned. Prices can be cut, however, where they do not clash with contracts.

**PREMIUMS**—Where 75% of exhibitors, each with one vote, bar idea, premiums are out. Ninety days are allowed for present deals to run out, however.

**GRIEVANCE BOARDS**—Regulatory powers, with representation including two of distributor, two of exhibitor, one outsider.

**ADVERTISING**—No exhibitor shall advertise ahead of run ahead. Local clearance and zoning board will regulate any complaints. Advertising of product as group is allowed.

**LOCAL CLEARANCE AND ZONING BOARDS**—Shall consist of distributor with circuit affiliation, one without; two first runs, one an affiliated exhibitor, if there is one in territory; two subsequent runs, and one impartial representation, outside of industry. Chairman selected by board. Board should issue zoning schedule.

**OPTIONAL STANDARD CONTRACT**—Approved, but it must not conflict with code.

**ARBITRATION**—Approved. Membership of four, two from each branch of industry involved.

**LABOR**—40-hour week for theatre employees, except executives making over \$35 a week, and minimum wages of 25-35 cents according to size of cities. Distribution employees make from \$14-\$15 weekly minimum depending on size of cities. Operator wages corresponding to those in effect August 23, I. A. T. S. E. scale.

**NOT INCLUDED IN CODE**—Double features, right to buy, score charges, foreign productions, among others.

couples stroll up and down the street garbed in the dress of Bowery of the gay nineties. . . . Not a single word about the picture is planted on them. . . . They just stroll up and down and talk out of the sides of their mouths. . . . Sid Levine, United Artists film room, found a Confederate coin. . . . He's using it as a luck piece. . . . Dave Burkan, UA salesman,

is at present working upstate, getting the exhibitors into the fold. . . . Wonder if Helen Honahan will tell us how she makes her 3.2 beer. . . . Demand for the Silly Symphony "3 Little Pigs" is so great that special 8x10 accessories are being made of it. . . . Well, folks, glad to have met and remember that it's all in fun. . . . Oh, yeah.

# HIS WORD IS LAW TO 20 MILLION PEOPLE!



# I MEET BARNUM WITH A DECK OF CARDS!



I have just met a man who could have given P. T. Barnum aces and kings and still have beaten him at his own racket!

We folks in show business are inclined to think we have a first mortgage on showmanship and it's a great surprise to us to run up against someone else who can twist the tail of the great God Ballyhoo and make it sit up and do tricks.



Ely Culbertson whose card plays are as thrilling as Babe Ruth's home runs.

Before calling upon Ely Culbertson I expected to find a professor of Mathematics. Instead, I found a man who thinks in newspaper headlines, knows mass psychology as we showmen think we know it, who took a game of cards and built it into a fabulous industry, who gets more fan mail and has more followers than the greatest of movie stars and who has made his word into law for twenty million people.

Culbertson had just returned from Europe after winning the International Bridge Championship played in London for the Charles M. Schwab Cup. Every day during the tournament the front pages of American newspapers had carried the returns, like box-scores for the World Series. It was hot news! . . . just as hot to more people than the outcome of a heavyweight championship. During the tournament there were two short-wave broadcasts from London picked up and re-broadcast over the great NBC red network. It was hot news for Radio and its millions of tuners-in. In addition, almost 400 newspapers throughout the country were running the cabled syndicate articles of Mr. and Mrs. Culbertson while the 600,000 pupils of the 4,000 Culbertson licensed teachers formed the greatest cheering section any sports event ever had.

On Mr. Culbertson's desk were photographs of the scenes at Selfridge's, London's greatest department store, where the match was held. More than 27,000 people paid admission to sit outside a glass enclosure and watch the world's greatest bridge player perform while in the store's auditorium a giant electrical scoreboard recorded every card, play by play. Publicity! . . . yes, publicity on a grand scale, world-wide in scope and front page in results . . . but the touch of showmanship genius lay in the *periscopes!* Yes, they installed a flock of them, like the World War

trench periscopes and rented them out so that the kibitzers in the back rows could look over the heads of those in front and get the thrill of a ringside seat. Surely you saw pictures, hundreds of newspapers published them.

It's amazing what this man can do with the drop of a card. During the Culbertson-Lenz match the whole world was held in suspense for six weeks. Millions, reaching for the milk bottle and the morning paper every day, read that *front page* story of the evening's play in their pyjamas before glancing at the so-called important headlines of a cock-eyed world.

Culbertson has injected that same showmanship into his series of short features "My Bridge Experiences" which RKO-Radio now has ready. Primarily they are comedies . . . and they're crammed with laughs . . . but you get the same suspense and dramatic kick when Culbertson plays a card as you would watching "Queen Bess" nose in, a 20 to 1 shot in the big Futurity. Whether you're a bridge player or not, you'll be on the edge of your seat when Culbertson makes a three-spot turn handsprings and do the work of a quartet of kings.

When you play these Culbertson pictures, go after them as you would your biggest feature. You're picking your own pocket if you don't . . . for this country has a ready-made audience of twenty million players . . . and to those twenty million Culbertson's word is law! They read him, quote him and they'll pay at the box-office to see him. They form



Unable to get ringside seats at the London meet hundreds watched Culbertson play through periscopes. Photo by Wide World Photos

a big chunk of the population you should pull into your theatre . . . and nothing but Culbertson will do it! Bridge is here . . . and there's an old Indiana political maxim that fits the situation, "If you can't lick 'em . . . join 'em".



# YOUR THEATRE

A MONTHLY FEATURE  
OF  
JAY EMANUEL PUBLICATIONS, INC.

## THEY DESERTED ROUTINE!

**I**F YOU are a regular reader of this department and receptive to suggestions, reports or intimations of the new selling-to-the-public trend you will be interested in this article. It brings to you the first and exclusive information about a group of exhibitors deserting the routine method of institutional salesmanship by the commercialization of six months' product in advance.

We have before us a copy of a 64-page copyrighted booklet entitled "Your Atlantic City Motion Picture Guide" for 1933-34. Its contents are not only entertaining reading but destined to be retained indefinitely by the recipient because of its fund of useful information. Nearly fifty pages are devoted to the selling of as many coming productions. The format is attractive because there is not a single line of display type in the text. The star's name tops the page with the specific picture title directly underneath. To the left, about one inch wide is a squeegee mat cast and below it, set in 6-point italic, an abridged biography. Informal sales copy, set two inches wide and five inches deep, completes the page.

Product represented in the book consists of forthcoming Metro, United Artists, Fox and a Paramount split-up. Separating the MGM pictures from United Artists are two explanatory pages on The Academy of Motion Picture Arts and Sciences, together with male and female star winners since 1927-28. Between the United Artists line-up and Fox one becomes acquainted with new philological concoctions evolved into the movie vocabulary. Two pages are contributed to listing all the churches and civic clubs; a page each to mileage to cities; traffic rules and regulations and a street directory.

We personally know the efforts, time and expense incurred in the completion of this gigantic task—an unprecedented job in the exhibition phase of our business but worthy of emulation. The cost at first glance is tremendous but allocated over the period of six months under the classification of institutional and box office advertising reduces it to a minimum.

Booklet was published by Frank A. Gravatt, Steel Pier; George F. Weiland and P. Mortimer Lewis, Strand, Embassy, Capitol and Ventnor Theatres.

Do you think that with the issuance of this booklet, these gentlemen have ceased their mental and physical activity in the direction of better box office receipts during the coming six months? Do you think this trio have reduced their overhead, halved the advertising appropriation or curtailed exploitation for the period of the year when business is usually below normal? They have not. And they have not finished cashing in on the booklet.

Several thousand United States one-cent postcards will be mailed weekly to holders of the A. C. Motion Picture Guide with the following text imprinted. "The picture advertised on Page 38 of Your Atlantic City Motion Picture Guide for 1933-34 is the feature attraction next Friday at the Steel Pier (or Strand Theatre)." As a teaser it is unquestionably effective because the recipient must either refer to the book or look up the title in the newspapers. You've got to see one of these booklets yourself to appreciate why we believe it marks a new era in theatre salesmanship. If you are a subscriber, in good-standing (and you are or you can't be a subscriber) you are entitled to one of these booklets, a supply of which we have obtained for the purpose of sending it to each exhibitor-subscriber requesting it.

Maybe producers will analyze it and come to the realization that the thousands of dollars expended and yes, wasted on beautifully colored announcements for exhibitors can be invested in something which will not only impress prospective buyers, but through these exhibitors continue the sale of the product to the ultimate consumer. We suggested this to a major company's exchange manager months ago and he probably forgot to pass it on. If the trio of Atlantic City showmen can afford to issue this booklet think of the unlimited possibilities a similar effort would result in big returns if a home office corps went to work on it!

If a major company, an advertiser in these publications, wants clarification the writer will personally present details on the plan referred to in the preceding paragraph, at no expense whatever. Just another service to augment the already diversified benefits accruing to our advertisers and readers.

ELI M. OROWITZ  
EDITOR

VOL. 1                      No. 8

October, 1933

# The Private Letter to Mr. Bill Box-Office\*

*(WillB Okay throws down a challenge to all exhibitors in this letter. Do you accept it or will you just pass it up?)*

LET'S RETURN to your office now for a little meditative and concentrative period. This is not to be regarded as an implication that you are lax, mentally; but there are times when a new suggestion, or mention of a subject, creates a new idea, which may have been temporarily parked or put away, mentally, for future reference. It seems like we never can find time to revert back to our hypothetical, mental, loose-leaf index file. It's natural that a condition like it should exist, because new business commands immediate attention—and, gets it.

THIS LETTER is one of the most important in the series because it concerns you. It revolves around you and may govern your future progressive business potentialities and possibilities. It refers to you and our business as a whole.

YEARS AGO—sixteen, to be exact—I recall individually operated theatres by independent exhibitors. Frequently I discovered a three-sheet lithograph in a front wall-board frame advertising a feature picture which had been shown the previous week or would be presented, subsequently. Nobody, it seemed, gave a particular damn. People were receiving abnormal incomes as war specialty workers and sought recreation. To them a "picture" meant one hundred and twenty minutes of visual entertainment. Film rentals were comparatively low. The masses' consistent patronage under the then-existing conditions brought huge profits. Independent theatre owners naturally believed that accruing profits were the direct result of their showmanship ability; that they were realizing enormous profits because of their keen buying and merchandising. They could not and would not entertain any other thought or mentally analyze future conditions. When everything is going along great, no one, it seems, gives a damn. Everyone is satisfied. The bank's debts are met regularly; the theatre owner, like his manager, operator, cashier, doorman and ushers, all "knew" they were indispensable.

THEN CAME THE ARMISTICE. Subsequently, no further appropriations for war industries were passed by the government. A few years later normalcy's head began to appear on the horizon. But the profit "earning" theatre owner still believed his showmanship brains were the prime factors in his business success and business career. For no reason at all, several years ago, these self-admitted "showmen" discovered that those great brains weren't worth a tinker's damn. They steadfastly refused to admit the truth. They became panicky. They shouted it was high film rental; they yelled about poor picture product. Criticism, complaint and all forms of squawks covered the situation, they thought; but very few really considered that conditions were readjusting themselves and that theatres could not be an exception in an economic rehabilitative situation.

REAL BUSINESS ACUMEN—big business ideals—were the only generals to stem the tide of what these men thought was business depression. They had entered an industry before it was really recognized as an important or legitimate business. Unlike the mercantile chief who plans expansion, development and service, the particular type we refer to, didn't even know what specialization meant. An adverse condition was unexpected and consequently he was unprepared for it. The men we have in mind were individuals who came from all walks of life. With an accumulated fortune of \$2000 and up, they literally crept in. Stories of rapid fortunes were exaggerated and scores followed the lead of each one. Relatives and friends without necessary capital and unqualified in other lines of endeavor were recruited. With very few exceptions, none of these had enough foresight to visualize the future, as genuine business men do.

BUT THERE WERE USHERS, operators and assistant managers, total strangers, who really absorbed the elements of our business. They planned, schemed, conceived and executed. Instead of encouragement and appreciation, they were ridiculed and discouraged. But these "fools" are today the leaders of our industry. The theatre operators I am discussing, together with equally incapable friends and relatives, have since returned to the sphere they originally deserted.

THEY WERE NOT SHOWMEN and refused to admit the fact. Business conditions commanded and demanded a new deal with a new pack of cards, but they still dealt out the old, worn-out edged cards. The other theatres really became an opposition in the full sense of the word. They didn't know what to do about it.

About fifteen years ago, exploitation was first injected into the picture business. It was the sequel to circus methods of drawing crowds, but on a more dignified scale. It involved practically no expenditure for the theatre. Fortunately, I was one of the first ten men to be assigned a post in this work. No rules to adhere to; no routine schedule or precedent to pursue or follow. It was offered as a service to theatrical clients of a certain film producing company. Because there was no charge for it, I was received by exhibitors, antagonistically. They regarded my coming to their respective towns as being bent on the mission of showing them how to run their own theatres. The thought was repulsive, even revolting, to them. They were apparently courteous to me, dared me to show them.

I GAVE THEM OUTDOOR EXPLOITATION they never dreamed of. I created interest in pictures to such an extent that record breaking business followed on pictures they contracted at a low figure and proposed to do nothing about them, because they had very little to lose. They didn't consider the possibility of getting a bigger profit because of a cheap film buy. Space doesn't permit me to enumerate many other details necessary to describe the advent of exploitation in the show business. When I say exploitation, I don't mean imprinting and distribution of heralds; running a paid ad or sending a sandwich man on the street—we mean getting something for nothing that the other fellow wants to pay for and can't get.

YOU'LL PROBABLY SAY to yourself, "What has all this to do with me?" I'll endeavor to explain. The evolution which transformed the nickelodeons to entertainment palaces could not have happened unless there were men big enough to assimilate the new order of business and with vision enough to build for the future. When the cycle of evolution turned all the way around, the industry in general attracted the biggest business men in the country.

WE'RE IN ANOTHER CYCLE, right now. Don't let any of us be as foolish as the early theatre exhibitors who were unprepared for adverse conditions and eventually disappeared. I don't predict adverse conditions, but I will go on record and state that competition is becoming keener; the battle tougher, BUT the opportunity greater than ever before. To the real showmen who are selling and selling and selling, I urge you to continue, and the reward will surpass your own fondest expectations. To most of us, the successful execution of some exploitation coup is reward enough. I like it and do it because I like it.

Your friend,

(Signed) Everything WILLB OKAY.

*(\*If this discussion has not given you a pain in the neck and you concur in his slants, he'll be back again next month with another letter about the difference between a house manager and a showman.)*

SEPTEMBER 1, 1933

**FROM  
RCA VICTOR PHOTOPHONE  
TO  
EXHIBITORS EVERYWHERE  
FOUR 4 MESSAGES**

**1 GRATEFUL APPRECIATION**

of your discriminating judgment which made our August, 1933 sales to theatres of "HIGH FIDELITY" Photophone equipment greater than Photophone sales of any other month—an all-time high for Photophone!

**2 SINCERE CONGRATULATIONS**

to the hundreds now equipped with "HIGH FIDELITY"—the finest sound that money can buy!

**3 HEARTY INVITATION**

to those hundreds on the threshold of decision to join the happy host of Photophone fans who know that in new "HIGH FIDELITY" equipment they have a business builder; in fact, a genuine, self-liquidating new deal!

**4 DEEP DETERMINATION**

to continue to shape and adopt only Four Square 4 policies, always considerate of your best interests.

Cordially,

PHOTOPHONE DIVISION  
RCA VICTOR COMPANY, INC.

CAMDEN, N. J.



# IF I WERE YOU

## "Torch Singer"

"TORCH SINGER" is a guaranteed piece of profit-making property. To give it mediocre advance campaigning is deliberately denying yourself the gross to which it is entitled. Yes, we know that word-of-mouth advertising in the form of patronage conversational recommendation brings a big week's business. The purpose of the advance campaign is to pack your theatre the first day of the engagement so that capacity human billboards will spread the news.

Study the "Torch-Singer" press-book. That's your business and not ours. After seeing this Paramount picture, this is one thing which would be executed, IF I WERE YOU.

Get the Libby Holman, Ethel Merman or similar type artists' records. A week before plant a cut-out of Claudette Colbert's head from one of the lithos, depending on how much space you can devote in your lobby. The sign man should cut a slit between the lips to provide the illusion that the song is coming from Colbert. To the back of the cut-out, attach just the loud-speaker part from a Super-Heterodyne receiving set or baffle-board. From this the wire is concealed under the carpet or along the floor near the wall to the machine itself which should be in an office or somewhere not visible to patrons.

On the record you place one of those repeating gadgets (25 cents at any record or novelty store) and it plays continuously. Cut down the volume so that it will not interfere with the reception of the dialogue of your picture show.

IF I WERE YOU, I would varnish the cut-out so that it will glisten under the flood thrown from atop (chandelier). On the opening day I would remove this cut-out to the front or on the marquee, simply trailing the baffle-board and wire as you did for the lobby display.

"TORCH SINGER" is thoroughly understood in metropolitan centers, but the small towns may not get its significance. Playing torch song records a week prior to the opening will plant its full meaning in the minds of all and definitely recall to their minds the torch singers of the air and newspaper notoriety given to a certain torch singer recently.

Newspaper reproduction of the stories for a lobby or front display is a matter of personal opinion. The slightest inference to that case by innuendo is permissible but should not be made to appear that "Torch Singer" is that story.

"What torch singer's wealthy husband deserted her and unborn baby" may suffice for the text for the second display suggested on this picture.

*The inauguration of this intra-department is to provide an adaptable, box-office exploitation idea to exhibitors whose limited budgets make it virtually impossible for the execution of more than one or two plans on a single picture to supplement the regular mediums of advertising and publicity currently being used. The origination of the ideas suggested by a preview of the pictures and frequently are not alluded to in press-books because the latter are or must be finished prior to release.*

## "Bureau of Missing Persons"

"BUREAU OF MISSING PERSONS" is novelty entertainment because it concerns a lot of people we know and is based on life itself. The single thread of the Bette Davis murder charge is enough to sustain interest to the climax.

With newspapers chockful of everything except an overabundance of picture publicity, we would again use that lobby and front for profit purposes.

IF I WERE YOU I would go to the local Police Department and obtain a score of description fliers of local missing persons and arrange them in an effective display. Before you do check up with the family of these missing individuals and obtain their consent to use the home address of the person. A ducat will get the okay. Directly above the display, "From the Bureau of Missing Persons of (City). Residents who have not been located nor heard from since their disappearance." If you have the room, and IF I WERE YOU, I would plant a second board of fliers with a typewritten sheet underneath each one reporting the date the missing person was located. Again you are urged to secure consent of person or family before doing so.

Local tie-ups of this kind will attract more attention than general announcements. The police department will co-operate if you explain that you want to give credit to its efficiency in this field of endeavor.

To clinch this co-operation, IF I WERE YOU, I would get the photograph of the Director of Public Safety or Police Commissioner or Superintendent for a piece of silent film to precede or follow the trailer or use it at the conclusion of the feature.

IF I WERE YOU, I would offer a cash reward for information resulting in the return, dead or alive, of persons missing from your city for five years or longer. You can get this information and description details from your own police department. Equipped with these particulars invite the radio stations to participate in this co-operative attempt to broadcast for information about these individuals. There is a remote possibility that one person might turn up and the resultant front page publicity would give you the surprise of

your life. Charlie Einfeld's "Judge Crater" stunt for New York Strand is recommended for local adoption if a similar situation exists.

IF I WERE YOU, I would not ask the radio station for a picture plug. That trick is too ancient and its sponsorship will not be forthcoming. The reward has its limitations. Information leading to the discovery of the missing person must be acted upon and the missing person found on or before the last day of the showing of "Bureau of Missing Persons."

The appropriateness and timeliness of the plan will clarify the dubiousness of the police and radio station. The daily newspaper will join, too, if a \$250 check is deposited by you in a local bank for the purpose and that you were acting upon the suggestion of Lewis Stone and Bette Davis. It is not necessary to deposit \$250 if you are in a small town.

IF I WERE YOU, I would tie-up all ends three weeks before picture date opening. You'll need all that time if you will execute the reward angle to make this Warner picture a big profit-earner for you.

## "Penthouse"

FOR "PENTHOUSE"—IF I WERE YOU I would determine whether there is a penthouse in your town or not. The word is thoroughly understood in the metropolitan spots but where there are no big apartment houses penthouse may be a meaningless word. If the latter is the case and IF I WERE YOU I would immediately work this one out.

With the schools open, contact the manual training head of the high schools with a "Penthouse" contest. Through that official, offer a cash prize (\$25, \$15 or \$10) to the pupil who will build a shell model of an apartment with a penthouse atop of it or a cross-section view. It can be built of plaster-paris or matchwood. The basic importance is the model itself which will serve as a splendid lobby display prior to the opening.

If local conditions make it virtually impossible to have participating students build the model in a limited period of time, then cross-sections or apartment houses may be etched or drawn. The purpose of the whole plan is to firmly establish the definition of Penthouse where the word may not be a familiar phrase.

With drawings or models on display throughout your lobby and foyer with names and addresses and school identification you virtually transform an ordinary lobby display into an exhibit.

The connecting line may be provided in your own sales copy with the suggested line of "Could it have happened in your own home or only in a "Penthouse"?"

We would absolutely refrain from selling the gangster angle in "Penthouse." Warner Baxter is a name but unless sufficient curiosity is aroused you will not get that first day's maximum number of human billboards to advertise your attraction.

P. S.—If the daily is in a receptive mood because of the school angle, the contest and resultant exhibit will double its value for your box office.

**YOUR THEATRE urges theatremen to keep a record of the pictures mentioned in IF I WERE YOU. Showmen will find that some of the ideas mentioned here are real dough pointers. Most of the suggestions here can be adapted to any kind of house in any city or small town.**

# WEAK KNEED



*or an alert, constructive force\*?*

**P**UT yourself in Mr. Theatre Owner's chair! Would *you* rather devote your Trade Reading Hours to ponderous treatises of nation-wide problems and academic studies of appalling trade practices violations in Peoria—or would you rather devote those same T. R. H.'s to a decided, two-fisted attack on your local ills—a pat on the back for a local job well done—all garnished with a flowing, breezy, newsy chatter about the fellows you know and situations with which you are familiar?

Professor Einstein has the world's greatest modern mind, but if you wanted understandable interesting news, you'd rather listen to Lowell Thomas.

Take advantage of Mr. Theatre Owner's T. R. H.'s through the columns of his local Regional.

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## JAY EMANUEL PUBLICATIONS\*

HOME TOWN TRADE PAPERS  
OF 4600 THEATRE OWNERS

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*\*Synonymous*

# THE MANAGER MUST WIN SUPPORT OF HIS COMMUNITY

By E. S. C. COPPOCK

ALTHOUGH I CANNOT formally speak for the thousands of theatre managers in this country, yet I do know that because their problems are similar to mine, they must share with me a sincere feeling of admiration for the splendid efforts of organized Better Films Councils, toward promoting better relationships between motion picture theatres and the communities they serve. Not only motion picture theatres, but this entire industry that ranks fifth among the world's great enterprises, depends entirely upon public favor, and in serving as the intermediary between the theatre and the community, organized clubs can serve a two-fold beneficial purpose, bringing about an improvement for both the theatre and the community.

ENTERTAINMENT is a rather intangible thing, and it is often difficult to measure its worth when it is considered that great masses of people gather together to enjoy in common this one great medium of entertainment, the motion picture. Sitting side by side in a theatre there may be a person of the highest education and culture and an illiterate moron. The rights of these two people within the theatre are equal. They must both be entertained, as must also the wide range of ages and intellects between these two. Please appreciate the difficult problem in handling this case of mob psychology. The true appreciation of this problem is the secret of promoting harmonious relations between the theatre and the community, and the furtherance of the motion picture art.

It is oftentimes unfortunate that persons who are active in seeking the better things, limit impressions to those of their own circle of friends. When they take upon themselves the problem of indirectly representing the people as a whole to the theatre they must encompass all of the minds, types and races within their community. If the things they sought in entertainment were purely their personal desires, their motive would be destructively selfish. Because they are active means that they are part of a thinking group able to understand and appreciate certain forms of motion picture art that might be entirely above the bulk of the audience. Rather than have them feel that I am prejudiced against their efforts, let me assure them now that I am entirely in favor of the plan, heartily in accord with the policies they endorse.

In gathering together the desires of the community that they represent; strike, if possible, an average mental age for the people they represent. That is the age with which most can be accomplished, because it represents the majority. True enough, it would be foolhardy to play down to an audience in that it would mean a constant lessening of production value in motion picture entertainment. I would say rather that we should play to a point a trifle above the average mind of the community. If all are to win the favor of the people, one must not attempt too much too suddenly. There is ahead a task that is difficult in that one must work slowly, being tolerant of the whims and fancies of the people, yet always striving, bit by bit, to increase their understanding and appreciation of motion picture entertainment. In the ambition to see immediate results, do not be carried away by personal desires. By working patiently and consistently and not asking too much at first, the result, after a period of years, will be a valuable thing for the furtherance and betterment of this industry.

To depart from generalities for a moment, let me cite problems of operation that often confront a theatre manager. His buying power in securing a picture for his theatre may be limited by the size of his theatre and the admission prices, and by his affiliation with other theatres. The producers of motion pictures naturally strive to sell their pictures where they receive the most for them. The theatre owner having a chain of theatres consequently can offer more to the film producing company than the owner of a single theatre. Thus the owner of one house may

be forced to take a lesser quality of product. In doing so he may be forced to resort to desperate means to maintain his patronage.

There is a greater variety of entertainment available in the field of short subjects than could ever be offered by the legitimate stage in any form, by a tour of the world at tremendous expense, or by hours and hours of research. Through the medium of these short subjects all of the fascinating things of the world are brought so that one may enjoy their beauty, charm or novelty from the intimate view provided by the screen. The thousands of splendid short subjects on travel, music, art, humor, history, comedy and so forth, are being shelved by the double feature programs in order to satisfy the unthinking demand of the people for bargains.

To me a motion picture program must be as well balanced as a carefully planned dinner. During the two hours or more that you sit in the theatre, it is entirely feasible to bring drama, tragedy, comedy, color, music, historical facts and a tremendous variety of novelty diversissements. Variety is the very essence of the amusement business, and in sacrificing variety the theatre is bringing about self-destruction.

I cannot help but refer back to my original plea to be tolerant. Suppose a theatre presents two complete programs a week. This means that the manager must buy 104 feature pictures a year and that these pictures must be bought before they are even made, purchased solely on the reputation of the studio, the author of the story, the director and the proposed cast. Yes, it is almost as bad as buying a "pig in a poke," but so keen is the competition within this business that this form of selling motion pictures is the accepted thing. If in the 104 programs that this theatre shows in a year there may be a few that are not up to par, don't deride the manager of the theatre, don't shout that the theatre plays only worthless feature pictures. Don't magnify the few times that one may not be pleased with the entertainment offered. Don't let an occasional bad impression crowd out the good impression that is created by the majority of the programs offered.

This intangible thing called entertainment is an extremely difficult thing to manufacture. Its esthetic nature makes the final worth of a picture the difficult

(Continued on page H)



In this article, from the **BETTER FILMS FORUM**, a prominent manager speaks to his community. It is material that can well be adapted for use of any theatremen. Such institutional talks can be made to increase good will of any house.

**E. S. C. Coppock**, author of this article, is a well known manager. He has worked in all parts of the country and this talk contains some of the remarks he made recently at the annual conference of the Better Films Board.

# TRANSLATION OF ADVERTISING PHRASES

THE EMINENT, and now-somewhat-larger, *American Spectator* carries an article on film ballyhoo, declaring that there is a great disparity between what the film backers say of a film and what the critics say. Personally, I don't see much difference between the two. It is merely that film ballyhoo men and critics place different values on words.

IT IS QUITE EASY to learn the ballyhoo men's values and after a little practice you can soon translate from their peculiar argot into plain English. Then the difference between what the critic says and what the ballyhoo man says is quite slight.

AFTER A FEW YEARS of being in contact with film ballyhoo, I have learned to read the language fluently, although I can't speak it so well. But, for the benefit of you, dear reader (how I am always thinking of your benefit!) I translate a few of the typical phrases, and after this if you ever go traveling into places where knowledge of the tongue is handy, you'll be able to know where you stand.

CASE 1. "Are your children safe? Do you know where they spend their spare time when young blood boils and pounds and strange desires surge madly in tender hearts? Your daughter! Where is she tonight?"

(Translated this reads: This film has had quite a hard time with the censors, who have cut the daylights out of it. So we have nothing left in it to sell but sex lure to nitwits.)

CASE 2. "For adults only. No children allowed."

(Translated: Such a flop that it needs the old erotic lure to get it over.)

CASE 3. "Stupendous! This smashing epic scars to godgiven greatness. Dynamic, surging, never-to-be-forgotten in its magnitude!"

(Translation: Cost so much money to make that the ballyhoo man was told that if he didn't put this film over he was out of a job. Slightly blasphemous, but the god they were talking of was a dollar.)

CASE 4. "She sank to the depths for the man she loved. A woman's heart laid bare. Only the mighty nen of Sally Burst dared to blaze this drama in searing ink."

(Translation: Novelist Sally Burst got a swell sum of money for selling picture rights on her novel. What the movie will be like no one knows, but it will dwell as heavily as possible on the wronged woman stuff and go in strongly for slosh and morbid tears.)

CASE 5. "The picture gangland dared Hollywood to make! Sensational! Daring! See the expose of America's racketeers by the courage of a columnist! Hear the answer to the question: 'Shall gangs rule?'"

(Translation: Sailing close to the Hays rule against gang pictures, and thus being sold on the "uphold-the-law" rider in the last sentence.)

CASE 6. "'The Great Idea,' with Hubert Strong and Lida Fountain. Directed by Ernst von Stutz."

(Translation: Has absolutely nothing upon which to hang any ballyhoo. No sex in the plot and no stupendous scenes. Therefore, watch out for this film. It's liable to be fairly decent.)

SEE HOW EASY IT IS? From now on it's a cinch. Learn the language and you'll be a social success. I did it. You can. When I first sat down at the piano they laughed, but when they heard me say: *Garcon, encore Pernod.* they cried: "Oh, George! Where did you learn to play the trombone?" Now I always have partners to take to parties—and sometimes I take one home, too.

**In this article by Eric M. Knight in the Philadelphia Public Ledger, the movie critic lays bare the secret of some of the lines that can be easily recognized by showmen. Who says that exhibitors haven't a sense of humor?**

**MANAGER***(Continued from page F)*

thing to determine while the picture is in the course of production. The producers of motion pictures, because of the nature of their business, are sportsmen in every sense of the word. They are gambling huge sums of money on public whims and tastes that change as often and as easily as a new hat or tie. Their problem is extremely difficult because they must anticipate the desires of the people. They have no real guide except past performances as reflected in box offices of theatres.

All efforts in co-operating with theatre managers will become an invaluable guide to motion picture producers. Patrons are better suited to determine the entertainment needs of communities than the manager of the theatre. Discuss the matter with him. I venture to say without fear of contradiction that all will find him eager to share his problems. Advice, tempered of course by his explanation of possible physical limitations, will prove an aid to him in business, not only for the present, but on into an indefinite future. By making the people motion picture conscious in a constructive way this leads to an appreciation of finer things from the screen. With this appreciation and understanding by the people and their demand for better enter-

tainment comes an assurance of my future in this business and an assurance to the millions of people whose investments in the great motion picture companies are bringing this form of entertainment.

Be tolerant, know the community, the entire community, seek its level and strive

for constant but gradual improvement. Be a valuable asset to the community and to the motion picture industry and particularly to that one man who because of the nature of his business lives in a world of complaints, of bargaining and of constant striving to please: the theatre manager.



**WHILSE**  
**THEATRE ARCHITECT**  
**ARMAND CARROLL**  
**ASSOCIATE**  
 1505 RACE STREET PHILADELPHIA  
*designers of more than 100 theatres*

If you have to address a body interested in community aid to theatres, study this address. It can be adapted.

**Now!**

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***Superior Advertising at Standard Prices***



**METROPOLITAN  
 PRINTING COMPANY**

1323 VINE STREET, PHILADELPHIA

RIT. 5278—RACE 4650



Heard In

**E L I Z A B E T H**

Richard Reilly,  
Manager, Dies

LEARNING of father's illness, Golie Hagin, Ritz stagehand, motored to his home city, Gadsden, Ala., in 26 hours. . . . Alexander Leopic taken on as stagehand at Liberty. . . . Richard Reilly, former manager, Regent and lately in same capacity at Hudson, Kearny, died of stomach ailment. . . . Manager Andy Goldberg, his successor at Regent, attended funeral. . . . Liberty, Elizabeth, adopted daily vaudeville. . . . Hundreds of school children enjoyed Saturday morning movie show at Regent. . . . Liberty, Plainfield, issued no cut rate passes for "Paddy." . . . Brook, Brund Brook, introduces week-end shows. . . . Operators and stage employes of county still await code of NRA. . . . Pete Fleming filled in for few days as flyman at Ritz. . . . Numerous stage people attended outing of Louis Weislogel Association. . . . Lou is genial stage manager at Ritz. . . . Liberty, Elizabeth, goes back to "split-week" vaudeville. . . . Clem Murphy, Ritz manager, is recipient of pair of doves presented to him by The Great Huber. . . . Golie Hagin, Ritz, was delegated by his union to attend convention of American Federation of Labor at Atlantic City, October 2.

**MANAGER LIVINGSTON, Rahway, Rahway, brought glory unto himself by inviting Miss Jane Truszt, Carteret and Howard Greenhalgh, Rahway, to be married from the stage. . . . Charley Zimmerman, cornetist, Ritz, has moved from Newark to Roselle. . . . Bill Sackman, Ritz pianist, has been given new instrument for his orchestra work. . . . Dress display in lobby of Strand, Plainfield, worn by Mary Brian in "Moonlight and Pretzels," which played there. . . . Stork once more hovers over domicile of John Bechtle, Ritz curtainman. . . . Eddie Lay, former drummer, Liberty, Elizabeth, and the missus, have returned from an Asbury Park sojourn. . . . Liberty, Elizabeth, designated October as its "Blue Eagle" month. . . . Regent lobby underwent coat of paint. . . . Chester Pope, Plainfield, former Liberty and Ritz stagehand, patient at Muhlenberg Hospital, Plainfield, after fall on street.**

Heard In

**P A S S A I C**

Pashman Held Up  
By Bandits

By Eye-Ess

ALEX PASHMAN, youthful manager, Capitol, Paterson, was held up and robbed of \$275 on way to Strand, Clifton, owned by brothers Reuben and Sam Pashman. . . . Bill Weiss smiling manager, Warner Bros. Capitol, Passaic, and Mr. and Mrs. Max Hecht wished Happy New Year through ads in *Herald-News*. . . . So did Strand, Rialto, and Palace. . . . Revivals still in style at Palace (Harry Doniger). . . . Bob Walsh, 33, ticket-taker at Hawthorne Theatre, was shot in leg during lunch room brawl. . . . Passaic Odd Fellows may use old Playhouse (Warner Bros.) dark for many months, for minstrel show in November.

**WIDE RANGE** has been installed at Rialto and Palace by Harry Hecht, owner. . . . **Montclair** has gone in for drama for the fall and opened with "Dinner At Eight." . . . That local movie so much talked about lately is supposed to be "Romance of Passaic." . . .

**"Deluge" Is a Technical Knockout**



Lois Wilson, Peggy Shannon, Sidney Blackmer are in the Radio release.

**Jersey Allied Holds Convention at Shore**

**Samuelson Presides Over Atlantic City Sessions**

Jersey Allied held its convention at the shore last week despite the fact that the code matters are still raging in Washington.

Sidney Samuelson, president, left the Washington discussions to preside over the shore meetings, reaching there after the convention was opened by Irving Dollinger.

Routine business and general trade problems were discussed at the convention, with Marcus Benn, Philly exhibitor, addressing the body. The majority of those at the convention were from the upstate Jersey sector, although there was a representation from districts as well.

Sidney E. Samuelson was re-elected president of Allied Theatre Owners of New Jersey at the closing sessions of the convention. Instead of terminating, the convention adjourned until a date to be set by Samuelson for further consideration of NRA code.

Discussion of the code occupied entire ses-

**Bill Weiss, Capitol, is reported pushing the idea. . . . One of those autos with ear-shattering horns threaded through traffic to advertise Bing Crosby's coming in "Too Much Harmony."**

**Rochester Vaude Clicks**

Three weeks of vaudeville has restored the oldtime popularity of the RKO Palace, Rochester. SRO sign out nightly for the first time in two years. Stage shows don't come much better than Earl Carroll's Vanities, and such headliners as Morton Downey, Bill Robinson and the Duncan sisters. Price increased from 40-25 top to 50 cents, including tax, is popular as the former vaudeville price was 60 cents. So taking it all in all Manager Jay Golden is smiling again.

Nothing definite was decided owing to incompleteness of the code at that time.

Other officers re-elected were: vice-presidents, Julius Charnow, Leonia; I. M. Hirschblond, Toms River; Harry I. Waxmann, Atlantic city; secretary, Irving Dollinger, Linden; treasurer, Frank L. Warren, Princeton; assistant treasurers, L. Gerofsky, Somerville; W. D. Hunt, Wildwood. Election of directors will take place at a later meeting.

Some spirited discussion developed over the powers to be conferred on proposed local control boards. Other subjects that came up were theatre leases, disclosure of theatre receipts, discontinuance of rebates in the form of two-for-ones, script books and service passes. Suggestions were offered on clauses covering the checker system, transfer of ownership to evade contracts, and substitutions.

Clearance and zone boards were discussed at length during the afternoon session and duals were taken up.

**"Footlight Parade" Is Creating Records**



Jimmy Cagney, Joan Blondell, Dick Powell, Ruby Keeler insure satisfaction in the Warner musical.

# BETTER MANAGEMENT

*A Review of How Showmen are Selling Their Pictures*

## “Footlight Parade” Premiere Real Smash

Warner Bros. got behind the world premiere of “Footlight Parade,” which took place October 4, at the New York Strand, with everything. Charlie Einfield, Warner executive in charge of advertising and publicity, assigned Sid Davidson and Bert Perkins, two of his staff of national exploiters to work with Arthur Jeffery and the Strand's regular staff. Here are some of the highlights:

For the opening night, 100 girls in rehearsal shorts paraded up and down Broadway on bicycles bearing announcements of the picture and theatre. Largest jig saw puzzle ever built was placed on a 90 foot billboard opposite the Strand, with three girls working day and night piecing together the puzzle, which when finished read “Footlight Parade.”

Twenty Vitaphone girls in chorus girls' costume distributed cardboard novelty herald in the lobby.

Six girls on roller skates distributed special roto tabloids on Broadway. These tabloids carried the most striking art of the beauties in the show as well as display in most attractive fashion, several of the spectacular scenes in the picture.

Six powerful Army search lights instead of the usual spots were trained on the front of the house and up into the sky.

Color wheels flashing in the brilliant light added to the gala color scheme of the most elaborate front ordered for the Strand. Four figures, each three feet high and animated resembling James Cagney, Joan Blondell, Ruby Keeler and Dick Powell paraded under the marquee in an endless chain. Cagney's figure was seen punching a girl, Ruby Keeler did tap dancing, Powell went through singing motions and Blondell lifted her skirts as she did a few dance steps.

Special lobby blowups carrying congratulatory telegrams and letters from James Cagney and other celebrities, had a prominent position.

Entire city was sniped with half sheets carrying Grover Whalen's endorsement of the picture. Front of the Strand included an innovation in the way of 50-foot streamer banners, about three feet in width, each with the name of a star.

Strand used twice the amount of paper it used for either “42nd Street” and “Gold Diggers of 1933,” while the advertising campaign was made up of a series of small display ads all punching home the bigness of the picture.

## ST. CHARLES

AN ENTIRE BLOCK ON THE BOARDWALK  
• ATLANTIC CITY •

*A Smart Hotel in America's Smartest Resort*

**A**TLANTIC CITY—Healthful—Restful—Affording complete relaxation so welcome after intensive work—Where the St. Charles offers the maximum in hotel comfort and service—Spacious Sun Deck occupying one entire block overlooking Boardwalk and Sea—Ocean view Lounge.

IDEAL CONVENTION FACILITIES  
RATES GREATLY REDUCED

## Babies' Benefit



A society benefit for the babies' wards of the Post Graduate Hospital gave Broadway one of the biggest film openings in motion picture history. Occasion was the world's premiere of the screen version of Eugene O'Neill's “Emperor Jones,” produced by John Krimsky and Gifford Cochran and presented at the Rivoli Theatre by United Artists.

## Macy Helps

“Who's Araid of the Big Bad Wolf?” theme song of Walt Disney's Silly Symphony, “Three Little Pigs,” was effectively used as the catch-line for a series of ads by the Macy department store in all the metropolitan dailies during the engagement of that short subject at the Trans Lux Theatre.

## For “Puppy Love” in New York



Attractive window display used by Sak's, New York, devoted to dog accessories and an enlargement of a still from Walt Disney's new Mickey Mouse short feature, “Puppy Love.” Sak's window was one of several effective tie-ups arranged by United Artists in connection with “Puppy Love.”

## “Apple Annie” Again

It remained for Edgar Wallach, manager, Audubon Theatre, to jump at and capitalize on the publicity of the original “Apple Annie” obtained in New York through the recent exploitation stunt on “Lady For A Day” as promoted by the Columbia publicity stunt. Wallach placed her in front of a background of stills which illustrated her eventful day during which she was feted in New York. Dressed in evening clothes, selling apples as is her habit at her stand under the fire escape at the Astor Theatre, “Apple Annie” made a swell advance ballyhoo for the Audubon.

## For “Night Flight”

Manager Lester Pollock, Loew's Rochester, put on a heavy publicity barrage for “Night Flight.” Included contest in co-operation with the *Democrat and Chronicle* in which readers were given opportunity to renew knowledge on historical high spots in aviation history and so whet their appetites for the flying picture.

Feature of the publicity was series of noon flights over the theatre by squadron of ten airplanes. Aviators put on the show in return for tickets for themselves and families.

RKO is taking a straw vote of the next mayoralty result in this city. Results tabulated daily.

## Pontiac Drawing

Saranac Lake Chapter, Civil Defense League, with the co-operation of A. B. Anderson, Pontiac Theatre, has been conducting a weekly contest. Each week, for ten consecutive weeks, there has been a drawing of ten \$5 merchandise coupons from the stage of the Pontiac Theatre directly after the run of the first showing of the day's feature program.

Heard In

**B U F F A L O**

First Division  
All Set

By Mary Ann

BASIL BRADY AND JACK LYONS have completed arrangements whereby they will distribute six Helber Productions for the coming season. . . . Also Guy de Maupassant's comedy, "He." . . . Also arranged distribution on the Beverly Hills three reel featurettes. . . . Also arranged for twelve four reel Westerns and twenty-seven single reels. . . . They are at the present time negotiating for eight other features.

**CHARLIE HAYMAN**, president, Lafayette Theatre; **Sidney Samson**, manager, Fox; **Dave Miller**, manager, Universal; **Mike Cohen** and **Ted O'Shea**, Metro, went on a fishing trip to Buckhorn, Kiawatha Lakes, Ontario. . . . Rumor had it that a lot of the independent exchanges in Buffalo would fold if the code carried a clause banning double features. . . . After talking to the independent local managers one is convinced that there is nothing to the rumor. . . . **Harry Berkowitz**, Standard, states that the more important producers may reduce the number of contemplated pictures, but will not curtail the budgets for next year. . . . **Charlie Hayman**, president, Lafayette Theatre, Buffalo, represented Buffalo and Niagara Falls at the code hearing. . . . **Bernice Banaszak**, manager, Masque Theatre, has re-opened her theatre. Warner Brother Club had a party at the "Palms." . . . Party was a huge success, and the Club wants more of them.

**BROADWAY THEATRE**, Buffalo, has been added to the chain of the Basil Brothers interests, Spencer Balsler managing. . . . House was completely redecorated. . . . New Wide Range sound has been installed at the Hollywood, Genesee, Victoria and Broadway theatres (Basil chain). . . . **Lincoln Theatre**, Buffalo, **Frank Nowak**, reopened after being closed. . . . **Jow Williams**, reopened the Hollywood Theatre, Lackawanna, closed during the summer. . . . **J. Karp** has taken over the Brighton, Syracuse. . . . **Roosevelt**, Buffalo, formerly operated by Shea, and taken over by the former owner, **G. Rosing**, reopened three weeks ago. . . . **J. G. Freeland**, has taken back the Bolders Theatre, Canisteo, renamed it the Canisteo Theatre, and reopened. . . . **State Theatre**, Ithaca, reopened September 23. . . . **Colonial**, Elmira, is now a Dipson house, managed by **J. R. Osborne**. . . . **Capitol** comes under the Newtown Amusement Co. . . . **Park Theatre**, Palmyra, has been dismantled. . . . **Samson Theatre**, Penn Yan, has been dismantled; **Broad Theatre**, Rochester, has been dismantled.

**FILLMORE THEATRE**, Buffalo, is now a post office. . . . **Hider**, Binghamton, closed. . . . **Palace Theatre**, Corning, operating under **F. Gerber** and **W. Smith**. . . . **Steele Theatre**, Syracuse, dismantled. . . . **Hohman Theatre**, Pulaski, dismantled. . . . **Pastime Theatre**, Syracuse, dismantled. . . . **Community Theatre**, Solvay, open and operated by **F. V. Craig**. . . . **Opera House**, Newark Valley, is now called the Auditorium, operated by the Newark Valley Central School. . . . **H. Howell** has reopened the State Theater, Waterloo, formerly operated by **B. B. Gutstadt**. . . . **Auditorium Theatre**, Fulton, dismantled. . . . **American Theatre**, Waverly, dismantled. . . . **Binghamton Theatre**, Binghamton, closed. . . . **Cameo Theatre**, Binghamton, closed. . . . **Crescent Theatre**, Ithaca, dismantled. . . . **Happy Hour**, dis-

No. 58

**Murray Theatre**, Rochester, neighborhood house owned by **William Tishkoff**, president, Rochester Motion Picture Exhibitors Association, lost \$375 to safe crackers. It was the city's 58th safe cracking job since January 1.

**Cortland Theatre**, Cortland, closed. . . . **Shattuck Opera House**, dismantled. . . . **Park Theatre**, Medina, dismantled. . . . **Palace**, Olean, open, operated by **Bordonaro Bros. Theatre, Inc.** . . . **William Gersony** is new manager **Laurel Theatre**, Binghamton. . . . **Palace and State**, Corning, closed.

**JACK FLYNN**, Metro's popular Eastern division manager, tells the writer he has become "air minded." . . . **Renne Ames**, advance representative for **Waring's Pennsylvanians**, has been in town aiding the publicity staff. "The Bowery" will open October 14, at the Hippodrome and **Charlie Baron** is expected in town to work on it with the publicity staff. When **Thurston** was in town this week there was a swell contest in the News through which local magicians' stunts were sought.

**AL BARNETT**, Universal's Pittsburgh manager spent a few days in the Buffalo office. . . . **Eddie Hays**, Hollywood salesman, broke a rib when he fell from the top of his car. . . . **Bob Bertschy** is now covering the Syracuse territory for **United Artists**. . . . **Carroll Trowbridge**, United Artist division manager, spent the week in the Buffalo office. . . . **Ester Fates Timmerman** is the new stenog at **United Artists**. . . . **Artistic Theatre**, which burned last year, has been remodeled, redecorated. . . . **Mr. and Mrs. A. C. Behling**, manager, **Ellen Terry** and **Sylvia Theatres**, were in an automobile accident while driving back to their palatial home in Canada. . . . **Albert Frances**, manager, **Liberty**, Buffalo, fell down a 15-foot elevator shaft in a warehouse, fracturing both of his heels. . . . **Mrs. Frances**, and her brother, **Dave Kreiger**, will carry on the business at the theatre.

**BERNICE BANASZAK'S** daughter was a flower girl at the wedding of **Connie Ostrowski**, operator at her Masque Theatre, Buffalo. . . . **Stanley Kozanowski**, manager, **Rivoli Theatre**, had an ear infection, was operated on and was

recuperating when the doctor advised the immediate removal of his tonsils. . . . Now **Stan** is preparing for a return engagement. . . . **James A. Kelly**, formerly **Varsity**, Buffalo, now in charge of the **Strand** and **Cataract**, Niagara Falls. . . . Quite a coincident having **Kelly** back at these houses as 11 years ago **Kelly** managed the **Cataract** for **Hayman**. . . . He succeeds **Robert Jackson**. . . . **T. G. Norton** has re-opened the **Townhall Theatre**, Allegheny.

ON FIRST DIVISION'S line-up for 1933-34 following pictures are ready: "I Have Lived," "By Appointment Only," "One Year Later," "Throne of the Gods," "Dance, Girl, Dance," "Picture Brides," "Notorious But Nice." . . . Highly exploitable, the following short subjects are being released through First Division: "Tom Mooney," and "My Side of the Story" by **Dave Hutten**. . . . **Aimee Semple MacPherson's** "Cheerful Little Earful." . . . **Star**, Conawanda, put on a novel campaign when it introduced Universal serial "Gordon of Ghost City." . . . **Jimmie Granides** is gradually working his way nearer to Buffalo. . . . He is now located in Lockport. . . . **Basil's Hollywood** opens with "Inda Speaks." . . . What with all the large window displays in the down town stores on "Dinner At Eight" and the huge sign covering the side of the Theatre, this picture should be a success.

**BENNIE DARROW** has been busy working on the local presentation at the **Erlanger Theatre** of "Dinner At Eight." . . . **John Crossman**, advance manager, "Vanities," is in the city preparing for the coming to the **Great Lakes**. . . . **Court Street Theatre** has re-opened with Italian grand opera. . . . **Harry Berman**, Shea publicity department, dashed down to Rochester the other day to work out some publicity tie-ups with the "Vanities."

**GRANADA**, under Buffalo Granada Corp., formerly **Schine Ent., Inc.** . . . **Riverside**, now **Schine Theatrical Co., Inc.** . . . **Rialto**, Lockport; **Hi-Art**, Lockport, too. . . . **Webster**, Rochester is now **Regorschine Corp.**, Liberty, Rochester, State, Dixie, Riviera also. . . . **Babcock Theatre**, Bath, now **Schine Theatrical Company, Inc.**, formerly **Central New York Theatrical Co.** . . . **Andrews**, Salamanca, same. . . . **Strand** and **Capitol**, Oswego, same. . . . **Capitol Theatre**, Newark, same. . . . **Playhouse**, Canandaigua, same. . . . **State Theatre**, Cortland, same. . . . **Regent**, Geneva Theatre, Geneva, same. . . . **Fox Theatre**, Corning, same. . . . **Grand-Rochester**, same. . . . **Eckel**, Syracuse, same.

Universal's Trio Are Important



Billie Burke, in "Only Yesterday"; June Knight and Sally O'Neill are pictured here.

## Full Speed Ahead



Emanuel Cohen

Now that Paramount has sufficient cash surplus, according to Ralph Kohn, treasurer of the corporation, to finance its productions for the 1933-34 season without borrowing a dollar, one is tempted to query how come? However, the speedy recovery of the corporation is not due to miracles, but to the common sense business methods of many men, among them Emanuel Cohen, vice-president in charge of production.

Cohen is just a quiet spoken, mild mannered man, with a particular aptitude for business. So strong is this business trait, that for the year and half he has been at the helm, he has not found time to grant one single interview. And when one finds out that he is at his desk in the studio at nine in the morning and often doesn't leave until seven or eight o'clock, one can rightly say that he uses that palatial palace merely as night's lodging. He is all business. It was he who built up and organized both the news reel and the shorts departments of the company in such a way, that he showed production ability. Adolph Zuker put Cohen in full charge of the feature production department. What he has done with this new assignment, in addition with his other duties, is best described by the fact that the company is now on a paying basis.

## Just an Angle

Albany exchange bosses gasped when they heard of the \$2,000 gift to the national organization by individuals of the State Allied Theatre Owners of New York. "And," exclaimed one exchange manager, "these are the guys who come in here almost crying and begging for reductions because business is so terrible." Similar sentiments were expressed by other exchange managers.

## Eddie Cantor Will Be Here Soon



Some scenes in connection with "Roman Scandals," with Eddie and Ruth Etting, Rubinfoff and a shot from "The Bowery." UA distributes.

Cohen is a firm believer in the NRA. It is his claim that the code will undoubtedly help the picture business. Already, he pointed out, that this was in evidence in the increased business at the various theatres over the country. People are finding work to do and are earning money under the new working conditions. This, coupled with the shorter hours for all, leaves people with more time on their hands.

In less than a year Cohen reorganized Paramount's production department, with the result that he saved the company \$6,000,000. With this reduction came a tremendous improvement in quality. Recent report of the trustees showed that the company's cash position had improved more than \$3,000,000.

Among the things that he accomplished, in the reorganization, were the building up of the morale of the entire organization. He provided for the freeing of the creative minds, in the production department. This brought about individual enthusiasm among the directors, writers and players.

He organized an editorial board and production staff. On the board were: A. M. Botsford and Russell Holman, both of whom had been with Paramount for years; George Palmer Putnam, publisher; Merritt Hulburd, former associate editor of the *Saturday Evening Post*; Jeff Lazarus, for years in the theatre end of the industry. No material today is a possible purchase until it is passed upon by this board. The buying of stories has become a company matter and not an individual one as heretofore. Even the story board cannot purchase. That power lies with the production staff, which Cohen personally supervises.

## Heard In

**R**OCHESTER  
Downs Makes  
Trip Here

By Eeaitch

A. W. DOWNS, district manager, Loew's, visited city to discuss policy with Manager Lester Pollock. . . . Tom Grierson is back at the organ of the RKO Palace. . . . Manager Florence Belinson continued record-breaking run of "Be Mine Tonight." . . . Jeska Thompson, stage and screen player, is singing over WHAM. . . . Magicians to have convention in Rochester October 13. . . . Al Sigl, broadcaster and sometime theatre reporter for the *Times-Union*, made an Indian chief by the Cayugas. . . . Rochester theatre managers combined in a huge float for the NRA parade featuring the fronts of all the downtown houses. . . . These executives made an impressive showing as well as helping to plan the big spectacle.

Every detail of the industry is arranged for well in advance, with the result that there is little wasted time, once the shooting of picture is under way. Directors are given free reign once a picture has been chosen. It is up to them.

And with Paramount producing at ace speed, exhibitors should bear in mind that the days of theatre acquisitions are over. The company's production is more important than any other division.

## "Flaming Gold" Has That Stuff



And where men are men, Mae Clarke, Fred Kohler, Bill Boyd, Pat O'Brien handle the reins for Radio.

Heard In

**A L B A N Y**

Lou Bittner's  
Death Mourned

By Bill

LOU BITTNER, Cohoes, former exhibitor at the Opera House and Majestic Theatre, d. ed at his home the last week of September. . . . About four years ago he sold his theatres to William Benton, Saratoga, and retired after 20 years in the movie industry. . . . Catskill rumors tell of a possible new theatre next to the Elks' Club. . . . Mrs. Van Beuren, Cairo, may erect it on the site of an old bank building. It is planned for a 400 seater. . . . During the Scholastic County Fair, Frank Wieting, Cobleskill exhibitor took advantage of the crowds and had five changes a week instead of his usual three. . . . J. Asher, Rhinebeck exhibitor, has been on vacation in Canada. . . . Jack Harte, General Starke Theatre, Bennington, is glad to learn that an exclusive girls' school in that town has increased its registration 100 per cent. . . . Means more business. . . . Now that the band concerts in Richfield Springs are over, Ray Shaul, exhibitor, looks for better business.

ANTONIO BADUCCI, Canastota exhibitor, has a substitute for trailers. . . . He has a microphone in his office and a loud-speaker on the side of the screen and tells his audiences all about coming attractions. . . . He plays a violin while he makes the announcements. . . . I. O. O. F. Hall, Castleton, which was burned, has been rebuilt and has all new equipment. . . . O. E. Buffington operates it for the Odd Fellows. . . . Tommy Martell, who books for the U. S. Army Motion Picture Service, showed up at Film Row recently with a new hat. . . . Oldest worker along the row can't recall Tommy having a new hat. . . . Think he sent the old one to a museum. . . . Harry and Jim Papayanakos, Potsdam, and Pete Chekary, Canastota, were recent Film Row visitors, as was Bill Thornton, Saugerties—first time in years for Bill. . . . J. J. Schnitzer, home office representative of RKO, spent some time in September at the Albany exchange.

WILBUR GRANT formerly booker at the Warner exchange and now in a similar post at the Philadelphia office, returned to Albany September 30 to marry Miss Marion Endries, employed in the Albany Warner exchange. . . . All Film Row attended the wedding. . . . MGM started its annual billing contest September 7 and the Albany exchange will be in the race until the end, December 16. . . . As of October 1 Albany was the first in Jack Flynn's district.

THE CAPITOL, Albany's legitimate theatre, is at last wired after 10 years of existence. . . . Owned by W. W. Farley, also owner of several picture houses in Schenectady. . . . Legitimate road shows will be played as they can be booked. . . . Harold Flynn, former treasurer, is manager, succeeding Oscar J. Perrin, who resigned to become manager of the Buckley-RKO Palace Theatre. . . . State, vaudeville and films, operated by Louis Cappa and Fred S. Hanney, has changed from a split week to three changes a week.

Century Opens Another

Century Circuit is opening a new house. It's the Franklin Theatre, Franklin Square, L. I. Opening date is October 11 and feature is "The Devil's Mate," distributed by First Division.

High Standards

According to the proposed code, the industry pledges its "combined strength to maintain right moral standards in the production of motion pictures."

Adherence to regulations of the industry is pledged.  
Same pertains to advertising.

Heard In

**U T I C A**

\$1,400 Verdict  
Against Fox

By Harry

VERDICT for \$1,400 in favor of Mrs. Margaret Kleeman against the Fox Metropolitan Playhouses, Inc., has just been returned in Supreme Court at Utica, Justice Edmund H. Lewis, presiding. . . . Mrs. Kleeman, calling on her daughter, employed at the Avon Theatre, Utica, October 5, 1929, when she fell and was severely injured near a stage door. . . . A dozen models with coiffures prepared by eight members of the Residential Hairdressers and Cosmetologists Association took part in a program between shows at the Avon, Utica, recently.

UPTOWN THEATRE has gone back to continuous performance. . . . Highland has started an attendance contest via the coupon route. . . . City officials, police chiefs, patrolmen, detectives, heads of departments of the two daily newspapers and others were guests of Garry Lassman, manager, Avon, at a private screening of "Bureau of Missing Persons." . . . Completion of renovation of the Colonial prepares the house for its fall and winter season, according to Edward Selette, manager, M. & R. circuit house in Utica.

Heard In

**H U D S O N C O U N T Y**

Widenhorn Comes Over  
From N. Y.

BOB PASKOW got his start as an usher in New York in 1916. . . . Harold Widenhorn, Brooklyn Para, is the new assistant manager at the Stanley. . . . Ted Meyn and Jim Furman attended a bachelor dinner to George Headley.

Heard In

**B I N G H A M T O N**

Free Airplane Rides  
to Folks

By Chap

ENDWELL THEATRE (Comerford), Johnson City, is "dark" four nights a week. . . . Binghamton exhibitors are wondering about the new proposed Sunday Law enforcement order. . . . M. ss Lela Merritt, Comerford interests, Binghamton, has returned from an extended motor trip. . . . Manager Swick, Smalley's Theatre, Norwich, is giving away two free airplane rides to his patrons. . . . Staging of the weekly "Country Store" is packing 'em in at Smalley's.

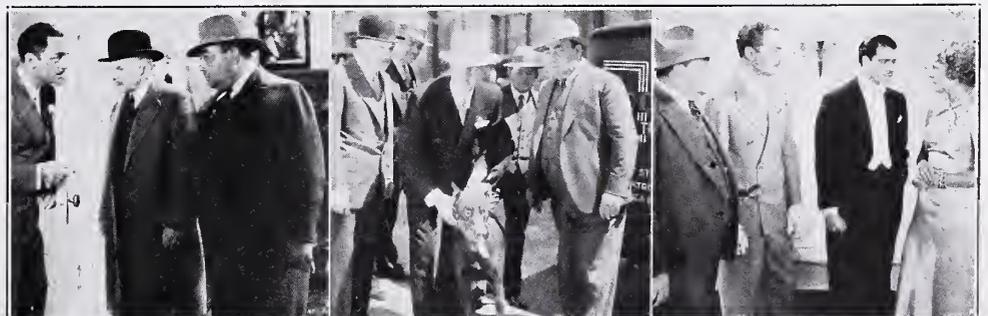
J. L. FITZPATRICK is the new advertising and publicity director for the Comerford interests in Binghamton with headquarters at the Riviera. . . . He succeeds Fred Perry who is now associated with the old Hider Theatre and has renamed it the Avon. . . . Vaudeville is the venture and we wish him success. . . . Mammy, well-known among local theatre-folk is now manager of the Capitol Theatre and the move sends Tommy Harifan of the Regus to the Suburban Theatre where Mammy formerly held forth. . . . "Buttys" Merrill, who has seen more road shows come and go in Binghamton and Scranton, Pa., predicts the return of dramatic stock.

ENDWELL THEATRE, Johnson City, another in the Comerford chain is open only Thursday-Friday-Saturday and Sunday. . . . It will be amateur night on Fridays at the new Avon. . . . Rumors persist that the old Binghamton House will be the scene of professional boxing this winter. . . . Capitol Theatre did not use its playograph board for the World Series and the radio scored another victory.

Sheldon Mandel, Karlton, Philly, is the new Stanley treasurer. . . . Whitey Egbert is back at Loew's. . . . Biz has picked up in the Stem houses.

MORRIS HATOFF likes beef and cabbage. . . . Rudy Van Gelder's bow leading the orchestra at the Hudson (burlesque). . . . And Charlie Carroll in burleycue as publicity man in New York. . . . George Freeman is putting on weight. . . . Bob Deitch planning to take in several big football games. . . . Sam Goldman pleased over a good week-end biz. . . . Mike Neary happy in his new Tivoli post. . . . And Jim Furman sporting a new car.

Powell Again Philo Vance



"The Kennel Murder Case" is the latest mystery from Warners with William Powell and a feature cast.

## CROSSTOWN

(Continued from page 7)

ACCORDING to NRA reports, motion picture houses locally report a bigger Saturday and Sunday night business. . . . Interest ng. . . . Vandals wrecked the Monroe Theatre, bound and gagged Oscar Pfuhl, watchman, and caused \$4000 damage. . . . Theatre does not employ members of Local 306. . . . Plenty of damage was done. . . . It is believed un.on trouble is at the bottom of it. . . . Vandals must love music. . . . The organ was untouched.

RAY LONG is now story editor for Columbia. . . . "Henry the Eighth," after a rumored two a day run, goes into the Music Hall. . . . And Sidney Cohen drops the Palace. . . . RKO officials are said to have had a change of heart. . . . National Screen has taken over Exhibitors Screen Service. . . . Servicing all accounts. . . . Independent Theatre Owners Association, at recent session, heard a report on the code conferences. . . . Business has been picking up on the main stem. . . . Except in the case of Aimee Semple McPherson. . . . Murder at the Windsor Theatre, Brooklyn, resulted in several arrests. . . . Reward of \$10,000 for the killers is up at I. T. O. A. . . . Budd Rogers is now with M. H. Hoffman.

THE 7TH AVENUE ROXY is now broadcasting. . . . It has a commercial sponsor, which is a new twist. . . . Two big openings were "Footlight Parade" at the Warner. . . . And "The Bowery" at the Rivoli. . . . The AMPA has resumed its meetings. . . . Al Sherman is still secretary. . . . Broadway is now part of the Lawton chain. . . . Group has the George M. Cohan, too. . . . Double features. . . . Resolute will distribute "This Mad Age." . . . Irene Thirer has charge of publicity at the Rialto. . . . Ed Finney is now entrenched in his Monogram ad chief post. . . . Opening of "Thunder Over Mexico" caused quite a stir. . . . And publicity.

WHEN "The Bowery," "Footlight Parade" opened, capacity business was the rule. . . . In fact, business has picked up along the main stem. . . . Even though in the neighborhoods the increase hasn't been so noticeable. . . . AMPA group met again last week. . . . With Arthur James as the president.

JOE SHEIMAN has opened the Yorkville, 3rd Avenue and 96th Street. . . . Summit, Summit, N. J., has re-opened. . . . Lewis, Newark, has closed. . . . Anna Pooshyian has taken over the Fort Lee, Fort Lee, N. J. . . . W. Boson now has the St. James, St. James. . . . East Rockaway Amusement Company has the East Rockaway Atlantic. . . . Binkoff and Josephson interested. . . . Among the re-opening houses are the Band-box, Lucky Star, Lenox Little, after summer letdowns.

CUTS IN PRICES of the Spr'nger-Cocalis houses on Broadway, followed by Skouras, hasn't led to any price war as yet. . . . It is not believed likely that the chain houses will follow the move. . . . In view of inflation reports, houses that cut are likely to find themselves in embarrassing positions sooner or later.

PARKWAY, formerly a Fox Metropolitan theatre, is now being operated by Moses Silverman. . . . Fowler Amusement Corporation has the Royal, Port Jervis. . . . Joe Weinstock has re-opened the Myrtle, Brooklyn.

FIFTEEN YEARS AGO. . . . Brooklyn exhibitors met at Triangle Theatre and passed resolution pledging heartiest support to forthcoming motion picture exposition and expressed belief that that was the time to show their appreciation to President Wilson

## Production Matters, Too

The proposed code also deals with production details, outlined at length.

Also provisions regarding extras, rehearsals, chorus groups, relations of producers, authors, etc., are outlined.

These do not specifically apply to the exhibitor except in the long run.

## Heard In

### NEWBURGH

Schools Hit Mat Attendance

WHEN IT ISN'T ONE THING it is another. . . . Attendance along lower Hudson took spurt with end of daylight saving, but matinees have suffered from resumption of school. . . . Colonial, Monroe, is on one-show a day schedule—at 8.15 P. M. . . . Bert Gildersleeve, resident manager, Walter P. Reade, Kingston, is getting out some striking combination ads for the Broadway and Kingston. . . . A ballroom stage contest of couples, 16 to 60, in the Peekskill Theatre, was so successful that it is being repeated, prizes going to the best dancers.

NEWBURGH SHOE ESTABLISHMENT arranged with Academy Publix for free showing of a Douglas Fairbanks picture for children. . . . Brewster Theatre Corporation, Putnam County, has gone bankrupt with \$4,325 debts and \$1,241 assets. . . . Former Mayor Chester H. Heitman, Rockland County NRA chairman, spoke in Valley Theatre, home town, and Rockland, Nyack. . . . Chester Didsbury, Walden, treasurer of New York Allied, attended the New Jersey convention in Atlantic City. . . . Rialto, Poughkeepsie, is distributing dresserware.

COMPENSATION CASE of Frank V. Walsh, Park Theatre, Newburgh, former secretary of New York Allied, has been adjourned by Referee Hoyt. . . . Walsh was knocked down and rendered unconscious by the blow of a patron who had been courteously asked to keep in line in a crush at the theatre.

## New Lake Schedule

Winter schedule of showings at the Pontiac Theatre, Saranac Lake, gives two-day runs on Monday, Tuesday and Thursday, Friday, with a midnite prevue of Sunday's showing on Saturday nite.

## Twin Run

Mae West film "I'm No Angel," gets a simultaneous showing at the Century and Regent Theatres, Rochester, October 27. This is something new in first run houses in Rochester and should get plenty of attention for the flicker.

for declaring industry essential. . . . In another resolution they expressed admiration for William A. Brady for his courageous leadership and efforts in their behalf and tendered their appreciation and thanks to him as their friend and champion. . . . Marcus Loew opened his Metropolitan theatre in Brooklyn, seating 4,000.

## Heard In

### PATERSON

Maloney Newcomer to Town

By Jim

LOUIS KENNETH NEU was arrested for the murder of Lawrence N. Shead, popular manager of the Garden Theatre. . . . Ridgewood, N. J., is having another spasm regarding Sunday movies. . . . Clamor is still on. . . . Woman's Guild of the Community Church of that town have been selling tickets for two days. . . . Sell on commission and the genial manager of the Warner reports that it is a success to both the participating parties. . . . Strikes are affecting the Paterson theatres—favorably. . . . Managers reason that men out of work find time hanging heavy on their hands—the result: well-filled seats. . . . Garden, Paterson, now puts on two features.

REGENT, Paterson, irrepressible Lefkowitz manager, after being closed all summer and being redecorated and refurnished has opened up again. . . . J. H. Ellis will be assistant manager. . . . Arthur Maloney, Hartford, Conn., will be manager of the Garden, replacing the late Lawrence Shead. . . . Harold Lewis, assistant manager and treasurer, Fabian, has been suffering from a severe cold. . . . Mel Ackerman has been neglecting his music of late. . . . Majestic has blossomed out in rows and rows of evergreens.

## Heard In

### SYRACUSE

Union Affairs Get Attention Here

By I. S.

UNION TROUBLE again rearing its head in Syracuse. . . . Exhibitors reported willing to renew at last year's rates. . . . Boys in the booths demanding an equalization of scale. . . . Scale runs \$70, \$63 and \$55. . . . Palace, Eastwood's neighborhood house, is the first Syracuse movie to go beer. . . . Local exhibs were somewhat surprised when terms of the lease by which Mitchell Fitzer has secured the Empire, the Rialto's white elephant, became known. . . . Instead of the term lease expected Fitzer has one of a year's duration only, with option to renew. . . . Terms, \$1,000 per month. . . . Fitzer leases through the Gurney Realty Co., W. Snowden Smith, proprietor. . . . Brighton, South Side de luxe, which Harry Gilbert leased for a year in order to keep dark, has reopened with little noticeable effect on the Riviera, Gilbert's nearby house.

RETURN OF VAUDE to the R-K-O Keith house is again rumored. . . . Tri-C, critics club, is also contemplating a fall return to the drammar. . . . Just how much the chief inspector of public assemblies knew about that sudden third marriage of the screen's platinum blonde in Hollywood is a matter of conjecture among the boys.

## National Takes Exhibitors

National Screen has taken over Exhibitors Screen Service accounts. National Screen Service is now serving Exhibitors Screen Service accounts as well as its own in the matter of trailers.

# LOOKING AHEAD AT THE PRODUCT

A Service Designed to Give the Exhibitor Each Picture's Analysis Before Playing

By Our Hollywood Correspondent

## "I'm No Angel"—Para.

*Mae West, Edward Arnold, Cary Grant, Russell Hopton, Rolf Harold, Kent Taylor, Gertrude Michael, Dorothy Peterson, Irving Pichel, Nat Pendleton.*

Mae as a lion tamer and minus the trappings of her previous picture, which is a decided handicap. No question that the show will attract good business, but Mae isn't the same gal as she was in "Done Him Wrong." In this case, she again makes the men and winds it up by being true to one. Folks are waiting for the second West show, which will mean dough anywhere, but show won't entertain as much as her first.

**Estimate: Money.**

## "Footlight Parade"—WB

*James Cagney, Ruby Keeler, Dick Powell, Frank McHugh, Joan Blondell, Guy Kibbee, Hugh Herbert, Gordon Westcott, Ruth Donnelly.*

Tops all the other Warner musicals. "Footlight Parade" is definitely a smash of the first order and a dough show right down the line. Picture has spectacular numbers, doesn't bother much about plot and will furnish audiences with plenty to talk about. Cast is good, headed by Cagney, but strength depends upon the staging, production values. Picture is dough entrant.

**Estimate: Best yet from WB.**

## "Way to Love"—Para.

*Chevalier, Ann Dvorak, Edward Everett Horton, Arthur Pierson, Minna Gombell, Blanche Frederici, Sidney Toler, John Miljan.*

Not as good as some of the other Chevalier's. It looks padded, has high spots, plenty of low spots. Show will depend entirely on Chevalier pull because it won't come in for much word of mouth plugging. Atmosphere is Parisian but entertainment factors are not as strong as in other shows.

**Estimate: Sell Chevalier.**

## "Walls of Gold"—Fox

*Sally Eilers, Norman Foster, Ralph Morgan, Rochelle Hudson.*

Just a picture with the Kathleen Norris angle to help if any. Show won't get much attention and doesn't deserve much. Cast has no stand-out or star strength, and if dependent on story and word of mouth can't do.

**Estimate: So-so.**

## "The Chief"—Metro

*Ed Wynn, Chic Sale, Dorothy Mackaill, William Boyd, Effie Ellsler, C. Henry Gordon, Nat Pendleton.*

Depends entirely on Wynn. Show isn't so much a movie as it is a one-man piece for the radio comedian. He uses his radio gags, technique and everything familiar to air audiences. Whatever the picture does depends upon the Wynn draw. There's nothing else in the show.

**Estimate: Only Wynn.**

## "Tillie and Gus"—Para.

*W. C. Fields, Alison Skipworth, Baby LeRoy, Clarence Wilson, George Barbier, Jacqueline Wells, Edgar Kennedy.*

Fair comedy try, with the Fields name the only standout at the box office. Title will prove asset and handicap. Depends upon spots. All in all, show is just a programmer.

**Estimate: Just a programmer.**

## "The Bowery"—UA

*Wallace Beery, George Raft, Jackie Cooper, Fay Wray, Pert Kelton, George Walsh, Oscar Apfel, Herman Bing, Harold Huber.*

Hit No. 1 from Twentieth Century and a dough show wherever it plays. Piece covers the Bowery era very well, has names to support it and with a finished production is a dough show everywhere. Zanuck gets off well with this first. Name strength is an additional guarantee. Get behind it for real money.

**Estimate: Hit.**

## "A Chance at Heaven"—Radio

*Ginger Rogers, Joel McCrea, Marian Nixon, Lucien Littlefield, Virginia Hammond, Andy Devine.*

Neat little programmer that will deserve more than it will get. Story is familiar but has been nicely handled with the result that audiences will like it everywhere. Trouble is that cast won't draw them in very fast and title isn't of wow variety. But the show, itself, is okay.

**Estimate: Neat.**

## "Goodbye Love"—Radio

*Charles Ruggles, Verce Teasdale, May Methot, Sidney Blackmer, Phyllis Barry, Ray Walker, Luis Alberni.*

Just a tail ender and even Ruggles won't save it. It's not much to talk about, hasn't any cast to speak of and in short crops up as just another member of last year's schedule. Ruggles may help but it looks like a big job.

**Estimate: Too bad, too bad.**

## "Ever in My Heart"—WB

*Barbara Stanwyck, Otto Kruger, Ruth Donnelly, Laura Hope Crews, Ralph Bellamy, Frank Albertson, Donald Meek.*

Stanwyck in a departure from her usual hard-boiled role and not too happy a part as it is. Hero and heroine die in the end via the poison route and story is more or less depressing. Individual performances are generally satisfactory, but war background and familiar material doesn't make for big returns.

**Estimate: Question.**

## "Saturday's Millions"—U

*Robert Young, Leila Hyams, John Mack Brown, Andy Devine, Grant Mitchell, Mary Carlisle, Mary Doran.*

Annual football picture from Universal with the story a little more intriguing. Some of the rah-rah stuff isn't present and the picture is better for it. Title hasn't the sock of either pigskin endeavors, but show will cash in on the football season. It is the annual exploitation contribution.

**Estimate: You know.**

## "Meet the Baron"—MGM

*Jack Pearl, Jimmy Durante, Zasu Pitts, Ted Healy, Stooges, Edna May Oliver.*

Not bad at all. Pearl's debut won't hurt him on the screen or on the air. In fact, his fate will be better than that of a lot of other air favorites. Wisely, he is surrounded with a good comedy cast, a radio atmosphere is apparent, and the show has been produced nicely.

**Estimate: 'Twill do.**

## "Ann Vickers"—Radio

*Irene Dunne, Walter Huston, Bruce Cabot, Edna May Oliver, Conrad Nagel, Kitty Kelly.*

Will have to depend on name draw and Sinclair Lewis appeal. Piece hasn't the mass attraction departments. Dunne is fine, cast is generally good and direction interesting but the box office assets of the production won't cause flag waving in most spots. Where the audiences read the book and are waiting for the show, that's something else again. There's a strong woman's angle.

**Estimate: Probably spotty.**

## "Bombshell"—MGM

*Jean Harlow, Lee Tracy, Franchot Tone, Pat O'Brien, Frank Morgan, Una Merkel, Tex Healy, C. Aubrey Smith.*

Comedy riot and a dough show. Harlow-Tracy combination means plenty money in a racey, smart, funny picture. Picture business yarn pokes jibes and jolts at present luminaries, which can be recognized. Cast is A-1.

**Estimate: Comedy wow.**

## "Ace of Aces"—Radio

*Richard Dix, Elizabeth Allen, Theodore Newton, Art Jarrett.*

Familiar. Air stuff and no better or worse than the usual variety. Shows up as the general idea of what an air picture should be which means that the box office will have to have plenty of assistance. Dix is about the same as usual and production suffices.

**Estimate: Program air stuff.**

## "The Woman Spy"—Radio

*Constance Bennett, Gilbert Roland, Edward Ellis, Sam Godfrey, Lucien Prival, Mischa Auer.*

Despite the fact that the spy thing has been overdone, this one will do a fair business. Bennett has been slipping. "Woman Spy" should boost her back a couple of pegs. Cast is well directed, star is down to earth and the whole picture entertains all the way.

**Estimate: Improvement.**

## "Aggie Appleby"—Radio

*Charles Farrell, Wynne Gibson, William Gargan, Zasu Pitts, Blanche Frederici, Betty Furness.*

Some good performances but a show that doesn't keep an average all the way through. Picture has good comedy, misses on the dramatic moments, and what the Farrell name means is open to question. Cast is feature, but in the long run show won't mean a devil of a lot.

**Estimate: Program.**

## "The World Changes"—WB

*Paul Muni, Aline MacMahon, Don Cook, Patricia Ellis, Mary Astor, Guy Kibbee, Alan Dinehart, Anna Q. Nilsson, Sidney Toler, Mickey Rooney.*

Epic type of picture that will have to depend on the way it is sold to get anywhere. Muni turns in a good performance in the three generation yarn but is questionable how the folks will react to this type of picture. Hitherto, this kind hasn't been a dough show and this may prove an exception. Cast is okay, treatment is nice, but type of picture may handicap it.

**Estimate: Depends.**

# Universal's New Deal!

# CONFIDENCE!

*The circuits listed below have  
signed for Universal 1933-34*

**WARNER BROS. THEATRES**

**LOEW THEATRES**

New York

**RKO CIRCUIT**

**FAMOUS PLAYERS**

**CANADIAN THEATRES**

**FRANK H. DURKEE CIRCUIT,**

Baltimore

**MAINE & NEW HAMPSHIRE**

**THEATRES**

**BUTTERFIELD THEATRE CIRCUIT**

Michigan

**BALABAN & KATZ GREAT**

**STATES CIRCUIT,** Illinois

**M. E. COMERFORD CIRCUIT,**

Pennsylvania

**M. A. SHEA THEATRE CIRCUIT,**

Ohio, Pennsylvania, New York

**FOX MIDLAND THEATRE**

**CIRCUIT,** Kansas City, Mo.

**A. H. BLANK CIRCUIT,**

Iowa, Nebraska

**UNITED AMUSEMENT**

**COMPANY,** Montreal

**MID-STATES THEATRES, INC.,**

Detroit

**E. J. SPARKS CIRCUIT,**

Florida

**PASCHAL TEXAS CIRCUIT**

**O'DONNELL CIRCUIT,**

Texas

**EAST TEXAS AMUSEMENT CO.**

**M. A. LIGHTMAN CIRCUIT,**

Tennessee

**LOUIS ROME CIRCUIT,**

Baltimore

**MINNESOTA AMUSEMENT CO.**

Minnesota, North and South Dakota

**WM. BENTON CIRCUIT,** New York

**GLEN DICKINSON CIRCUIT,**

Kansas

**TRI-STATE CIRCUIT,** Oregon

**JENSEN & VON HERBERG,**

Seattle

**JOHN HAMRICK,**

Seattle, Wash., & Portland, Ore.

**MAX SCHWARTZ CIRCUIT,**

Louisville

**J. J. PARKER,** Portland, Ore.

**SHARBY CIRCUIT,**

New Hampshire, Vermont

**HARRY HUFFMAN CIRCUIT,**

Denver

**SCHINE CIRCUIT,** New York

**MORTON G. THALHIMER**

**CIRCUIT,** Richmond, Va.

**POLI CIRCUIT,** Connecticut

**LICHTMAN CIRCUIT,** Wash., D. C.

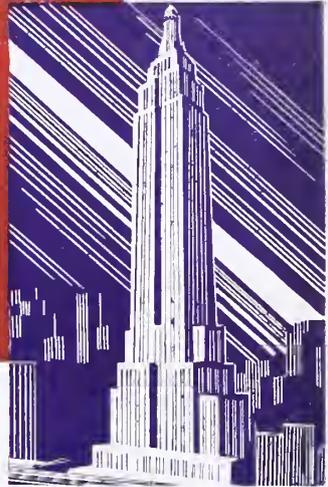
The  
NEW  
YORK  
STATE

In this  
issue:

Industry Awaits Final Draft of Code



# EXHIBITOR



A Jay Emanuel Publication

Vol. 6—No. 4

NEW YORK, OCTOBER 25, 1933

Price, 15 Cents

# IT'S BIG! "One Year Later"

An M. H. HOFFMAN—Allied Production

WITH

**MARY BRIAN**

**Donald Dilloway**

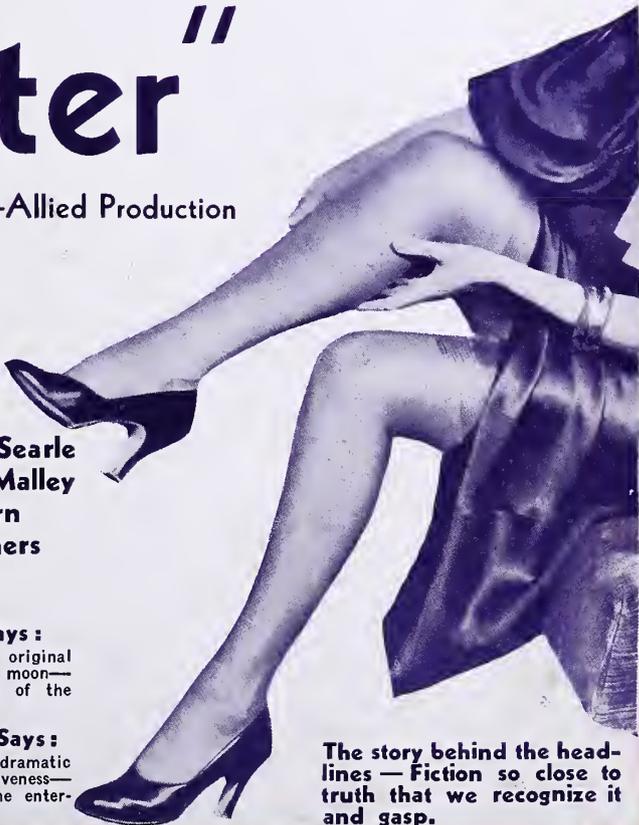
Russell Hopton - Jackie Searle  
Pauline Garon - Pat O'Malley  
Will and Gladys Ahern  
Marjorie Beebe and others

**HOLLYWOOD REPORTER Says:**

One of the most honest, striking, original and gripping things seen in a blue moon—a "Grand Hotel" on a train—one of the year's best pictures.

**MOTION PICTURE HERALD Says:**

Well developed comedy eases the dramatic tension—has a big picture impressiveness—no exhibitor should worry as to the entertainment or box office value.



The story behind the headlines—Fiction so close to truth that we recognize it and gasp.



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**FIRST DIVISION EXCHANGES, Inc.**

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HARRY H. THOMAS  
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WASHINGTON  
BOSTON

It didn't cost a million dollars - it's not the picture of the century

# BUT - It is Good Entertainment



Oct 25 '33 pg. 2

Crack independent product and worthy of comparison with screen musicals costing many times more. "Sigma Chi" is smart and showmanly... Should register strongly at the box office... Direction clean-cut and aids the story tremendously.  
—VARIETY.

**THIS PICTURE OFFERS A LOCAL ANGLE EVERYWHERE**

6 million copies of the song; 10 national tie-ups and a box-office attraction that made the Hollywood Reporter call it "a winner for any program."

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W. L. LECTER, Production Director  
Story by George Wagner

# THE SWEETHEART OF SIGMA CHI

MARY CARLISLE, BUSTER CRABBE, CHAS. STARRETT, FLORENCE LAKE and TED FIO-RITCO and HIS ORCHESTRA

METROPOLITAN DISTRIBUTOR  
First Division Exchanges, Inc.  
BUFFALO AND ALBANY

37 MONOGRAM EXCHANGES TO SERVE YOU

**BAIT**



**FOR 20 MILLION  
PEOPLE!**



**INDIANA POLITICIANS SAY..**

**“IF YOU CAN’T LICK ‘EM**



**..JOIN ‘EM”**

Can you imagine this? The other day an exhibitor said to one of our salesmen, “I’m afraid to play those Culbertson pictures . . . they may teach my customers to play Bridge and keep ‘em away from my theatre”. . . how’s that for an excuse to pick your own pocket?

There are only twenty million bridge players in the country and that’s about one-third of the adult population of every man’s town, and a lot of ‘em are staying away from the theatre right now!

When you go fishin’ you’ve got to have bait, don’t you?

You buy star pictures because you know they’ve a following . . . you buy popular novel pictures because they’ve been read and people want to see what the characters look like! In other ads we’ve told you a lot of interesting and surprising things about this fellow Ely Culbertson . . . bridge wizard and showman. Showed you where and why he gets more fan mail than a Hollywood queen . . . told you about his 4,000 teachers and their 600,000 pupils . . . showed you why he commands the front page of every newspaper, why one of his books sells more copies than the ten “best seller” authors.

—It’s because twenty million people are interested in him, what he says, what he does that they’ll lay their dough on the line to see him. Those are the folks that right now are dealing out the cards . . . the ones you want to pull into your theatre . . . and Mister, Ely Culbertson and his “My Bridge Experiences” are the bait! Bring those people in six times and you’ll be just six times better off than you are right now . . . and, besides, you’ve got a pretty good chance of convincing them that yours is a right nice opera house and that the movies after all are a nice change from staying home every night.

Well, we’ve told our story . . . RKO-Radio has the pictures ready . . . six of ‘em, honeys! Funny, thrilling and darned good entertainment for everyone. When you book ‘em, give ‘em the works . . . advertise ‘em as you would your biggest feature. There’s a real showman’s campaign book ready, filled with ads, publicity, stunts . . . we’ve posters, lobby displays, novelties galore to lure ‘em in. This ain’t no side-show—it’s a circus!

Yes, sir, they’re playing bridge right now! “If you can’t lick ‘em . . . join ‘em.”

KATHARINE HEPBURN

RKO—Radio's electrifying  
personality who will soon be seen in  
"LITTLE WOMEN"



# LAMOUR

that indescribable . . . intangible . . . incandescent glow without  
which no personality can capture popular imagination . . .

Katharine Hepburn has it in magnificent degree . . . It is the  
life-blood of the box-office . . . food for showmen . . .

And National Scene Trailers give it to you in every talk-  
ing trailer because National Scene Trailers are made with actual  
scenes and actual dialogue from the picture itself . . .

Samplevues of the glamorous . . . shining box-office person-  
alities that make the picture what it is . . .

That's how



★ ★ ★ ★ ★ NATIONAL SCREEN SERVICE ★ ★ ★ ★ ★

sells the show with showmanship!

# THE LARGEST THEATRE TO THE BIGGEST BUSI

**NEW YORK CRITICS RAVE  
AS THOUSANDS POUR  
INTO 'ROXY'S' MAMMOTH  
RADIO CITY MUSIC HALL**

"A masterpiece! Worth whatever price they charge to see it." — Regina Crewe, N Y American

"Don't miss it! Extraordinary fun! You'll applaud Laughton with cheers." — Bland Jahanesan, Daily Mirror

"Magnificent! Superb entertainment! Brilliantly constructed!" — Rose Pelswick, Evening Journal

"Handsome! Striking! Brilliantly depicted! Admirably told! Here is acting in its richest and grandest manner!" — Richard Watts, Herald Tribune

"A never-to-be-forgotten performance!" — Kate Cameron, Daily News

"Nothing less than triumphant! Laughton's performance one to cheer about!" — Wm Baehnel, World-Telegram

"Nothing so entertaining, so completely grand! Deserves all superlatives at command of movie gazer!" — Martin Dickstein, Braaklyn Eagle

"Laughton never more effective! As beautiful a group of women as ever surrounded a tyrant!" — Jahn S Cahen, Evening Sun

"Directed with rare skill! Will make motion picture history!" — Tharntan Delehanty, Evening Past



# CHARLE

in  
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**IN THE WORLD OPENS  
NESS IN ITS HISTORY!**



# **S LAUGHTON** **LIFE OF HENRY VIII**

**UNITED ARTISTS**

*Presented by*  
**LONDON FILMS**  
*Directed by*  
**ALEXANDER KORDA**

Oct 25 '33 pg. 7



# The New York State EXHIBITOR

Issued on the Tenth and Twenty-fifth by

**Jay Emanuel Publications, Inc.**

219 North Broad Street, Philadelphia, Pa.

1600 Broadway, New York City

Washington, D. C.

JAY EMANUEL

Publisher

PAUL GREENHALGH  
Advertising Manager

HERBERT M. MILLER  
Managing Editor

Circulating in New York State and Northern New Jersey.

Subscription: \$2.00 for one year; \$3.00 for two years.

Publishers also of THE EXHIBITOR, of Philadelphia, and THE NATIONAL EXHIBITOR.

Official organ of the Motion Picture Theatre Owners of Buffalo Zone.

All editorial and business communications should be addressed to the Philadelphia office.

Vol. 6, No. 4

October 25, 1933

## Blaming the Leaders

THE story has been told. Into the hinterlands begin to seep tales of what might have been, of errors in generalship, of mistakes leaders made, of opportunities independents lost.

It is the same old story. Disgruntled exhibitors are grinding axes, preparing to lay the blame upon the shoulders of the men who tried and didn't succeed, largely for the reason that those who scoff were not ready to aid when help was needed.

How many exhibitors reading this department can honestly tell themselves that they have given of time, effort and money to build up an organization? How many can say that they have earned the right to criticize because they, too, have worked side by side with the leaders? How many have done their utmost to build strong exhibitor units? Answer these questions before scoffing.

Blame the leaders—an old slogan in this business. Blame the men who gave of time, of money, of effort to turn in a good job when they knew that regardless of what was accomplished a great number of exhibitors would find fault.

The story of Washington, as far as the independent exhibitor is concerned, is a tale of failure of organization. True, there were units who made some show of strength, but there was no national body representing all the independents, all the unaffiliated exhibitors. Clashes between factions took place. A fusion was organized too late to do good.

Blame the leaders—a cry heard in this business since it started. Blame the men who tried. With this sort of panning, too, come sinister stories of how this one or that one is taken care of, of selling out. Ridiculous! Perhaps one or two did, the human element must enter in everything, but if there were a strong organization, this type of exhibitor would not have the nerve to try to take care of himself, alone.

Facts are facts. The men who represent the unaffiliated exhibitors, and who have in the past are none the better for it. If they occupy high positions it is not because they benefited through their own position, but because they have exhibited the qualities that make them good business men.

Glance back at the old organization days, Sidney Cohen, Pete Woodhull, Lee Ochs, to name a few. They never benefited from being leaders.

Now, such men as Abram Myers, Ed Kuykendahl, Charlie O'Reilly, Nate Yamins, Sidney Samuelson, David Barrist, Julian Brylawski, Rudy Sanders, Jules

Michael, Herman Blum, Lewen Pizor can hardly have said to have benefited from their positions of leaders. It is safe to say that all are making personal sacrifices to keep their organizations together, to keep alive that fire that eventually either must burn out or leap forth into a flame that will sweep all unorganized exhibitors into one solid theatreman's unit.

It is never too late. Regardless of how exhibitors feel about the code, they will get nowhere by barking. True, if they have been wronged they are entitled to redress, but while they are doing this, another more important problem is at hand.

What this industry needs is a firm, national organization—one that will command the respect of the industry.

Who is the man to lead it—to organize it—who, indeed, can eventually become the leader of the unorganized independent exhibitors of this country?

There could be no better basis for an exhibitor organization than the very structure on which the political and representative bodies of this country have been built, congressional districts. Perhaps in the men mentioned above there is someone who will come forth and formulate, with the aid of present exhibitor groups, a national body, based on the Congress of these United States. Who shall it be?

## Dissipated Playing Time

A PROMINENT theatre executive has analyzed playing time and finds that after allowing for summer slumps, Lenten period, the two weeks before Xmas and bad weather days, an exhibitor in a six-day town has 119 good days left in which to make a profit and an exhibitor in a seven-day town has 171.

This shows all the more how important proper booking is to an exhibitor. This year, since most of the major film companies ask week-end dates, wise booking on the part of the exhibitor becomes a necessity.

In New York City, values placed on the days of the week are apportioned on the basis of 10/10ths, with each of the weekdays counting for 1/10th, with 2/10ths for Saturday and 3/10ths for Sunday. In a six-day town, a basis worked out many years ago and still in effect places a valuation of 100 points on the week with 15 points for each weekday and 25 points for Saturday.

This is an indication of how exchanges value week-end playing time. The privilege to run his theatre as he desires is a right of the exhibitor. By demanding week-end dates distributors have placed a premium on proper booking. If the code offers no protection against the inroads of the distributor upon the sanctity of the exhibitor's booking privilege, the theatreman should think twice before he gives away the most vital possession he owns, week-end playing time and proper booking.

If an exhibitor is paying 25% for a week-end play-date he is really paying more. The theatreman should think twice before he signs away his right to regulate his policies. When an exhibitor retains his privilege of booking, without exchange restriction, he is protecting himself and the distributor.

Play a good picture longer and minimize playing time on the poorer ones!

Dissipated playing time is unfair to the producer as well as to the exhibitor himself.



# Few Changes Expected Before Code Goes to President for Signature

## Watch for Code

When the completed industry code is available, it will be published by "The New York State Exhibitor."

Wait for your copy as it appears in these columns.

Additional copies will be furnished free, on request, to any organization or individual requesting them.

## Heard In

### CROSSTOWN

Brandt Adds  
Three Houses

HOUSES REOPENING include the Grand, Newark. . . . Orpheum, Jersey City; Idle House, Long Island City, taken over by Albert Cooper who has the Granada, Pearl River. . . . And the Gaiety, Broadway, which becomes the third in a string of houses being run on Broadway by Stanley Lawton. . . . Broadway and the George M. Cohan are the other two.

**HARRY BRANDT** is adding some more houses. . . . He has taken over the Newark, Brooklyn, as the Gert Amusement Company. . . . Likewise the Carlton, Jamaica, open and closed for a period, has been taken over by him. . . . And the Myrtle, Brooklyn, is now a Brandt possession, through Raymark Theatres, Inc. . . . Liberty, Brooklyn, is reopening, after alterations. . . . Alhambra, Brooklyn, after being closed, has reopened. . . . Adolph Nusbaum has reopened the National, Newark.

**FRED SICULAR** is operating the Bays Theatre, Hampton Bays. . . . Jack Resenfeld has taken the Walnut Theatre, Newark. . . . Glory Theatre, Brooklyn, closed for a spell, is being reopened by the owner, Prisco Luongo. . . . Peoples Theatre, Bowery, is now a burlesk citadel. . . . Max Schwartz, who has the Imperial, has taken the Alpha, Brooklyn. . . . Saber Amusement Company, Inc., E. M. Behrman, now has the Flera, Brooklyn. . . . The proprietor of the Hub now has taken over the Melrose, Bronx.

**MARTIN QUIGLEY** spoke at the last AMPA meeting. . . . Dr. Alfred N. Goldsmith is the re-elected president of the S. M. P. E. . . . Harold B. Franklin gets a dinner October 25.

**MONOGRAM** held a tradeshow of "The Sweetheart of Sigma Chi" at 729 7th Avenue Monday, and to say that those who attended were enthused is putting it mildly. . . . Monogram deserves a great hand for contributing a lively, entertaining picture that will probably turn in the best gross for the company than any other Monogram show that preceded it. . . . The cast, with Buster Crabbe, Mary Carlisle, Charles Starrett and Sally Starr, is A-1, and Ray Johnston has a right to feel proud of the picture.

**HAL OLIVER** is handling New York RKO theatre ad and exploitation. . . . Laurence Cowan has the Brooklyn division. . . . Hollywood went dark for three days to prepare for "The World Changes." . . . Louis Gans is managing the Bronx Crescent.

## Allied Holds Meeting in Chicago This Week — Hint Fourth Revision Due After Sessions with Independents — M. P. T. O. A. Says "Compromise"

### BULLETIN

Expectation was, the beginning of this week, that a fourth revision of the code might be forthcoming before the industry document was to be placed before General Johnson.

Independent exhibitors were meeting, October 24, at Chicago, at a general meeting to consider the code, called by Allied chieftains.

Belief was that the code would get into General Johnson's hands by the end of this week.

An M. P. T. O. A. statement on the code called it a compromise, and asked for co-operation with Deputy Administrator Sol A. Rosenblatt.

The code for the motion picture industry was expected to get into the hands of General Hugh Johnson for okay this week with the expectation that the President would sign it shortly after.

## Finney Signs



**W. Ray Johnston** puts the finishing touch to the document which makes **Edward Finney** officially a member of the Monogram family in the capacity of advertising and publicity director and story editor.

**DAVE WESHNER** is now Wisconsin manager for the Warner houses. . . . It wasn't so long ago that he was the Jersey publicity chief. . . . Resignation of Harold B. Franklin as RKO theatre head came as a complete surprise to the trade here and the executives in Washington. . . . The AMPA group is contemplating discussion of a code for advertising and publicity men. . . . The local cleanup drive, following the Sally Rand episode, won't affect movie houses as much as burlesk theatres. . . . Harry Rathner is eastern sales chief for Principal. . . . The mayoralty campaigns have gotten so that each party has publicity men active in the stage and screen divisions. . . . It looks like all the candidates will need all the publicity they can get.

**TERRIFIC** is the word to be used for the opening of "I'm No Angel" at the Paramount. . . . Ditto for "The Bowery" and "Henry the Eighth." . . . And for "Footlight Parade." . . . Hy Daab is now attached to the Warner advertising department. . . . "Three Little Pigs" is getting to be an epidemic. . . . Ed Finney is hard at work in his Monogram advertising and publicity chief post. . . . Howard Dietz came back to town. . . . ERPI is the 1933 baseball champ, in case you're interested. . . . Dinner for Marie Dressler at the Actors' Dinner Club was a complete success.

This much was indicated after a weekend indication that a fourth revision of the code might be issued following many meetings of Deputy Sol A. Rosenblatt with representatives of the independent theatremen and the independent producers.

Among those who discussed the code with Rosenblatt were Jacob Schechter, Mitchell Klupt, Abram Myers and other independents. Even though some bodies may not sign the code, once the President signs it it becomes mandatory.

The third revision of the code, released a week ago, contained few changes and left the manuscript essentially the same as it affected independent exhibitors. Belief was that no radical changes would be forthcoming and that the code would be submitted to theatremen soon.

Meanwhile, in Chicago, October 24, Allied States was sponsoring a meeting of all independents to consider the code as formulated. It was believed that a huge gathering of theatremen would result.

From New York, a note on the code from M. P. T. O. A. headquarters revealed that the body considered the code a compromise and outlined some of the difficulties which had arisen. Co-operation for Deputy Rosenblatt was asked, with the belief that the grievance board would help work out all problems.

Meanwhile, the code has been examined by various NRA advisory groups, as a part of the regular procedure all codes must go through.

In the interim the industry awaits choice of the Code Authority, the supreme body which shall administer the code and which shall be responsible for the appointment of local grievance, zoning and other boards. This will be the highest board of appeal under the setup.

**THEATRICAL COMMITTEE** on the Building Code is protesting against the new code hearings which begin soon. . . . Thomas W. Lamb is head of the group. . . . That Mae Murray award against the Fox, Brooklyn, was cut down to \$7500 recently. . . . Bob Savini is now with Astor Pictures.

**ORIGINAL ROXY** is still the original Roxy. . . . There's no doubt about it this time. . . . The Supreme Court said it had to

(See next page)

Heard In

## 44TH STREET

Weddings Big  
Order of the Day

By Ray Harper

ARTHUR GREENBLATT is handling "Enlighten Thy Daughter" in the local territory. . . . No wonder Henry Randel, Henry Seigel and Myron Satler are all smiles, with "I'm No Angel" breaking all records everywhere. . . . And Milt Kusell, the district manager, is smiling, too. . . . The local premium companies have been plenty busy with code work and what not. . . . Joe Joel, the First Divisioner, has some ideas of his own on press books and such, and they're good, too. . . . First Division, incidentally, can point to good runs locally on Monogram product. . . . And "In the Money," the latest of the Chesterfield-Invincible group has a cast that includes Warren Hymer, Lois Wilson, Sally Starr, Skeets Gallagher and many others.



Ray Harper

**BOB ELLSWORTH** and Gerard Lee, MGM, are practicing a three-legged buck and wing. . . . "Dance, Girl, Dance," at the Mayfair, is one of the first of First Division's 1933-34 releases. . . . Harry Newman, United Artists' film room, spends his week-ends bicycling up to Yonkers and back to Brooklyn. . . . Has an automobile license, too. . . . Name of the Myrtle Theatre, in Brooklyn, changed to Rivoli. . . . Leo Abrams, general manager, Big U, had his car stolen. . . . Adrian Lee is in Chicago working on a modern mechanical rhapsody. . . . Stewart B. Moss is going loco. . . . He's been cutting so many Polish films of late that he's talking to himself in Polish. . . . Harriet Seider has taken to horseback riding. . . . Any Sunday she can be seen adding to pastoral beauty of the Prospect Park bridle paths. . . . Bertha Jacobson, stenographer, has joined the girl basketball team at United Artists. . . . Alice Nolan, film room, is the star foul shooter. . . . Mary Bolan is assistant coach.

FRED MAYER, accessory manager, Big U, has his mother with him. . . . Mrs. Mayer, paying her son a 6 months' visit, arrived recently on the St. Louis from Heidelberg, Germany. . . . Molly Smith, assistant cashier in the MGM exchange, leaves soon for New Haven branch. . . . Henry Unger, manager, Skouras' Steinway, Astoria, can be seen these autumnal evenings skating on the Mall.

**MANY LOCAL EXHIBITORS** headed for Chicago, where Allied held a special meeting. . . . Esther Diamond, Fox Philly exchange, was in town last week-end. . . . She is reported to have daubed the metropolis cerise. . . . Dame Rumor has it that Skouras has taken over the Banning-Blumenthal Crescent, Bronx. . . . The same tongue-wagging lady is whispering about Terry Turner's return to a spot in the home office of Paramount.

JOHN BENES, general manager, Leon Rosenberg chain, is recuperating from a cold. . . . Joe Weinberg is back at his desk in the Hollywood exchange. . . . Joe, president, Motion Picture Salesmen, Inc., says the organization will hold a meeting and luncheon at Roth's Grill on the 28. . . . Demand for tickets for this same outfit's New Year's Eve

## "I'm No Angel"

To assert here that "I'm No Angel" is a terrific box office picture would merely be adding to the list of box office accomplishments of the picture in the few spots it has played.

What smart exhibitors should do, however, is to increase playing time on the show, to get the most dollars during their engagements. The show will increase through word of mouth. The Mae West contingent is increasing daily, so why not cash in. Increase your playing time.

Dinner and Dance is extremely heavy. . . . New Era Film Exchange has booked "The Sleuth" over the entire Skouras circuit. . . . Meyer Solomon, manager, Hollywood exchange, saw his daughter married October 22. . . . Nat Beier, salesman, United Artists, has taken up bowling in order to get rid of his excess. . . . Film Service Laboratory finds business so good that they are opening up three additional cutting rooms. . . . At present M. P. Greenwood Adams, well known explorer and adventurer, is editing a six-reeler called "The Land of The Maori." . . . Besides shooting all the NRA parades that take place in this State as well as New Jersey, Sam Orlens and Frank M. Davis are kept pretty much on the jump.

A PREVIEW of "Sweetheart of Sigma Chi," at the Bronxville Theatre, brought forth enthusiastic response. . . . Those in attendance were Mr. and Mrs. Gene Ricker, of Loew; Larry Kent, Skouras; Leo Miller and Rose Deutsch, Skouras, and Jack Shea, Feiber and Shea. . . . Emma B. Tryuaisch, cashier at United, is knitting a sweater. . . . Irving Kaplan, Randforce circuit, and Frances Goldman, RKO exchange, recently decided that two can live as cheaply as one. . . . They took the big step the other day. . . . Among the well wishers were Mr. and Mrs. Otto Lederer, Mr. and Mrs. Harry H. Thomas, both First Division; Mr. and Mrs. Moe Streimer, United Artists; Mr. and Mrs. Morris Goodman, Harry Decker, Warners; Bob Wolff, RKO; Mr. and Mrs. Philip Hodes, Jack Ellis, RKO; Mr. and Mrs. Joe Felder, Mr. and Mrs. Louis Frisch, and Mr. and Mrs. Sam Rinsler. . . . Herb Richett, United booker, being a political captain, is now busily engaged in the evenings campaigning in the Bronx.

ARTHUR GREENBLATT, INC., is handling "Before Morning." . . . Screen version of Albert Bannister's stage production is booked over RKO. . . . Joe Joel, the oldest young man in the Film Center, recently reached 66, October 22. . . . Wasn't a bit out of breath either. . . . Says he can't understand all the hurry to live. . . . Bob Savini recently quit Amity Pictures to become head of the Astor Pictures. . . . Was formerly in charge of sales for the World Wide in association with William Saal. . . . Beau Brummel Peck, MGM office manager, laid up his canoe for the winter. . . . Tommy Farrell, MGM, has been made assistant booker of New Jersey. . . . If you happen to notice James Mesquet walking around the film department of First Division, with his chest stuck out, blame it on Ruth. . . . On second thought better blame Jimmy. . . . Anyway Ruth arrived October 4, weighing 7 lbs., 7 ounces. . . . And is Jimmy proud. . . . John M. Crunnon comes back from Hollywood to take over the entire control of Amity Pictures. . . . Things popping on Universal's masquerade dance at the Waldorf. . . . Capitol an-

nounces the first Polish musical extravaganza "Mcj Wugaszekz Ameryka." . . . "My Uncle From America" to you.

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**CAUGHT** special screening of the first two episodes of "The Wolf Dog," featuring Rin Tin Tin, Jr. . . . Swell action. . . . Kind that should leave the neighborhood kids breathlessly waiting for the next week installment. . . . Ben Levine, United Artists, predicts a cold winter. . . . Somebody pinched his overcoat. . . . "Tarzan The Fearless," feature serial has been widely booked throughout the country. . . . There are two new additions to the United Artists' staff. . . . Lucille Esposito in the cashier's department and Eileen Brewer in the contract.

VAN BEUREN is producing a series of thirteen two-reeler laughies with music, featuring famous stars of stage and radio. . . . In a tie-up with the showing of "The Bowery" at the Rivoli United Artists sponsor a Bowery Ball at the Hotel Astor.

## Springer-Cocalis Expand

Springer and Cocalis are adding another. When the Keystone, Broadway, opens under a new name, it will be a Springer-Cocalis possession.

## CROSSTOWN

be. . . . And the RKO Radio City Roxy Theatre can't use the name. . . . "Kismet," Roxy is reported to have said.

TRANS-LUX intends to expand. . . . Joe Brandt is working for Ferdinand Pecora's election in the mayoralty campaign. . . . Reorganization of Paramount is nearly complete. Local indes went co-op when "Gold Diggers" played their houses. . . . Institutional space plugging the show was used with the names of houses listed. . . . J. R. McDonough is president of RKO theatres.

**DR. ALFRED N. GOLDSMITH** is president of the Society of Motion Picture Engineers for another term. . . . He won out at the recent Chicago election. . . . Warner baseball club is scheduling a get-together dinner. . . . Mort Blumenstock succeeds Dave Weshner in the Warner theatre ad and publicity post. . . . "Broadway Through the Keyhole" follows "The Bowery" into the Rivoli.

FIFTEEN YEARS AGO. . . . Prudential Delivery Company's raise of charges from \$6 a week to \$7 with understanding that three leagues of the boroughs in New York City guarantee that company 75 per cent of the members in the contract was the subject of discussion at the meeting of 30 members of the Manhattan Exhibitors' League at Wurlitzer Hall. . . . Action was deferred to larger meeting at 729 Seventh Avenue when there would be a housewarming and luncheon. . . . Apprehension felt over the flue epidemic.

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# BE KIND

## TO THEIR EARS *or else...*

IT'S twenty to one (and that's no sport's bet) the house with old type sound doesn't even begin to approach the attendance of the house down the street with a brand new High Fidelity System.

And that stands to reason. Six years ago the show business was for the eye only. When sound came in, anything was good...at first. But now, it's different. Folks come to see and *hear*. And they're not taking nor liking sound that's frayed at the edges.

High Fidelity Sound means new life for your house...new patronage and new profits. Hardly a week goes by without an enthusiastic report bearing us out on this...reports of exhibitors who claim that purely from a box office standpoint, their High Fidelity Equipment is the best paying investment they have.

This we pass along to you with the reminder that times are on the up and up. More recreation for workers and more money...better product and new headliners all mean bigger crowds willing to stand in line to pay you money, IF you give them sound in tune with the times...IF you give them



## HIGH FIDELITY SOUND

PHOTOPHONE DIVISION

**RCA VICTOR CO. Inc.**

Camden, New Jersey



Right you are! Please have your representative get in touch with me immediately with facts and figures about a High Fidelity installation in my theatre.

Name.....

Address.....

City..... State..... G

"A SMASH! Has everything a picture should have! One of those pictures that should exploit itself even more than all the tricks of showmanship could. Certain to bang off a swell tune in any box-office!"

— HOLLYWOOD REPORTER

"An uproarious affair! On entertainment value or any other way you look at it, this looks in the bag!"

— FILM DAILY

"Tab this as a record wrecker. A cinch to sell! They've handed you everything!"

— MOTION PICTURE HERALD

*Now You Know*

When JOSEPH M. S

A DARRYL

PROD

GEORGE

WALLACE BEERY •

# THE D BOW

BREAKING ALL RECORDS  
NOW WATCH EVERYTHING CRACK WIDE OPEN

2  
CEN  
PICTU

*What it Means*

**SCHENCK presents  
F. ZANUCK  
DUCTION**

"Gorgeous, stirring show...a gold standard money-maker... grand entertainment. Sets a prosperity pace for production merit and box-office sensations!"

— MOTION PICTURE DAILY

"Gets the new company away to a grand start! A money magnet at any theatre!"

— VARIETY

"A knockout show with all money-making ingredients, including pathos, comedy, brilliant direction, exquisite mounting. Story great!"

— SHOWMAN'S ROUND TABLE

**RAFT • JACKIE COOPER in**

# **EVERY**

**AT THE RIVOLI, NEW YORK**

**• THE REVIEWS! THE BOX-OFFICE REPORTS!**

*Directed by*  
**RAOUL WALSH**

**OTH**

**TURY**  
**RES INC**

**WITH THIS UNITED ARTISTS RELEASE**

## Heard In

## ALBANY

Vain Feminine  
Exhibitors Here

By Bill

YOU HAVE TO BE VERSATILE to be a film salesman in the Albany district. . . . Two of them recently showed an exhibitor how to decorate his theatre, even going so far as to mix some paint and demonstrate on the exhibitor's desk lamp. . . . Then they showed his wife how to make goulash. . . . "Next thing we'll have to put on a vaudeville act to entertain the exhibitors," remarked one of the salesmen. . . . W. F. Rogers, eastern sales manager for MGM, paid Ralph Pielow a visit recently, as did Jack Byrne, New Haven manager, with Mrs. Byrne and their son. . . . Ralph Pielow says he put one over on Bill Smalley, Cooperstown boss of the Smalley chain, when he appeared in that town wearing spats. . . . Bill claims he has always been the first to welcome Fall with spats in his home town. . . . MGM Albany exchange, up to October 14th, was fourth in the United States in the national billing contest. . . . Nat Sauber, Universal exchange manager, says a recent trip around the district showed general optimism. . . . Exhibitors, he says, are all responding to the Jimmy Grainger touch. . . . B. Zeeman, Universal auditor, has been working at the Albany exchange.

JOE SHANAHAN has taken over the old Bates Theatre, Mohawk, formerly operated by Mr. Bates, and will rename it the Empress. . . . Art Pearson, Pearson Theatre, Clayton, has had such a good summer season that he is now taking things easy and indulging in his favorite sport, fishing. . . . Mr. and Mrs. Joe Sternberg, Avon Theatre, Boonville, have gone to the World's Fair. . . . Harry Papayanakos, Potsdam exhibitor, is suggesting to salesmen that they come across with \$10 for membership in the local golf club, so they will have a place to play while in Potsdam. . . . Harry was pretty proud of a golf trophy he recently won. . . . A feminine exhibitor in the Albany district won't see film salesmen without advance appointments. . . . They suspect that vanity rules this and that she wants to be sure of looking her prettiest. . . . It makes the salesmen easier when it comes to signing contracts.

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ODD FELLOWS HALL THEATRE, Castleton, destroyed by fire, has been rebuilt and was opened the second week in October. . . . It is operated by the Odd Fellows. . . . A benefit partly for the family of William Brady, who lost his life in a fire in the booth of the Empire Theatre, Glens Falls, last month, will be given in the Rialto Theatre, that city, October 26. . . . It will take the form of a general theatrical employes' welfare benefit and motion picture, radio stars and local celebrities are promised by the committee in charge. . . . Theatre has been donated by the Schines and Harry Black, manager, Rialto, will put on the show. . . . Warners open "The Footlight Parade" with a Hollywood premiere midnight show at the Albany Strand, October 25.

MRS. VAN BUREN says she is going to give Catskill a fine new theatre. . . . Has taken

## "The Sweetheart of Sigma Chi"



26 Sigma Chis took part in Monogram's "The Sweetheart of Sigma Chi." Buster Crabbe, Mary Carlisle, Charles Starrett, Florence Lake and Ted Fio-Rito and orchestra have leading parts in the musical special.

an option on land in a fine location and promises to build. . . . Klein, of Hunter, in the Catskill Mountains, is also building a new theatre and it will have a modern cooling system. . . . George Abramson, Community, Catskill, has been ill. . . . Chris Marshall, Rialto, Ausable Forks, has a menagerie on his hands. . . . He contracted with a man to give away a shetland pony, eight dogs and 14 canaries as prizes for attendance at his theatre. . . . And Chris has 'em all on hand and has to feed 'em. . . . For all the opposition Fred Mausert has with his State Theatre in Glens Falls, business must be good, for he is showing a fine new Packard car. . . . William Murdock, Roxbury Theatre, Roxbury, is redecorating that theatre and also his theatre in Downsville.

## "Dance" Opens

"Dance, Girl, Dance," a Chesterfield picture and a First Division release, opened at the Mayfair Theatre this week.

It is a musical comedy drama of backstage life with Evalyn Knapp, Alan Dinehart, Ada May, Eddie Nugent, and Mae Busch in the cast.

## Highland Sunday

Highland, across the river from Poughkeepsie, will vote on Sunday movies in November. Town Board, petitioned by Cameo management for right to operate Sundays, was bombarded by protests of church groups and is passing buck to voters.

## "In the Money" Is from First Division



Warren Hymer, Sally Starr, Lois Wilson, Skeets Gallagher and a host of favorites may be seen in Chesterfield's "In the Money," from First Division

# New York State Censor System Costs Local Industry \$226,834.30 in '32-'33

## Avalanche

An avalanche of telegrams and letters, unanimously endorsing his stand against blue law enforcement, confronted Jack Cohn, vice-president, Columbia, on his return from Washington.

Cohn's declaration that increased sales of supplies and additional opportunities for employment are of greater importance than enforcement of Sunday closing laws, and his plea for greater liberality in their construction and observance, started something.

## Heard In

### BUFFALO

Two Houses  
Change Policies

By Mary Ann

TWO SHEA THEATRES will change their policies. . . . Vaudeville returns to the Hip and big pictures to the Great Lakes. . . . Boris Morros and Harry Kalcheim were in town. . . . During their stay here they motored to Toronto with Charles B. Taylor, Shea theatres advertising director. . . . Wm. Sussman, assistant to J. D. Clark, and Nat Brower, former auditor, now located in the New York Home Office, spent a few days in the local office. . . . Millicent Burl, assistant cashier, is going to be married Thanksgiving Eve. . . . Edgar Ewell is the lucky fellow. . . . Charlie Baron in town to aid in the exploitation of "The Masquerader."

HARRY SWERDLOVE is dashing here, there, and yonder in a brand new car. . . . Max L. Levine, former exhibitor, never believed in hoodoos until Friday the 13 when his car went into a ditch, while driving to Olean. . . . Joe Loeffler, salesman, met with an accident in Cleveland, fracturing his ankle, and inflicting internal injuries. . . . Al Barnett, Pittsburgh manager, Universal, has been laid low with an attack of influenza. . . . Dave Miller, Universal Buffalo manager, was also confined to his bed for the past two weeks with the flu. . . . Albert Febrey, checker for Ross Federal, and father of Arnold Febrey, RKO booker, died suddenly due to brain hemorrhage.

DEEPEST SYMPATHY is also extended to Bobbie Alberts, manager Alberts Theatre, Lancaster, on the passing of his mother. . . . Mrs. A. C. Behling, manager Ellen Terry Theatre had quite a shock when a hold-up man pointed a revolver at her in the box office and emphatically told her to hand over the cash which she promptly did. . . . Everyone was jovial at the Fox Film Exchange today and upon investigating what it was all about I find they are very enthusiastic contenders in the Sidney R. Kent Drive. . . . Charlie Hayman has reopened the Cataract, Niagara Falls. . . . Colonial Theatre, Elmira, is now the first run situation in Elmira and the Capitol, repeat run with Fred Schweppe in charge of both.

EDDIE MILLER, manager, Baily Theatre, reports business on the upgrade at this popu-

## Increase of \$487.16 Noted At Fiscal Year's End—Few Features Banned — Staff Inadequate, Report States — Troopers Aid

It cost the New York State motion picture industry \$226,834.30 for the inspection and licensing of motion picture productions during the fiscal year which ended June 30, 1933, according to the annual report of the State Motion Picture Division.

## Monogram to Increase 1933-1934 Negative Costs

### Mid Western Meeting Decided Issue This Week

W. Ray Johnston, president, Monogram Pictures, called a big, special meeting of all Monogram franchise holders for October 25 at the Hotel Statler, Cleveland, to propose an immediate 100 per cent increase in the Monogram production budget with all special features to be budgeted at a minimum of \$100,000.

Stating that sales on Monogram pictures have so far exceeded quotas set to date in all territories, Johnston and Trem Carr, Monogram vice-president in charge of production felt an increased budget was warranted to meet the unusual sales reaction accorded the first five features completed to date on the new 1933-34 Monogram program.

Vice-president Trem Carr believes this is the most important move the company has made since its organization.

Immediately upon his return from Washington code conference, President Johnston set out for Cleveland, accompanied by eastern sales heads and Monogram franchise holders: Herman Rifkin, of Boston; J. H. Alexander, of Pittsburgh; B. H. Mills, of Albany, and Harry Thomas, of New York, and Edward Golden, Monogram general sales manager.

Other Monogram officials who will attend the conference are: Arthur C. Bromberg, of Atlanta; H. H. Everett, of Charlotte; L. Seischnydre, of New Orleans; Carl Floyd, of Tampa; Howard Stubbins, Los Angeles; Sam Sepolwin, Detroit; Claud Ezell, Dallas; Sol Davis, Oklahoma; B. F. Busby, Little Rock; Sam Flax, Washington; Robert Withers, Kansas City; C. M. Parkhurst, Omaha; C. J. Farnes, Portland, Ore.; H. M. Glanfield, Salt Lake City; Nat Steinberg, St. Louis; Irving Mandel, Chicago; L. W. Marriott, Indianapolis; J. G. Frackman, Milwaukee; J. Berkowitz, Buffalo, and Wm. Onie, Cincinnati.

lar community theatre. . . . Hippodrome Theatre manager, John E. Carr, put on a great campaign for "The Bowery." . . . Robert T. Murphy is looking forward to the new big picture policy at the Great Lakes. . . . Stanley Hand, Eastern sales manager, Electrical Research Products, and Bill Wittneben, salesman, spent a few days in Buffalo. . . . Jules Michael is a connoisseur on Dancing Chiroines, and he makes the statement, without contradiction, that the weekly chorus line-up at the Buffalo Theatre has it all over the 26 chorines of Earl Carroll's Vanities.

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The report discloses that the net revenue to the State the past year was \$161,697.47 and the expenditures were \$65,136.83. Director Esmond said the net revenue is \$487.16 greater than last year's revenue.

The State Motion Picture Division is charged with the duty of reviewing and licensing motion pictures, except news releases. It also is charged with the duty of inspecting theatres or any place where films are exhibited.

The Motion Picture Division reviewed a total of 1,762 films during the year. Eliminations were made in 328 of these subjects but the total number of eliminations made was 3,035 classified as follows: Scenes eliminated, 1,793; titles eliminated, 1,242. The grounds on which eliminations were made are classed: Indecent, 569; inhuman, 360; tending to incite to crime, 917; immoral or tending to corrupt morals, 1,124; sacrilegious, 7; obscene, 58. Ten pictures were rejected, of which two were revised and approved with eliminations. During the year there was but one appeal to the Commissioner of Education from the decision of the director and there were no court proceedings.

The great majority of films submitted during the year were talking pictures, 1,685 of the films of the 1,762 films reviewed being of this type. The division not only reviews the pictures but reads all dialogues before issuing a license.

"The staff of reviewers and inspectors is inadequate," said Irvin Esmond, director, "to examine pictures and dialogue and to inspect theatres in the state." In smaller communities, the inspection work is supplemented through the co-operation of state troopers. Director Esmond also stated that the great majority of the reputable producers and theatre owners continue to show a desire to comply with the provisions of the statute.

Since the organization of the Motion Picture Division in 1921 the total receipts have been \$2,447,699.23. The total expenditures during that period have been \$929,605.39. The net profit to the state over and above all expenditures has been \$1,518,093.84.

BUFFALO "EVENING NEWS" Junior Firemen's movie party was held in the six Shea Theatres which were jammed to capacity. . . . The story goes—John Sitterly claims he is the star fisherman of the Warner Bros. sales outfit, while Joe Levee holds fast to his opinion. . . . However, John didn't talk about it, he acted and came home with the evidence on Sunday. . . . Avon Theatre, Binghamton, has reopened under Fred Perry's management. . . . Lafayette Theatre, Batavia, has reopened under Warner Bros.' management. . . . Linden Theatre, Buffalo, will reopen this week under the management of Wicks. . . . House has been closed for about 4 years.

### Why the \$2,000?

In New York Allied circles it is said the contribution of \$2,000 by independents to the national organization represented sacrifice on the part of some of them and attested their confidence in the work being done in their behalf and is regarded as an investment for better terms, conditions and business. While "exchange bosses" have been reported excited over the size of the contribution, it is pointed out that this amount spread out over a few hundreds among the large number of independents would be almost trivial individually.

Independents, it is declared, have been hoeing a hard row, and denial is made that they have put anything over.

## First Division Has Seven Releases Ready

**Ahead of 1933-1934 Schedule, Report Shows**

First Division announces that seven of its new product releases have been completed ahead of scheduled time for the 1933-34 season.

The pictures include: "One Year Later," starring Mary Brian, Donald Dillaway, Russell Hopton, Will and Gladys Ahern, Jackie Searl; "Dance, Girl, Dance," with Evalyn Knapp, Gloria Shea, Alan Dinehart, Ada May, Eddie Nugent, Mae Busch; "I Have Lived," starring Anita Page, Alan Dinehart; "By Appointment Only," with Lew Cody, Sally O'Neil, Aileen Pringle; "Picture Brides," starring Dorothy Mackaill; "Man of Sentiment," with Marian Marsh, Owen Moore, Billy Bakewell; "Notorious But Nice," with Marian Marsh, Betty Compson, Donald Dillaway, Rochelle Hudson, and "Sweetheart of Sigma Chi," with Buster "Tarzan" Crabbe, Mary Carlisle (courtesy MGM), Charles Starrett, Florence Lake, Ted Rio Rito and his band, Sally Starr, Purnell Pratt and others.

### Reade Wide Range

Contracts have been signed for Wide Range installations in the 18 Western Electric equipped Walter Reade Houses. Houses are: Mayfair, Paramount, Rialto, St. James and Lyric in Asbury Park, N. J.; Strand, Freehold, N. J.; Strand and Paramount, Long Branch, N. J.; Crescent, Majestic and Strand, Perth Amboy, N. J.; Oxford, Strand and Paramount, Plainfield, N. J.; Carlton, Red Bank, N. J.; Savoy, here and the Broadway and Kingston, Kingston.

### "In the Money"

"In the Money" is the new title of "Cross Streets," invincible picture and a First Division release.

Cast includes Lois Wilson, Warren Hymer, Skeets Gallagher, Sally Starr, Junior Coughlin, Arthur Hoyt, Louise Beaver. The director is Frank Strayer.

### Heard In

## ROCHESTER

"Be Mine" In  
15th Week

By Eeaitch

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DIXIE THEATRE put on a midnight show for "Tugboat Annie. . . . Harry Rice comes in ahead of "Emperor Jones" at the RKO Palace. . . . Manager William H. Cadoret, Capitol, made a play for the Catholic trade by making a special local film of installation of Rochester's new bishop. . . . Manager Hattie Lutt, Lyceum, books "Uncle Tom's Cabin." . . . Date for start of vaudeville at Loew's Rochester not yet set.

"BE MINE TONIGHT" running 15th week at the Little. . . . Manager John Fenyvessy, Family, wrote a history of the Lyceum in connection with its 45th anniversary. . . . More neighborhood houses are going in for heavy advertising. . . . Hav Nash is active in selling them idea. . . . Three-hour shows too long, says George David, dramatic editor of the "Democrat & Chronicle."

### Heard In

## HUDSON COUNTY

Nolan Now  
Studying Law

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DAVE NOLAN, while ushering for Mike Weshner, is studying law. . . . His brother, Eddie, is an assistant manager. . . . Hudson County Holy Name Federation adopted a resolution protesting admission of children to movie houses featuring "sex films." . . . Fourteen original members of Loew's staff were

### On the Air

When Roxy, during the progress of a broadcast, admitted that the Music Hall couldn't get a good picture every week, but tried to give a good show anyway, it must have sounded wonderful to exhibitors who were listening in.

### Heard In

## UTICA

Leighton Ties Up On  
Fire Prevention

By Harry

BERT LEIGHTON, resident manager, Warner, "peddled" the Stanley Theatre well during the recent observance of Fire Prevention Week. . . . Leighton sponsored essays on "Fire Prevention" with passes for prizes to the winners as picked by the various school principals. . . . Officers of the Utica American Legion Posts and members of the drum corps of each organization were guests of Garry Lassman, manager, Warner Avon, Utica. . . . Because they came in packs to see it, Bert Leighton, manager Stanley, Utica, continued "Night Flight."

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MORRIS SHULMAN, manager, Olympic, Utica, has returned from a business trip to the metropolis. . . . Utica's first whack at drama in three or four years went over big at the Majestic when Walter Hampden starred in "Ruy Blas."

still working in the Stem house at the recent fourth anniversary celebration. . . . They were George Dumond (manager) Mrs. B. Reedy, William Biegner, James Lawrey, Arthur Henderson, Peter Stalknecht, Nicholas Fitzhenry, Edward Elsaesser, William Kay, Frank Mane, Joe Weyr, Philip DeLizza, Paul Zikol, John D. Kappeler. . . . Mr. and Mrs. Gus Nestle have returned from a Washington trip. . . . George Freeman likes detective yarns.

### "My Woman" and "East of Fifth Avenue"



Victor Jory, Helen Tree, Walter Byron are Columbia stars in those pictures.

# BETTER MANAGEMENT

*A Review of How Showmen are Selling Their Pictures*

## “Bowery” Selling Hits New High Here

Premiere of United Artists first 20th Century release, “The Bowery,” with Wallace Beery, Jackie Cooper and George Raft, was ushered in at the Rivoli Theatre with one of the most vigorous campaigns ever waged on any production.

Taking advantage of the fact that more than 50,000 fans crowded the Polo Grounds for the first day of the World Series, UA exploiters



Front of the Rivoli Theatre in New York City for the premiere of “The Bowery,” first of the 20th Century Production releases on the United Artists program.

had ten different banners attached to a huge balloon which was floated over the center of the field and commanded full attention of the entire crowd. This stunt not only called attention to the opening of “The Bowery” but also received plenty of space in all sport columns of local dailies. These banners were 16 and 18 feet long, with the first mentioning “The Bowery,” the second the Rivoli and the third Wallace Beery, etc.

For a street ballyhoo eleven persons, five women and six men, were dressed to represent Bowery characters as in the days of Chuck Connors. This group was engaged on more than 160 different buses, touring the city, and acted as barkers pointing out the various points of interest and also plugged the production at the Rivoli. On the opening night these characters were used atop the marquee with baby spots playing from one to the other. The women, acting as “tough dames” gagged with the crowds in front of the house and also plugged the picture.

Arrangements were made with authorities at the Grand Central Terminal to have two large displays, mentioning the picture and tying up the 20th Century Production with their crack train the 20th Century. This display, mentioning the cast and theatre, was placed in one of the most prominent spots in the station.

Two days before the opening of the picture all local dailies carried 290 line ads in addition to plenty of publicity stories and cuts of the stars in the picture. The ad campaign was increased until on the opening day 620 line ads announced the opening of “The Bowery” at the Rivoli. All during the run the average ad space taken was about 330 line ads.

### Syracuse, Rochester

Both Syracuse and Rochester got behind “The Bowery,” from United Artists, to the hilt.

In ushering in the premiere at Loew's State Theatre, Syracuse, Harry F. Shaw, manager and Harry Rice, UA exploiter, put over a swell exploitation campaign.

One of the best tie-ups was put over with a brewery company. This company furnished a complete bar which was erected in the lobby of the theatre where free lunch and beer was served “on the house.” In addition to this a



street ballyhoo, on the opening day, was arranged in which 30 brewery trucks heavily bannered were paraded through the principal streets of the city.

Another tie-up was effected with the students of Syracuse University, whereby cash prizes were offered for the best Bowery costume.

At the Syracuse-Ohio Wesleyan University game, 20,000 circulars announcing the attraction at Loew's State were dropped from an airplane. Five thousand trick cigars with bands reading “Chuck Connors Special” were distributed in addition to 200 window streamers in a Coca-Cola tie-up.



**Bowery lunch being served during the screening of “The Bowery” for newspaper men, city officials, brewers of Rochester, mayor and leading citizens. This was a special midnight show, exclusive for the above mentioned. Lester Pollock is manager of Loew's Rochester Theatre.**

The publicity stunt that was drawing them in crowds to Loew's Rochester Theatre stopped abruptly when the Beverage Control Board said “nay.” Stage carpenters had rigged up a replica of Connors' bar in film “The Bowery” and a brewery company was serving free beer to theatre patrons. James P. B. Duffy, member of the State Beverage Board, then gently opined that serving beer free in an unlicensed place did not fulfill requirements of the regulations.

### Rosen on “Annie”

For an entire week in advance of the showing of “Tugboat Annie” at the Troy Theatre, Troy, New York, Leo Rosen, manager, had his ushers dressed in sailor uniforms with white sashes announcing the play date of the Dressler-Beery picture. Rosen also issued two hundred invitations to the gala midnight premiere to school principals, teachers and other officials. Arrangements were made through the Parent-Teacher Association of Troy for special matinees to be attended by bodies of students.

## “Henry” Given Huge Selling Campaign

A high-powered exploitation campaign in which United Artists Home Office exploiters joined forces with those of the Radio City Music Hall gave “The Private Life of Henry VIII” a tremendous opening.

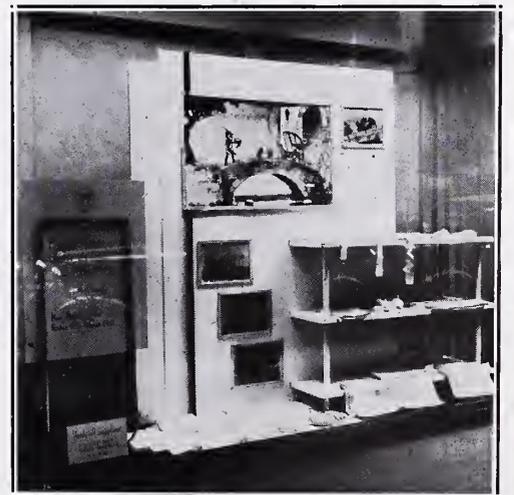
United Artists campaigners, under the supervision of Hal Horne and Monroe Greenthal in active charge, assisted by Myer Beck, laid their plans for the campaign—which culminated October 12—several weeks before the opening. Advertising, publicity and exploitation angles were threshed out in a series of conferences with A. P. Waxman, RKO home office executive, and George Gerhard, Music Hall.

Among the many angles which were utilized in selling the picture was a tie-up with every British and Canadian club and organization in New York, all of whom carried notices on their bulletin board about the film. Every high school and elementary school history and English department head was sold on the idea of informing their classes of the historical interest in the picture. Colleges in New York—Columbia, N. Y. U. and C. C. N. Y., as well as Manhattan, posted information about the engagement at the Music Hall and worked with U-A in calling the picture to the attention of the student body.

Three screenings were held prior to the opening of the film; one for representatives of 600 Women's Clubs in the city, the National Council of History Teachers, the D. A. R. and other prominent organizations. Ten thousand post cards, carrying the endorsement by the group secretary, were mailed to the individual members. Another screening was held for the magazine and newspaper motion picture critics and editors with excellent results in advance publicity. Editorial writers, drama critics and editors, prominent columnists and news commentators comprised the audience of the third screening.

A tie-up was made with Liggett Drug stores whereby they displayed in every window throughout the city an eye-catching 40x60, done in the Ripley manner, showing the unusual highlights of the matrimonial career of England's popular king. Book stores were contacted and featured the Francis Hackett edition of Henry's biography.

## For “Pied Piper”



Effective window display secured in the Gimbels department Store, New York City, in connection with the showing of Walt Disney's latest United Artists release “The Pied Piper.”

## Selling "Avenger"



How the Mayfair Theatre, New York City, sold "The Avenger" from Monogram.

## Warners Plan to Sell "World Changes" Big

Once again the Warners prepared to startle Broadway. This time it was for "The World Changes," starring Paul Muni, which opened at the Hollywood, evening of October 25.

Started teaser campaign a week in advance in all newspapers. Advertising was all along bombastic, sensational lines to sell Paul Muni and his supporting cast. Some of the ads sold the bigness of the production by listing the 27 prominent players that play in support of Muni.

Theatre front is one of the most novel seen in copper and black, the copper effect being used because it is symbolic of the section of the country where the picture starts.

In the lobby is an exhibit that can well be called a miniature "World of Progress." Taking their cue from the title, the Warners arranged displays showing the first auto and the present day auto; the first Postal Telegraph instrument and the current model. The French Line had a model of their first side-wheeler and the Ile de France.

Oil paintings showing Indians sending their smoke signals, the first form of signaling known, pictures showing the laying of the first railroad, the first mimeograph machine and the present model; the Edison Company had exhibit presenting how the World Changes in lights; Rand McNally outfit installed a huge revolving globe of the world valued at \$750; the first typewriter and the latest; a museum of the city of New York, showing its development from the time Peter Stuyvesant bought it from the Indians; an exhibit of International business machines, are all just a few of the many displays.

A very novel feature was to be the sending for the first time by television of a written message. A girl stationed in one corner of the lobby was to write the following message, "The World Changes," starring Paul Muni, in the greatest picture of the age—be sure to see it." This message was to be flashed upon the receiving machine so that all present could see it. The mimeograph machine was to run off stenciled drawings of the face of Paul Muni. These were to be given out as souvenirs to the spectators.

On the theatre front, written in fire with sparkler effect, were to be the title and star.

## UA at Gimbel's

One of the outstanding displays in Gimbel's elaborate "Nearly a Century of Progress" Exposition at the company's store in New York City, was the United Artists display which traced the progress of the industry since its inception.



United Artists display at Gimbel's "Nearly a Century of Progress" Exposition at the company's New York City store.

In conjunction with Electrical Research Products, the United Artists display reveals the progress made in production, exhibition and advertising phases of the motion picture industry from the days of the silent screen down to the latest United Artists' release, "The Bowery."

Above the Warner Theatre building across the street, was to be a huge aluminum sign resembling a balloon. The sign was to be 75 feet high and 50 feet wide. Upon this balloon was to be flashed news bulletins by means of slides. For a street bally, there was to be a parade of 32 cars, one of the 1901 vintage carrying a passenger dressed in the period of that time, and one car for every year up to 1933. They were to travel under their own locomotion from Detroit to New York in Caravan form, parade up and down Broadway and make their final stop in front of the Hollywood.

Another sensational stunt was to be the presentation of the first Air Train. A T. A. T. plane towing four gliders, each with a passenger, was to traverse the sky. A sign of large neon letters was to read, "The First Air Train in Celebration of 'The World Changes.'"

## Jamestown Houses Plenty Wide Awake

The Jamestown theatres aren't losing any time in selling attractions.

Here are some of the stunts recently pulled:

### "Night Flight"

In ballyhoo for "Night Flight," Winter Garden, Jamestown, obtained the use of a local four-seated cabin monoplane and pilot, fitted it with a siren borrowed from the Jamestown Fire Department, painted the words "Night Flight" in large letters on the bottoms of the wings, and had the plane cruise over the city for an hour before the opening of the picture. Ten thousand heralds were thrown from the plane. Manager Westfall constructed a huge banner with copy on both sides, which was attached to a parachute and dropped from the plane over the city. Two specially constructed still cards were spotted in the busiest sections of the city. In a new store in the very center of the city was a special airplane display.

### "Lady For A Day"

On the day that "Lady for a Day" opened at Warner Brothers Winter Garden, Manager Westfall put on a regular campaign. Local lady was named to be the "Lady for a Day." Announcements were made over the local radio station a week in advance, telling of the picture and of an apple pie contest for the ladies, the prize for the best pie to be three dollars.

The "Lady for a Day" stunt, as outlined here, recently, was used, with great success, a lot of merchants tying up.

### "Wild Boys"

Manager Irwin Kay, Palace Theatre, Jamestown, promoted a huge scooter race in connection with "Wild Boys of the Road," showing at the Palace. Thirty-four contestants entered. Course led from the business section of town to the theatre. Aldermen of the city acted as starter and judges. Each entrant carried a sign on his back, on which was printed "Wild Boys of the Road." Prizes were given by a local sporting goods merchant, and each boy was given a free pass to the show.

Warner Brothers Palace and Winter Garden Theatres recently put on a successful car give-away night. Stunt was heavily advertised by press and radio, and the car to be given away was daily taken through the streets.

### Lobby Display

An added incentive to attending the RKO Palace, Rochester, is a lobby display of electrical appliances combined with a contest in which a refrigerator, washing machine and other goods will be given away. Manager Jay Golden tied in with a department store which puts on the contest and sells tickets for the theatre.

## "Devil's Mate" Sendoff



Two exact replicas of electric chairs were displayed in the lobby of the Mayfair as part of an exploitation campaign to advertise the new Monogram thriller "Devil's Mate." Theatre owner, Walter Reede, also had attractive panels showing large colored reproductions from the picture as well as giant cut-out lettering attractively mounted against specially built compoboard backgrounds to dress up the theatre front for the engagement of "Devil's Mate."

## Heard In

# PASSAIC

Capitol Gives  
Free Passes

By Eye-Ess

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STATE CHRISTIAN ENDEAVOR SOCIETY at its 47th annual convention in Passaic this week demanded Sunday closing. . . . Capitol, Warner Bros., is being given a complete going over with paint. . . . Manager Bill Weiss evidently believes in doing his Christmas cleaning early. . . . Return engagement of "Three Little Pigs" at Montauk, was a wow! . . . Capitol, Passaic, still giving away free passes in special tie-up with *Herald-News*. . . . Display of live pigeons was used to ballyhoo "Bureau of Missing Persons" at the Capitol. . . . Local Odd Fellows have made definite arrangements for minstrel show at the Playhouse, which has been dark for more than a year. . . . Sam Pashman, Clifton Strand, is in charge.

GARRY VOORMAN, Montauk, was so sure "Ann Vickers" would draw 'em to the turnstiles, he put it on a day ahead of schedule. . . . Motorist became so interested in Bill Weiss' Capitol display of "Bureau of Missing Persons" he didn't watch road and went boom. . . . Bill got some free publicity for the show by inviting Passaic cops to see it. . . . Bill also had "Herald-News" carriers in to see "Wild Boys of the Road."

## Heard In

# NEWBURGH

"Mae West"  
Contest Feature

POPULAR PRICED HOUSES along lower Hudson are picking up. . . . Rialto, Poughkeepsie, revived "country store." . . . Service Battery Armory has been given regular theatres in Peekskill a run for their money with rodeo and other features. . . . State, Middletown, countered Paramount's offer of 500 admissions at 15 cents with admission of 400 for 10 cents. . . . First solid week's engagement in Poughkeepsie in a long time was given a musical by the Publix Bardavon. . . . Paramount, Peekskill, held a Mae West impersonation contest. . . . Peekskill Theatre held a "future star" night.

ADVANCE THEATRE, Marlboro, owned by local lodge of Odd Fellows, is again being operated. . . . Drive being made for Sunday patronage from Newburgh. . . . Peekskill and Paramount, Peekskill, both running vaudeville. . . . Charlie Horn, New York, is architect for the rebuilt Ritz, Newburgh.

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ROYAL, PORT JERVIS, closed for several months, has reopened under independent management. . . . House is much improved. . . . Double feature policy planned. . . .

## Talkie Case Up

State court of appeals must decide the difference between a talkie and a stage play.

As the result of a claim that a talkie is the same as a stage performance, the issue must be settled in a case involving the rights to "Alias Jimmy Valentine."

## Heard In

# ELMIRA

Schram Enters  
Local Field

By Jay

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APPOINTMENT of Monroe Schram, Mt. Vernon, as manager of the Strand is announced by Harry Watts, in charge of Warner Brothers' theatres. . . . He has been connected with the Warner Brothers sales department for years. . . . Bert Jackson, former manager, Strand, has been made manager of the Fox, Corning, succeeding Sidney Johnson, who goes to a western theatre. . . . Judgment for \$26,000 has been awarded Henry A. Schweppe in his action against the Newtown Amusement Corporation in Supreme Court. . . . Schweppe brought the action to recover on a contract. . . . Was hired by the corporation to manage the Colonial Theatre for 20 years with a stipulated weekly salary, he alleges, and was discharged in violation of the contract. . . . Asked for the amount he would have received had he worked for 20 years. . . . Defendant company made no appearance. . . . Recently was ejected as operator of the Colonial and was succeeded by the Elmira Colonial Theatres, Inc., a new corporation.

VAUDEVILLE AND ROAD SHOWS are expected to return to the Schine State Theatre, Corning. . . . Also will be equipped with the latest sound equipment and new projectors. . . . Dan Darleigh (Austin Benjamin Parker), one of the best-known showmen in the state, died at his home in Prattsburg, near here, October 17.

## Cliff Almy Sails

Cliff Almy, formerly Warners branch manager in Buffalo, is on his way to the Far East, where he will join Joe Hummel in an executive capacity.

## One for Brecher

Leo Brecher has taken over a former colored church, the Lincoln, 135th Street, and will again use it as a movie house after it has been altered a bit.

For opening, first ten comers got free admission. . . . Royal competes with chain Ritz and Strand.

DELIVERY TRUCK of M. K. Motor Renting Company, New York, containing 18 reels of film, stolen from in front of the Park Theatre, Newburgh, was found abandoned in Sullivan County. . . . Most of the film was found intact.

## Newburgh State Ritz

Eugene Levy, of Uptown Park, Newburgh, who has taken over downtown former George Cohen house, known lately as the State, has had to practically rebuild it. Theatre will operate as the Ritz with vaude pictures.

## Dailey Vacations

James F. Dailey, president Typhoon Air Conditioning Co., Inc., has left for a cruise and will stop off at Kingston and Panama for a rest.

## O'Reilly Adds

Charlie O'Reilly has taken a house. He has added the 68th Street Playhouse to his list.

## New Theatre Opens

A new theatre is opening at 103rd Street and Columbus Avenue, November 1. William Costa will operate it as the Arden.

## BETTER MANAGEMENT

## Co-op Ads

Owners of New York neighborhood houses which booked "Gold Diggers of 1933" from Warner Bros. have taken a leaf from the Broadway first runs, and are advertising their attraction in a smashing display ad taken co-operatively. Two hundred and fifty neighborhood houses established a precedent in New York when they decided to jointly capitalize on their big attraction in three column "Gold Diggers" ads, twelve inches deep, in the metropolitan newspapers. In order to get the benefit from a display ad, which would cost the individual theatre more than it could afford, each theatre listed its name, address and play date at the left of the big ad.

## Pre-Releases

Another progressive move by Warner Bros. which has produced a very favorable reaction from exhibitors is the sending out to the theatres, by the exploitation men assigned to the various exchanges, sales manuals containing skeletonized ad layouts for forth-coming Warner-First National pictures. Quite frequently, because exhibitors are short of pictures, Warners grant them pre-release dates in order to help them out. The exhibitors are supplied with not only the skeletonized ad layout, but also the highlights of the production, so that in the event an exhibitor plays a picture pre-release and before the press book is ready, he will be able to make up his own campaign.

An episode from "Emperor Jones" was put out over radio station WHAM by a Rochester cast. Manager Jay Golden, RKO Palace, frequently uses this tie-up.

## Better Movies

Women's Civic League, Nvack, has started a campaign for "better movies" for children.

## Competition

Loew's Gates, Brooklyn, showed five acts vaudeville, "Tug Boat Annie," cartoon comedy, news, at 20 cents ton matinees, and the poor inde who follows wonders why they try to take double features away from him.

Heard In

ELIZABETH  
Summit Lyric  
In Deal

(This column is YOUR column in YOUR district. If your activities or news of your theatre are not reported here, there is only one way to overcome it. Send in news of what you are doing when you do it. It is our purpose to make each and every column a real record of each district. Help us by co-operating. Send that NEWS in NOW.)

HAROLD MIDGLEY, assistant manager, Ritz, took entire vaudeville show for gratis performance at benefit. . . . Clement Murphy, Ritz manager, adopts "All For My Public" slogan. . . . Manager Andy Goldberg, Regent, sent small army of boys about the city distributing notices in booklet form of theatre's policy in presenting double hit programs. . . . When "Bureau of Missing Persons" opened at Paramount, Plainfield, management offered rewards for knowledge leading to whereabouts of missing local residents. . . . Kiddies, wearing "Secret Service" masks at Saturday matinee, Paramount, Plainfield, were given prizes. . . . Hazel Schneider, Ritz cashier, proudly exhibits portrait of that boy friend. . . . Golie Hagin, Ritz flyman, back from American Federation of Labor convention.

THREE-DAYS-A-WEEK vaudeville commences in Oxford, Plainfield. . . . Roslyn, Roselle, goes under new ownership. . . . One thousand tinted autographed photographs of Bing Crosby were given out at Roth-Strand, Summit, at Saturday matinee. . . . Thalia Amusement Corporation, this city, filed articles of incorporation. . . . John Martinson, Ritz prop., in company with mother, visited relatives in Albany. . . . Stock dramatic company may take over Lyric, Summit. . . . Leon O. Mumford, manager of Roth-Strand, is authority for fact that several individuals are dickering with Summit Theatrical Enterprises Company for rental of Lyric.

Majestic Adds

Majestic Pictures Corporation has concluded a deal with B. I. P. for three special productions.

Three pictures with American stars will be released by Majestic in addition to the twelve specials already announced. First release will be a Thelma Todd-Stanley Lupino comedy. Second starring Ben Lyon and Sally Eilers is a farce comedy directed by Allan Dwan, and the third, a romantic comedy drama is also directed by Monty Banks, starring Constance Cummings.

**ST. CHARLES**  
AN ENTIRE BLOCK ON THE BOARDWALK  
ATLANTIC CITY  
A Smart Hotel in America's Smartest Resort  
ATLANTIC CITY—Healthful—Restful—Affording complete relaxation so welcome after intensive work—Where the St. Charles offers the maximum in hotel comfort and service—Spacious Sun Deck occupying one entire block overlooking Boardwalk and Sea—Ocean view Lounge.  
IDEAL CONVENTION FACILITIES  
RATES GREATLY REDUCED

Universal Has Many New Faces



June Clyde in "Only Yesterday"; June Knight in "Cross Country Cruise"; Margaret Sullavan in "Only Yesterday", and an impish pose of Karl Freund on end because of Margaret Sullavan are included.

Heard In

NEWARK  
New House for  
Forest Hill

A NEW MOVIE THEATRE is scheduled for Forest Hill, Newark's wealthiest area. . . . Estimate cost is \$100,000 for a building that will include four shops and several offices. . . . Showhouse will have 600 seats. . . . Building will occupy 70x125 feet. . . . Guernsey Wheeler is architect and backers are Walter H. Dickenhorst and John W. Gaven, locals, and William Fitzgerald, Irvington. . . . Mt. Prospect Theatre is a block away. . . . It has been kept closed for more than a year by operators of Elwood, only other film house in section.

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MORRIS FELDMAN dressed up the DeLuxe on South Orange Avenue and reopened it. . . . Knockwurst Club, made up of theatre men and newspapermen, has reorganized after being dormant for a couple of years. . . . Sidney Franklin is back at the Little, this time as manager employed by new owner. . . . Henry Okun is back at the old stand as publicity man. . . . National, Belmont Avenue grind house, has reopened. Metropolitan, which once offered Yiddish

Heard In

PATERSON  
Ettelson Doesn't  
Pay Tax

By Jim

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IN RIDGEWOOD films are to have a rival. . . . Theatre Assembly of New York has leased the Woman's Club and will present high-class plays this winter. . . . Mayor of that thriving town and the Girls' Club of the T. W. C. A. have gone on record against Sunday movies. . . . Referendum will be on the November ballot to eliminate the ban on Sunday movies, baseball and other amusements. . . . It is claimed that 200 petitions have been sent in to that effect. . . . Council passed a resolution that Samuel Ettelson, manager, local theatre, pay the \$100 borough license fee, overdue, or have his theatre closed. . . . Ettelson is responsible for the referendum being placed on the ballots. . . . Firemen gave an amateur performance at the Butler house recently.

stage shows, switched to picture policy, showing Jewish films. . . . Lasted a week and a day. . . . Shubert Theatre will remain legit after all. . . . Deal to make it a picture house fell through.

"Broadway Through a Keyhole"



The Zanuck-20th Century United Artists picture has Constance Cummings, Russ Colombo, Hugh O'Connell, Paul Kelly, Texas Guinan, Blossom Seeley and others in the cast.

# LOOKING AHEAD AT THE PRODUCT

A Service Designed to Give the Exhibitor Each Picture's Analysis Before Playing

By Our Hollywood Correspondent

## "B'way Through Keyhole"—UA

Constance Cummings, Russ Columbo, Paul Kelly, Blossom Seeley, Gregory Ratoff, Texas Guinan, Hugh O'Connell, Hobart Cavanagh.

Broadway type of yarn with the usual night club and gangster background and a fair entrant at that. Piece carries stage, radio and some picture names but will have to be sold all the way to click. Some songs are included, and there are plenty of angles for exploiters to go hay-wire. Winchell tie-up may be worth something. Yarn is one of a gangster, a girl and the true lover who enters.

Estimate: Plug names.

## "Worst Woman in Paris?"—Fox

Adolphe Menjou, Benita Hume, Helen Chandler, Harvey Stephens, Margaret Seddon.

Even the Lasky brand won't help this one. Show doesn't come up to the others he has produced. Tale of a woman with a bad reputation who falls for the lad in the small town but goes away when true love enters, the piece won't mean much.

Estimate: Won't mean much.

## "Dance Girl Dance"—FD

Evelyn Knapp, Alan Dinchart, Mae Busch, Ada May, Eddie Nugent, Gloria Shea.

Interesting independent musical with no big name strength but a general satisfactory list of performances. Picture should please in most spots. Show has special songs and has been produced nicely.

Estimate: Nice inde musical.

## "My Woman"—Col.

Helen Twelvetrees, Victor Jory, Claire Dodd, Wally Ford.

Song and dance team story with a radio background. True love wins out in the end. Title is saleable and radio and cafe atmosphere allows for plenty of selling. Names in cast will help.

Estimate: Average.

## "East of Fifth Avenue"—Col.

Dorothy Tree, Wally Ford, Walter Byron, Mary Carlisle, Walter Connelly.

Tale of what happens in a boarding house with plenty of action. Show shapes up as a melodrama that can generally satisfy mass audiences. Picture hasn't much to brag about, but is so-so program stuff.

Estimate: Familiar.

## "This Mad Game"—Fox

Spencer Tracey, Claire Trevor, Ralph Morgan, J. Carrol Naish, John Miljan, Matt McHugh.

Spencer Tracey as a beer baron who turns model prisoner and tries to solve the kidnapping and does. Picture has a gangster background, Tracey and swift direction. It will suffice in most spots.

Estimate: Action.

## "The Kennel Murder Case"—WB

William Powell, Mary Astor, Eugene Pallette, Ralph Morgan, Robert McWade, Arthur Hohl, Robert Barrett, Jac La Rue.

Okay Vance thriller. Show will please audiences, and even though it can't break records will fit nicely into the program groove.

Estimate: You know.

## "Sweetheart of Sigma Chi"—Mono.

Buster Crabbe, Charles Starrett, Mary Carlisle, Florence Lake, Sally Starr, Purnell Pratt.

Honey of a musical from an independent and able to hold its own with many of the majors. Picture has college background, music, a crew race and an atmosphere that makes for generous entertainment. Monogram deserves a big hand for its completed product. Show is a revelation and should do the company a world of good.

Estimate: Applause.

## "White Woman"—Para.

Charles Laughton, Carol Lombard, Charles Bickford, Kent Taylor, Charles B. Middleton.

Laughton as the man-made emperor of a jungle with the usual, familiar story of tropical passion, etc. Laughton stands out, but in the long run the show won't fare any better than the many tropical stories that have gone before. Sell the names.

Estimate: Exactly.

## "Havana Widows"—WB

Joan Blondell, Glenda Farrell, Guy Kibbee, Allen Jenkins, Lyle Talbot, Frank McHugh, Ruth Donnelly, Maude Eburne, Ralph Ince.

Funny comedy with a new team, Blondell and Farrell, cleaning up. Cast has no smash names, but where entertainment is sold, this will do well enough. A couple of gold diggers go to Havana and then the fun starts.

Estimate: Comedy riot.

## "Oleson's Big Moment"—Fox

El Brendel, Walter Catlett, Barbara Weeks, Susan Fleming, John Arledge.

Pretty crazy yarn that will be out for certain types of houses and a riot in others. Brendel is an apartment house janitor with most of the action taking place there. Show hasn't much name support, carries laughs and dull moments aplenty but will probably prove a problem in spots.

Estimate: Apparent.

## "Man's Castle"—Col.

Spencer Tracy, Loretta Young, Glenda Farrell, Walter Connelly, Arthur Hohl, Marjorie Rambeau, Dickie Moore, Helen Jerome Eddy.

Human story of the "Seventh Heaven" type with some names to sell as well as the Capra direction. Picture smacks of class even though the atmosphere doesn't. Show will have to be sold but word of mouth will be of advantage to it.

Estimate: Okay.

## "Broken Dreams"—Mono.

Randolph Scott, Martha Sleeper, Joseph Cawthorn, Buster Phelps, Meryl Mercer, Sydney Bracey.

Interesting programmer that will get its share of attention. Has plenty of human angles to sell with the kid, Phelps, stealing most of the attention. Mass audiences will go for it, even though it has nothing novel. Picture, however, carries entertainment all the way and deserves plenty of selling.

Estimate: Interesting.

## "College Coach"—Warners

Dick Powell, Ann Dvorak, Pat O'Brien, Arthur Byron, Lyle Talbot, Hugh Herbert, Arthur Hohl, Phillip Faversham, Charles C. Wilson, Guinn Williams, Nat Pendleton, Phillip Reed.

Tale of a football coach who buys material and apt to start controversy in some spots. Show has been handled with an eye to the sensational and lacks the namby-pamby angles of the usual football story. Picture intends to show the racket of some college football and succeeds.

Estimate: Sell the sensational.

## "Take a Chance"—Para.

James Dunn, Cliff Edwards, June Knight, Lilian Roth, Charles Buddy Rogers, Lilian Bond, Dorothy Lee, Charles Richmond, Lona Andre.

Musical with some names, some new songs and a show's reputation. As long as the thirst for musicals continues this one will be in the money. It will prove generally satisfactory where they still pay shekels to hear the tingle of tunes from behind the silver screen.

Estimate: Okay musical.

## "Female"—Warners

Ruth Chatterton, George Brent, John Mack Brown, Laura Hope Crews, Ruth Donnelly, Lois Wilson, Gavin Gordon.

Surprise Chatterton and satisfactory for all box office purposes. The story is down to earth, entertaining and the whole thing shapes up as very nice material for exploiters and all others. Piece should do an okay business in all spots.

Estimate: Surprise.

## "Case of Johnny Day"—MGM

Richard Dix, Stuart Erwin, Raymond Hatton, Una Merkel, Madge Evans, Conway Tearle.

In and outer which won't help anyone in it. Dix's change of scene doesn't particularly benefit him, and even though the supporting cast is good, story is more or less depressing. Just cross this one off as one of the many.

Estimate: Problem.

## "Good Companions"—Fox

Jessie Matthews and English cast.

English show that may do in spots but hardly likely to attract attention in the majority of cases. Novel's sale may help but in the long run a problem.

Estimate: English.

## "The Big Bluff"—Tower

Reginald Denny, Claudia Dell, Cyril Chadwick, Jed Prouty, Donald Keith.

Entertaining programmer without high spots but which will manage to satisfy where they aren't too critical. A lord exposes a bogus lord in a small town and there you have it.

Estimate: Will do.

## "Strawberry Roan"—U

Ken Maynard, Ruth Hall, William Desmond, Harold Goodwin.

Horse sequences are better than in the usual western and picture rates that attention too. As an open air drama it is satisfactory and will please western advocates everywhere.

Estimate: Very nice.

**BABY! I'VE GOT INFLUENCE!**

**THEY CAN'T  
PUT ME  
IN JAIL!**

# BRAIN

"You're Social Register, honey . . . but I'M Cash Register" . . . The little napoleon who fleeced a nation with phoney bonds thought he was above the law till a tony blonde sold him short.



The country's been reading a lot about how the "financial wizards" work with other peoples money . . . here's the "low down" on "high finance" in a story that strikes almost everybody in their empty safe deposit box!

# THE BIG

Minna Gombell, Reginald Owen, Lillian Bond, Reginald Mason, Sam Hardy, Luclen Littlefield. Directed by George Archambaud. Samuel Bischoff, associate producer.

with **GEORGE E. STONE**  
**PHILLIPS HOLMES**  
**FAY WRAY**

Oct 25 '33 b.c.

**RKO**  
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**PICTURES**

The  
NEW  
YORK  
STATE

In this  
issue:

Industry Code Before President Roosevelt



# EXHIBITOR



A Jay Emanuel Publication

Vol. 6—No. 5

NEW YORK, NOVEMBER 10, 1933

Price, 15 Cents

## YOU'LL BE IN THE MONEY . . .



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Distributed in U. S. A. by FOX FILM CORPORATION



Nov10'33 pg. 3

THOSE LIPS ~  
THOSE EYES ~  
THOSE LOVELY  
CURVES ~ ~

that make Lilian Harvey the dazzling . . .  
alluring . . . captivating creature she is on  
the screen are the same lips and eyes and  
soft round curves that make National  
Scene Trailers the high-power selling-  
force they are . . .

because the thrilling glimpses of the stars  
doing their stuff . . . speaking their lines  
in actual scenes from the picture itself  
cannot be described . . .

the charm of personality . . . the sound  
of the voice . . . must be seen . . . must  
be heard . . .

that's why National Scene Trailers  
are the most potent piece of screen  
exploitation at the command of  
the showman . . .

that's why *samplevue* trailers by

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Nov10'33 pg. 4

# PAUL ROBESON IN "EMPEROR JONES"



## **A Record Breaker**

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KEITHS—BALTIMORE

**Smashing Box-office  
Records to New Highs!**

Released thru  
**UNITED  
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Nov10'33 pg. 5

**EUGENE O'NEILL'S  
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# The New York State EXHIBITOR

Issued on the Tenth and Twenty-fifth by

**Jay Emanuel Publications, Inc.**

219 North Broad Street, Philadelphia, Pa.

1600 Broadway, New York City

Washington, D. C.

JAY EMANUEL

*Publisher*

PAUL GREENHALGH  
*Advertising Manager*

HERBERT M. MILLER  
*Managing Editor*

Circulating in New York State and Northern New Jersey.

Subscription: \$2.00 for one year; \$3.00 for two years.

Publishers also of THE EXHIBITOR, of Philadelphia, and THE NATIONAL EXHIBITOR.

Official organ of the Motion Picture Theatre Owners of Buffalo Zone.

All editorial and business communications should be addressed to the Philadelphia office.

Vol. 6, No. 5

November 10, 1933

## *A Question of Salaries*

**B**ECAUSE of the Washington code conferences an issue that has always been a sore spot in the industry has again thrust itself to the fore. What are stars worth? Where is Hollywood wasting its money?

Regardless of what publicity may be put upon the so-called high salaries of stars, what they receive is not the trouble. The sore spot in the situation rests in the fact that a lot of pseudo-names are drawing down big money and are not delivering at the box office. No one can dispute the fact that if Wallace Beery is an insurance against a poor picture going completely floppo at the box office, then Beery is worth a big salary. Likewise, if the name of Mae West is an absolute guarantee of lucrative returns regardless of everything else, she deserves a princely salary.

But if Mary Blank doesn't mean a thing at the box office even if she appears regularly in good stories, surrounded by good casts, then Mary Blank doesn't deserve any more than a featured player.

The trouble is not all in the stars' salaries. Studio officials who turn out consistent pictures of mediocre quality, supervisors who are responsible for product that does not appeal to mass audiences, all others with high sounding titles who don't do a thing to make good box office pictures are all a part of the Hollywood picture of waste.

Whether there will be an investigation of Hollywood salaries by the NRA is still a question. But it should not begin with the stars themselves. It should include everyone on the list.

No exhibitor in the country will ever squawk if the salaries of stars like Beery, West, Dressler, Gaynor, Marx Brothers, Cagney, to name a few, are sky high. After all what they get is in small ratio to the actual return. Exhibitors know well enough that there are plenty of phony stars who are handed to them who never deserved any marquee attention and actually don't get it.

One of these days the studios ought to get out into the hinterland and find out how many of these phony star names mean anything to exhibitors. Just because a press book puts a name in large type doesn't mean that theatremen are sold on this kind of name strength. To put it mildly, at least 50% of the so-called marquee folk

never see lights, because the public won't buy tickets when their names are presented.

It is in this department that Hollywood waste is at its best. Exhibitors would rather see big salaries go to real stars. There are plenty of actors and actresses pulling down from \$1000-\$3000 weekly who aren't worth a small percentage of that as a box office attraction. No studio ever made a star without public support. And the exhibitor is the one who knows whether that support is forthcoming.

The public builds the stars it wants. When these players don't attain greatness it is a sign that the public doesn't want them, so why pay these high salaries?

## *Change for the Better*

**T**HERE are some good reasons to believe that the motion picture business is doing its bit to stimulate a better spirit of optimism among the public and the trade in general.

When pictures like "The Bowery," "Footlight Parade," "I'm No Angel," "Duck Soup," "Invisible Man," "Only Yesterday," "The Prizefighter and the Lady," "Lady for a Day," "Tarzan the Fearless," "Little Women," to name a few, come along, the public and exhibitors really believe that times are getting better. Wearing off of the NRA impetus will be met by the understanding that things are really improving.

The pictures seem alive, more down to earth, human. They seem influenced by the fact that real, solid entertainment is a necessity, not only for the financial reason, but because the public demands that type of picture.

It is to be noticed, too, that the light, flimsy, arty type of show isn't doing the business usually credited to it. That is a signal that as long as the country is coming back to fundamentals, so are all standards of entertainment.

When an exhibitor plays a picture that makes money for him, he forgets all about the weak sisters. When the public goes to a show it really enjoys, it forgives the theatremen for all the poor fare he has had to foist upon them. And when the distributor sees the returns on the big hits he forgets all about the poor results on the lesser attractions. It works all the way around.

Keep it up.

## *The Checkup*

**T**OO many times an exhibitor gets an availability notice with no other information than the name of the picture. Ofttimes, a print is rushed from the coast and dated in before the exchange is able to supply information about the show. It is because of such occurrences that THE CHECKUP appears this issue. It will continue as a regular feature.

THE CHECKUP offers a concise and easy method of checking up on a feature's worth. Turn to it. It is a guide that will prove of real value. It appears because exhibitors have asked for such a medium.



# Anxious Industry Still Awaits Okay on Code from President Roosevelt

## Local Code Horizon

As far as can be ascertained, local exhibitor units are apparently going along with the code, with no active protest against it being noticed.

The Federation of the Motion Picture Industry is waiting for the final draft before anything is done.

The Harry Brandt ITOA unit greeted the Brandt report of the Washington happenings with enthusiasm at a recent meeting.

The New Jersey Allied unit, with Sidney Samuelson leading, is closely identified with all Allied activities.

Charlie O'Reilly, TOCC head, is also believed waiting for the code before expressing his opinion.

Likewise, other exhibitors in the state are standing along the firing line, waiting for development.

## New Delay Follows When General Johnson Travels—Rosenblatt Given Vote of Confidence—Believe Signature Due Within Fortnight

### BULLETIN

When this issue of THE NEW YORK STATE EXHIBITOR went to press (November 8), the code had not yet been signed. In the event that it is approved by the President within the next few days, copies of the code will be sent immediately to all SUBSCRIBERS. The complete code will be carried in the first issue of THE NEW YORK STATE EXHIBITOR following signing by the President.

An anxious industry, which has been code conscious for the last several months, was still waiting for an approved agreement this week.

It was believed that the code would have been signed by this time, but latest advices indicate that this would not be announced for a few days. General Hugh Johnson, Administrator, went off on a trip this week and although Colonel Lea had been conferring on the code, it was thought likely that the signing would be postponed until Johnson returned.

Recent developments within the last fortnight on the code included the Allied meeting at Chicago, where resolutions rapping Deputy Administrator Rosenblatt were adopted and a course of action on the code mapped out. Local units didn't enter into the Allied meeting, except, of course, the Jersey Allied group, in which Sidney Samuelson is a big factor.

Last week-end, Administrator Hugh Johnson issued a statement in which all charges against the deputy administrator (Rosenblatt), were found to be without foundation. Colonel W. R. Lee, assistant administrator for industry, has been conferring with Allied during the last fortnight.

Johnson, in his statement, said that "complaints made with respect to the code are based principally upon fear and suspicion that just decisions may not be made by the administrative boards set up in the code, and, further, that others of the complaints could not be taken care of in the code without the invasion of legal rights."

tion, includes Arthur Abeles, Milt Hirsch, Herman Rachmil, Jack Hattam, Leo Justin, Russ Cohen, Abe Drogan.

Scale offered by Local 306 is \$168 for houses up to 800; \$242, from 800-1200; \$294, from 1200-2500. I. T. O. A. offered \$75 up to 600; \$105 from 600-900; \$105-190 from 900 up.

Another point of dispute is the admission of Allied operators.

Meanwhile, members of the I. T. O. A. met with representatives of the I. A. T. S. E. regarding scales for local houses.

Nomination of officers of the body will take place in January with elections in February.

### Monogram Goes Ahead

First pictures to go into production under the augmented Monogram budget will be "Woman's Man," "Beggars in Ermine," "Manhattan Love Song," and "Mystery Liner," it was announced by L. L. Ostrow, executive producer, following receipt of advice from Trem Carr, Monogram vice-president, that franchise holders at a Cleveland, Ohio Convention had voted an increase in the Monogram production budget.

Various leaders have been conferring with NRA officials on the code during the past fortnight. Charlie O'Reilly, intent on clarification; Ed Kuykendahl, Abram Myers and others conferred with those handling the industry document.

Generally, it is believed that the industry will give the code a fair trial before starting any outcry against it. Gradually, independents are coming around to the idea that only in operation will its efficiency be apparent.

While it has been pointed out that some problems are left untouched, actual operation may take care of some serious ills of the business.

An Allied statement, this week, reviews the work of the committee of inde exhibitors following the Chicago convention. It details an account of the meeting of the committee, General Johnson, Deputy Rosenblatt and Colonel Lea. Complaints against Rosenblatt were introduced, and discussions with Colonel Lea followed.

The statement included an indication of belief in exhibitor protection.

Deputy Administrator Rosenblatt spoke before Southern exhibitors recently and asked support for the code. In a lengthy address, he pointed out the advantages of the code and asked that exhibitors be fair and give it a trial.

### Jersey Sunday Results

Following Jersey municipalities voted, this week, in favor of Sunday amusements, including movies:

Dumont, Hasbrouck Heights, South Orange, Bloomfield, Belleville, Montclair, Carteret, Freehold, Asbury Park, Long Branch, Keyport, Boonton, Dover and Butler.

The issue was defeated in Ridgewood, Palmyra, Hightstown, Westfield.

### Fire Bug in Tarrytown

Fire started in two places by a firebug damaged the Tarrytown Music Hall this week.

Robert Goldblatt, proprietor, could not account for the incendiarism.

### Film Board Votes

Elections of the New York Film Board of Trade are scheduled for the latter part of December.

Nominations take place soon.

## Buying, Unions Big Problems of Brandt Unit

### Both Trouble Sore Spot for All Members

Two big problems, operators and buying, are facing the Harry Brandt I. T. O. A.

As far as the unions are concerned, the last idea the group had for the I. A. T. S. E. to consider was a blanket amount for each booth, with the union taking care of the division.

Buying, too, is at a standstill, as far as members of the organization are concerned.

Following a special meeting held at the Astor, last week, the following announcement came from the I. T. O. A.:

"Will you please be advised that the following Resolution was adopted by the I. T. O. Ass'n, Inc.:

"After a careful study of the problems arising out of the proposed sales policies of several of the distributors with respect to selective percentage and preferred playing time, it was

"Resolved that the practice of selective and excessive percentage and preferred playing time is unfair to the exhibitors, and threatens to undermine the business not only of the exhibitors but of the industry as a whole.

"Resolved that this organization is opposed to this practice and pledges its efforts to eliminate the practice at the earliest possible date, and will seek to enlist the co-operation of the distributors and other units of the industry which are vitally affected by this ruinous policy."

"Board of Directors of this Association met today with Felix Feist and Bill Rogers of MGM at which time a general discussion was held relative to the film buying situation in the city of New York.

"Other sales managers have been invited to participate with the board of directors of the Association and further discussions will be held."

The committee to investigate inde product for the Independent Theatre Owners Associa-

## Heard In

## 44TH STREET

Ed Finney  
Isn't Kidding

By Ray Harper

JOE WOODS is up in Utica for United Artists these days, checking up on percentage engagements. . . . Reports tremendous box office. . . . Selma Klein, Capitol Exchange, would have seen Columbia beat Cornell with a field goal, if the boss hadn't thrown her for a loss last Saturday, by making her tackle a lot of work. . . . Miss Shea, who has been in charge of MGM Xmas Fund, has been receiving best wishes from her many friends in the exchange. . . . She's soon entering a convent in Kearney, N. J. . . . Kitty Vollmer, the cheerful little earful at the Big U switch-board, has been home with a nasty cold the last few days. . . . Ruth Appel, pinch hitting for Kitty, hates publicity, so we won't give her credit for doing a good job. . . . Mrs. Kley, so our MGM spy informs us, is still trying to figure out the release date on "Dinner At Eight." . . . Lee Ochs is now operating the Adelphi on upper Broadway. . . . Sid Levine, United Artists, recently won a baby carriage at a Bazaar. . . . Now to win a baby, Sid. . . . Fred Mayer, manager of the poster room at the Big U, is having a swell time showing Ma the sights. . . . "Big Time or Bust," with Regis Toomey and Gloria Shea is ready for release. . . . It's a new Tower production and Capitol is distributing.



Ray Harper

JOE INGBER has just returned to duties at Big U after a vacation in the mountains. . . . The 17th Annual NVA Fund Benefit is being held at the Metropolitan Opera House this Sunday evening. . . . Bessie Mack says that Major Bowes will be in complete charge. . . . Should be a big success. . . . "Three Little Pigs" United Artist release is still making the movie world pork conscious.

FAY GREENBERG is like the Doctor in "Grand Hotel." . . . As far as she's concerned, nothing ever happens no matter how many people come and go at the Capitol Exchange. . . . Even her recent flight to Washington and back, via the air route, left her disappointed. . . . "Only Yesterday" brought raves from those who saw it in its private screening at the Big U. . . . Jerry Wilson claims he has high blood pressure, thanks to the bookers at Film Center. . . . Starzewski, representative of the Polish film interests in this country, stepped off the boat just the other day to assume his official duties in this country. . . . H. Obrock, Jr., the first news camera man, has a swell idea in that guessing contest series. . . . The first is a short on the Presidents of the U. S. . . . Four of the names of the illustrious ones are left out by the narrator. . . . The idea is to guess who they are by their pictures and the famous quotations. . . . Should be a swell publicity and prize tie-up with the local merchants.

UNITED ARTISTS are still making additions to the staff. . . . Will the NRA kindly cast its Blue Eagle eye on the fact that Vivian Carmody is now a member of the contract department, while Anthony Agoglia is in the Film Shipping Department. . . . Negotiations have been completed by Master Art Products, Inc., for foreign distribution

## Heads Astor



Robert M. Savini

Heads the Astor exchange, which is rapidly coming to the fore in the local territory. Savini is a real veteran in the business.

of their one-reel organologues. . . . MGM's Cap Miller is getting up a party among the exchanges to attend the Army-Notre Dame game. . . . Amity Pictures is distributing thru its exchanges "Savage Gold" and "Itchy Scratchy" throughout the greater part of the United States. . . . "The Sweetheart of Sigma Chi" is being booked extensively over the country. . . . Ed Finney, Monogram's monogram, insulted this department the other day over the phone, by wanting to know the reason for the funny pictures in my column. . . . Just professional jealousy, we calls it. . . . We caught a preview of "After Tonight," RKO's new one, and think it is first rate entertainment.

TWO MORE PICTURES have been booked by First Division on the Loew circuit. . . . They are Monogram's "Broken Dreams," directed by Robert G. Vignola and "One Year Later," featuring Mary Brian and Donald Dillaway. . . . Dave Burkan, United Artists, has a swell collection of meerscham pipes. . . . First Division's home office will soon be located in a spacious and sumptuous suite of offices in Radio City. . . . Wonder who the girl is that could make Herb Richek, United Artists booker, leave the dear old Bronx and be seen in Paterson over the week-end? . . . Century Circuit, in Brooklyn, have booked, through First Division, the following pictures: "The Avenger," "The Devil's Mate," "I Have Lived," and "Skyway." . . . Randforce, Consolidated, Lee Ochs and Springer-Cocalis circuits are also booking the same films.

HARRY NEWMAN, UA film room, is making a collection of false faces since his recent encounter with a two-faced expressman. . . . During the month of December, First Division is putting on the Victory Booking Drive. . . . Have you ever seen the butterfly picture that hangs on the wall of Lou Johnson's office? . . . The scene is beautifully presented by a clever arrangement of butterfly wings. . . . Lou is reported making a collection of pansies. . . . You're wrong, they're for another picture. . . . "The Sweetheart of Sigma Chi" opened this week

at the Mayfair. . . . At a recent party somebody mixed Ben Levine's drink and the strange creatures that he met on the way home are being sent to Museum of Natural History for dissemination. . . . First Division has, at the present writing, 18 pictures of the 1933-34 product now in the exchange. . . . Lillian Rottman, United film room, has lately become very fond of bologna. . . . No matter how thin it's sliced. . . . Advance reports on Chesterfield's new one, just completed last week, are good. . . . It is tentatively called "Rainbow Over Broadway." . . . The cast includes: Joan Marsh, Frank Albertson, George Gandee, Grace Hayes, Glen Boles, Gladys Blake, Lucien Littlefield and Dell Henderson.

MYRTLE McKENNA, United Artists' hello girl, received a beautiful collection of snake skins from the Bronx Zoo. . . . She is going to have them framed. . . . Phil E. Meyer, prexy, General Pictures Exchange, announces the acquisition of two exploitation pictures. . . . Mary Bolnick, United Exchange, passed another milestone. . . . But the speedometer was out of order, so there's no official record of the time it took her to pass it. . . . Now that election is over all is quiet on the Broadway front. . . . Pretty secretary in Harry Brandt's office can now take dictation without the din of political loud-speaking pests impairing her hearing. . . . A certain New Jersey exhibitor is all burned up. . . . It seems somebody has been going over his head to the landlord in an attempt to get the theatre under their control. . . . Boy, please page the Blue Eagle. . . . Quite unexpectedly the Krimsky-Cochran production, "Emperor Jones," starring Paul Robeson, is going over big in many Southern key cities. . . . Hal Horne's exploitation staff, headed by Monroe Greenthal, have done another swell job with Walter Winchell's "Broadway Through a Keyhole" at the Rivoli. . . . Guy P. Morgan, who has been associated with United Artists since 1929 as general manager in Argentina, is now in New York for a series of conferences with the home office big shots. . . . A portion of the scenario of Paramount's "Cradle Song," will be used in "The System of Basic English," by C. K. Ogden.

FIFTEEN YEARS AGO: . . . John Mannheim, president, Exhibitors' League, New York Local No. 1, presided at meeting and luncheon which fifty members attended, at opening of new headquarters on first floor of 727 Seventh Avenue. . . . Among those present were Henry Haring, William Kilkemeier, Sydney Cohen, Maurice Needles, M. J. Gerdson, Max Oestricher, Clarence Marteneau, Charles O'Reilly, Rudolph Saunders, Charles Steiner, William Fait, John Wittman, Henry Cole, I. N. Hartsall, A. J. Stockheimer, Aaron Corn, Gus Koenigswald, and Sam Spedon. . . . Decided to appoint collector to get dues from members by November 15 in arrears. . . . Voted to continue with Prudential Transportation Company for collecting and delivering films at \$7 per week under bond of \$1,000 for losses and non-delivery.

## Allied on Code

A statement this week from Allied said, in part:

Your committee believes that, whatever other changes may or may not be made, the code, when approved, will contain safeguards against the invasion of the legal rights of the exhibitors under existing laws and decrees.

Heard In

**B U F F A L O**

Fred Perry  
Back to M. E.

By Mary Ann

EDWARD J. CARNEY, assistant manager, Century, died recently. . . . Vincent R. McPaul, general manager, Charles B. Taylor, director, advertising and publicity, journeyed to Rochester to catch "Fifty Million Frenchmen." . . . Tim Donahue, formerly office manager and booker, Columbia, has been promoted to city salesman. . . . George Ferguson, former Buffalo salesman for Columbia, has been transferred to Rochester. . . . Fred Perry, formerly publicity man for Comerford, who opened the Avon, Binghamton, has gone back to Comerford to his old position, having sold the Avon Theatre to Comerford. . . . Mike Kallet was in New York for the past week in conference with Frank Walker, and M. B. Comerford.

JOE MILLER, Columbia manager, closed the Shea circuit for their entire neighborhood theatres including the Tonawanda house. . . . This is the first time that Columbia pictures have crashed the Shea gates. . . . Columbia also closed the Basil circuit for their entire product, as well as the Fitzer houses in Syracuse and Kenmore. . . . Harry Berinstein, Berinstein interests, just returned from a 11 months' tour of the world. . . . Ben Berinstein, brother of Harry, is now passing around the cigars. . . . It's a girl. . . . Happy Harry Shaw, local manager, Loew's State Theatre, Syracuse, started a Sunday noon broadcast from the stage at which he acts as master of ceremonies. . . . Hippodrome, Buffalo, changed its opening day, beginning its new shows Fridays instead of Saturdays.

GEORGE MASON has been appointed manager of the Hippodrome, under its new vaudeville-picture policy. . . . Robert T. Murphy, former manager, Hippodrome, is now managing the Century, and John E. Carr is back at the Great Lakes. . . . Ralph Ressler, manager, Lyric Theatre, Bolivar, met with an accident, shortly after starting out on a hunting trip.

MARTIN BARRET, special representative, Van Buren shorts, is in town. . . . Jack Schnitzer, Treasurer's representative, has been in the Buffalo office of RKO. . . . Charlie Boasberg, Syracuse and Rochester salesman is doing plenty of business for RKO. . . . Jack Chinell is covering the territory for RKO in a new coach. . . . Leo Murphy, RKO salesman, is also sporting a new car. . . . Harry Dixon, local RKO manager, closed the Schine, Basil, and Fennyvessy circuit. . . . All the Shea Theatres, tied up with the "Evening News" and Station WBEN on giving election returns to audiences. . . . James W. Holden, manager, First Division exchange, narrowly escaped injury when a tire blew out on his car while driving at a high speed between Rochester and Syracuse.

THE LUX'S mention that "It's getting rather cool at the beach these days." . . . It is evident that the exhibitors in Buffalo have no fear of the possibility of elimination of dual bills, as Jim Holden and Al. Lux report an avalanche of contracts for the new season. . . . Wife of Art McPherson, shipper, First Division, has been injured in an automobile accident. . . . Ben Smith, who covered the Syracuse territory for Standard, is now in the Albany district for Hollywood. . . . Stanley Kozanowski, manager, Rivoli, Buffalo, is now



"SPIDER WEBB"



"MUSICAL KID"

**SPECIAL**

Return engagement has been arranged in Binghamton for the Theatre Championship of the two welterweights, whose recent fistic encounter resulted in a draw. Spider Webb, the boy wonder of the capitol who represented England in the four-cornered ring on many occasions, meets the Musical Kid, defender of the Hitler belt.

Dave Cohen will act as referee in the next encounter, as Ned Kornblite, referee of the first bout, was declared to be slightly in favor of the Spider. Charlie Savery will second Spider Webb. Lew Blumenfeld, Buffalo, will be in the Musical Kid's corner. A large delegation of fight fans from Scranton, Albany, and Buffalo is expected to witness the next encounter of these two aspirants to the boxing championship of Binghamton.

Huge sums of money will change hands as the result of this fight. A prominent exchange man in Buffalo made one bet of \$50 to \$10 that the champion can not be floored. Results of this fight will be wired.

at the general hospital. . . . Usual Syracuse delegation—Tommie Roe, Turnhall Theatre; Abe Corrin, Alcazar; Rapp Merriman, Franklin; Sam Slotnick, Globe and Acme, made their appearance on film row.

WM. J. TUBBERT, Syracuse, manager for RKO, has been at home ill for several days, an infected toe. . . . J. Golden, RKO Theatre, Rochester, is all smiles these days with his new policy of vaudeville and pictures. . . . Handsome eastern sales manager of Universal, Frank J. A. McCarthy, spent two days in his local office.

those whose names are printed may claim a ticket for any performance by calling at the newspaper office.

OLYMPIC, UTICA, and Radio Station WIBX sponsored a radio audition contest in conjunction with the showing of "Broadway Through a Keyhole."

HERE IS THE WAY Bert Leighton, resident manager for Warner in Utica, made known the birth of a son the other day:

Announcing  
The World's Premiere  
A Brand New  
All Star Production  
"A LITTLE STRANGER ARRIVES"

All Squawking . . . . . All Natural Color  
Produced by . . . . . Mrs. Ruth Leighton  
Directed by . . . . . Bert Leighton  
Technical Supervisor . . . . . Dr. John F. Kelley  
Date . . . . . October 22, 1933  
Time . . . . . Eleven twenty-five A. M.  
Weight . . . . . 8 Pounds, 5 1/2 Ounces  
Name . . . . . Phillip Lee Leighton

Now—Limited Engagement  
St. Luke's Hospital, Utica, N. Y.

Heard In

**U T I C A**

Sobel Application  
Is Denied

By Harry

BY CONSENT of the Iliion Board of Trustees, Capitol Theatre has been given authority to open Sundays at 2 P. M. instead of at 8 P. M., as in the past. . . . Opening of the remodeled Princess Theatre, Mohawk, formerly the Bates, attracted hundreds. . . . Policy, combination vaudeville and pictures. . . . Joseph Shanahan is the manager. . . . Liberty Theatre is advertising in the Utica papers for amateur and professional talent for "Opportunity Night." . . . Olympic, Utica, has in co-operation with *The Observer-Dispatch* inaugurated a want ad column tie-up, wherein

APPLICATION of Eli Sobel, Rome, for a new trial on a charge of attempted arson, first degree, was opposed in the Court of Appeals at Albany by Thomas B. Rudd, district attorney. . . . Sobel, who was convicted in County Court in connection with a fire in a motion picture house which he operated in Camden, is under sentence of 5 to 10 years in Auburn Prison. . . . Appellate Division at Rochester affirmed this conviction by a vote of three to two.

## Heard In

## CROSSTOWN

La Guardia  
Victory Pleases

**MAYBE LOUIS NIZER**, film board secretary, and prominent attorney, wasn't happy when Fiorello La Guardia won the mayoralty election. . . . Nizer worked hard for the Fusion ticket. . . . And the Fusionists won.

A CHARGE of criminal libel brought by Chuck Connors, Jr., alleged son of the Bowery character, against John Wright, manager of the Rivoli Theatre, was dismissed in Magistrate August Dreyer's Court in Mott Street.

**SPRINGER AND COCALIS** are opening the Lane, Washington Heights. . . . The smaller Trans-Lux in the Madison Avenue sector, has closed.

REPORTS on RKO receivership indicate that the company is coming out of its financial depression. . . . Likewise, Fox showed a slight profit in its last report. . . . The AMPA is cleaning house. . . . Al Sherman, the demon secretary, is quite busy these days. . . . Joe Plunkett is suing Paramount on "M." . . . Pat Garyn has been out of town.

**JOHN CRINNION** announces that Amity has distribution rights for "Savage Gold" and "Itchy-Scratchy," with others to be announced later. . . . H. B. Franklin has his own offices in Radio City. . . . The RKO receivership will be continued, it is believed. . . . Loew reported a profit of \$4,034,289.

**NEW AUDITORIUM**, Highland, New Jersey, has closed. . . . A new theatre is being built at Broadway and 67th Street. . . . National, East Houston Street, is being operated by the Christy Theatre Corp. . . . Irving Hutter is president. . . . E. E. Weinberg is secretary-treasurer. . . . 10-15 cent movie policy. . . . Strand, Hasbrouck Heights, N. J., has been taken by Strand Amusement Company. . . . Telsey and Miller. . . . Town had a Sunday movie vote this week. . . . Bobby Theatre, Brooklyn, has been taken by the Patchen Amusement Corporation.

**ROBINSON OPERATING COMPANY** is handling the Carlton, Jamaica. . . . Acme Theatre, formerly the Alpha, Brooklyn, is being run by the Nacma Theatre Corporation, Amsterdam, Schwartz and Cohen interested. . . . Colonial, Monroe, is being run by Leesen Amusement Corporation. . . . F. W. Relyea had it. . . . Palace, Cataret, N. J., Westchester, Mt. Vernon, have closed and Cameo, Keansburg, N. J., has re-opened. . . . Stanley Lawton has taken the Gaiety. . . . Max Cohen has the 42nd Street Harris. . . . Fort Lee, Fort Lee, N. J., has closed. . . . William Yoost made it seven when he took the Circle, Broadway.

**ADELPHIA THEATRE**, between 88th and 89th Street, has been leased to the Yorktown Theatre Corporation, Lee Ochs, president. . . . House is being renovated and re-opens as the Yorktown, as part of the Ochs chain. . . . Lease is for 21 years, and involves payment, including taxes, of \$1,000,000.

**MAJOR L. E. Thompson** is in charge of RKO theatre operations. . . . Nate Blumberg is first aide. . . . Phil Reisman goes into the foreign department as chief.

## Perfectly Clear

South Orange, N. J., voters were asked to say "yes" or "no" to this question:

"Shall the act entitled 'An act to amend an act entitled 'an act to amend an act entitled 'An act for suppressing vice and immorality (Revision),' approved March twenty-seventh, one thousand eight and seventy-four,' which amendment was approved February twenty-eighth, one thousand eight hundred and ninety-three,' be adopted?"

Translated into English, it was a referendum on whether the village's one movie house shall have shows on Sunday.

UA's AD DEPARTMENT has complete 12th floor facilities. . . . When the AMPA's meeting took place, constructive efforts were discussed. . . . Bad colds laid up Harry Brandt, Charlie O'Reilly.

**MONOGRAM** ran off "Broken Dreams" for the trade this week and it received a favorable hand from all concerned. . . . Show boasts a cast headed by Randolph Scott and Martha Sleeper.

A NEW TRANS-LUX opened this week at Madison Avenue and 60th Street. . . . Fred Herkowitz is in charge of the RKO junior unit of houses locally. . . . Harry Weiss is now managing the RKO Albee, Brooklyn. . . . Rudy Kramer is at the Hamilton. . . . Harry Moore is at the Coliseum.

AT LAST MEETING of Jersey Allied, acts of the leaders at Chicago, and in connection with code developments were okayed by the body. . . . Sidney Samuelson, president, gave a report. . . . The motion picture divisions of the various candidates put on terrifically ballyhoos for their candidates. . . . Harry Weiss succeeds J. J. Franklin at the RKO Albee. . . . Harry Weiss replaces. . . . Harry Moore is duing at the Hamilton and Coliseum. . . . Death of Robert Schoen, prominent exhibitor, was mourned by all.

**CENTURY CIRCUIT** has new offices in Radio City. . . . Moe Silver took a trip to Louisville. . . . Charlie Giegerich is back with Celebrity. . . . A midnight preview was held for "Broadway Through the Keyhole". . . . George Dillon is with UA in Atlanta.

A NEW SERIES of harmonic musical cartoons in color, based on world famous fairy tales, folk lore and fantasies; sponsored by P. A. Powers, president of Celebrity Productions, Inc., is ready and set for an early world premiere showing on Broadway.

## Vaude Back

A return of vaudeville to the Pontiac Theatre, Saranac Lake, was made on a recent Sunday, when, in addition to the regular talkie several acts of RKO vaudeville was presented to the patrons.

## Rochester Flesh

Loew's Rochester Theatre, Rochester, has introduced policy of occasional stage shows. If they click, plan is to have more than otherwise. Got away to a good start with George White's Scandals. Prices at 50 cents top weekdays and 55 cents Saturdays and Sundays are slightly higher than the RKO Palace.

## Heard In

## NEWBURGH

NRA Parades  
Help Biz

PARTICIPATION of theatre employes in NRA parades in Hudson River cities has been eyeopener. . . . Six weeks' roundup of home talent in Paramount, Peekskill, concludes November 22, with winners getting turn on Publix stage in Poughkeepsie. . . . Peekskill Theatre entertained two leading gridiron squads of town. . . . Independent Royal, Port Jervis, 10-25 cents, admitted two for one admission. . . . Lions Club welfare benefit given in Peter Bekeros' City Theatre, Highland Falls. . . . Inaugural of increased power for Orange County's radio station, WGNY, took place on stage of Paramount, Middletown. . . . New Ritz, Newburgh, installing Wide Range. . . . Broadway, Newburgh, and Bardavon, Poughkeepsie, ran Mae West's picture solid week, first such run in long time.

**WALTER READE** management giving flesh a tryout in Broadway, Kingston. . . . Lafayette, Suffern, deferring matinees to 3 P. M. to give school children a break. . . . Flesh in Playhouse, Poughkeepsie, two nights a week. . . . Saugerties Parent-Teachers' benefit in Orpheum. . . . Ritz (chain), Port Jervis, doing double. . . . For children's morning show in Royal, Port Jervis, a can of goods for needy was admission. . . . Resolution sent to Motion Picture Research Council, New York, by Rockland County Council of Parents and Teachers, urges increased use of pictures for education, more wholesome general films and federal regulation.

## Heard In

## ELIZABETH

It's a Boy  
at Bechtle's

**JERRY ROSE**, assistant manager, Regent, was transferred to the Cranford house for two days to substitute for William Michaelson, injured in an accident. . . . Theodore Ketcham, chief operator at Regent, has moved from Elizabeth to Linden. . . . Bill Howard, Warner Brothers' utility man here, has been employed at one time or another at Liberty, Ritz, Regent and the old Proctor and Lyceum houses. . . . Mrs. John J. Molson, Linden, former Ritz cashier, held christening for newborn child. . . . Ritz management distributes printed napkins to nearby restaurants. . . . Foyer of Liberty, Elizabeth, was dressed in seasonal fitness. . . . Skouras chain of houses, of which Liberty, Elizabeth, is linked, celebrated anniversary last month. . . . Liberty, incidentally, presented "Liberty Local Follies." . . . John Lang, "free pass" patron at Regent, was ejected by house employee when controversy arose over validity of his right of entry.

**HALLOWE'EN SHOW** at Liberty, Plainfield, enriched entertainers. . . . It's a bouncing boy at home of John Bechtle, Ritz electrician. . . . Andy Goldberg, Regent manager, has installed timepiece on stage to edify his patrons. . . . All Walter Reade houses in Plainfield employing double feature system. . . . Alexian Brothers' Hospital filed lien claim for \$19 against Fox Metropolitan Playhouses, Inc., erstwhile controllers of the Liberty, Elizabeth.



# YOUR THEATRE

A MONTHLY FEATURE

OF

JAY EMANUEL PUBLICATIONS, INC.

## GET BACK TO BUSINESS!

**F**OR weeks and months, the industry's leaders met, conferred and confabbed and now the answer is ready—the Code is here!

While you and you and you busied yourself thinking about the Code; expressing your opinion and estimating, fearfully, the additional burden it would fasten upon your overhead, you probably forgot about your box-office. Product was dated in, played and—well, it wasn't your fault if there was a slight profit. What are you going to do now?

The Code is here! So what? Our industry like every other is expected to bend a little in the government's effort to distribute the consumer's buying power over a greater number of people. You have had to increase your personnel and overhead. Whether the proportionate increase in your receipts will correspond favorably with the comparative additions to your overhead is the potent factor to consider.

And yet mere consideration will not avail you anything unless it is consummated and executed profitably. If the NRA will rehabilitate the panicky minds; if the NRA will automatically eliminate the pettiness of some exhibitors; if the NRA will serve as a supplemental force of education by reason of forcing showmen to get right down to business and stay there, then the Code will be more than welcome, regardless of its additional cost to you.

A whole magazine, filled in six-point type could not possibly list the business atrocities suffered at the hands of some gentlemen who, only because of circumstances, are exhibitors. This is not the gallows. We don't want your head but we are trying, to the best of our ability, to convince you how utterly important it is for you to emulate the leaders and associates in other industries in their business-like methods of attracting more business to off-set the additional cost incurred by the Code's regulations.

How much longer will you and you and you continue to have standing accessory orders? How much longer will you let a money-maker slide in and out without extracting every prospective dime? Sure, they're not all profit-makers but haven't you reached that point where you can't recognize the difference any more? The writer has observed several tests attempted for the purpose of arousing exhibitors to interest themselves in something which did not cost them anything. All that was necessary was to send a postal card or letter. Do you think they wrote? No! They were not suspicious about it, but l-a-z-y. These tear-bag jerkers will never see the handwriting on the wall until their heads bounce into it—when concrete meets concrete.

We are not harbingers of adversity. We don't pat you on the shoulder. You're supposed to be good but we are so sincerely interested in the success of your theatre and the future of your welfare that we have the perspicacity to call a spade—a spade.

A business man should be familiar with his merchandise; know its value and recognize the demand, whether a natural one or created by artificial means. Can you truthfully answer yes to the classification? If you don't think movies are merchandise you have another thought coming because as long as people will shop for entertainment just as long will your attractions be merchandise.

In conclusion, may we better illustrate by an actual condition what we mean by merchandising values, demand, etc. In an important keypoint in the East, an independent second-run theatre has on four occasions, within six weeks, used three times the newspaper space of the first run on the same pictures. Now, either the first run is underselling or the subsequent run is over-selling. The latter is not wrong! Why? Originally booked for three days, the second-run has continued the showing an additional three days and longer.

What is it all about? Anyway, the Code is here. Go out and sell your shows!

ELI M. OROWITZ  
EDITOR

VOL. 1 No. 9

November, 1933

# • IF I WERE YOU •

## "The Bowery"

"THE BOWERY" lends itself to so many merchandising and exploitation possibilities that I'll wager even "dead" exhibitors will come to life on this one. It is as near a box-office natural from every standpoint as theatremen could hope for.

Hal Horne's corps with Lieutenant Greenthal prepared and executed so many excellent ideas that it almost becomes a difficult assignment to suggest something UA may have missed. But—here it is.

If I were you I would hire a hurdy-gurdy or a monkey grinder's organ if obtainable to supply the music for the stunt. Get an appropriate costume for the man, viz: padded shoulders, long coat, loud pants, ancient straw with the wind-string attached to the lapel hole, etc. Then secure the figure of a girl. A muslin sewed outfit is okeh with enough stuffing in the chest to emphasize the predominance of the style in places where and when they counted most. To the toes of the figure tie an elastic string which is attached or nailed to the tip of the man's shoes. As the music plays, the ballyhoo man dances with the stuffed girl partner to the amusement of those gathered to watch the performance. The figure sways uncontrollably and the gestures are so manipulated by the male dancer that he waltzes her around anyway he wants to.

This business was used in a vaudeville act several years ago and was a show-stopper. If people paying an admission will roar at it, passersby will be favorably impressed by the gyrations of the couple. While the lookers-on are watching, the organ-grinder unfurls a window shade upon which the show announcement is painted in white. The ballyhoo should not be stationary but move from corner to corner, at intersections where most people cross.

## "I'm No Angel"

WHEN YOU DATE Mae West's "I'm No Angel" please don't let this gold nugget gather dust. Sure you'll do business. You can't help that but what you can do is to stimulate a little more definite interest to the point where this picture will hang up a new record. Paramount's h. o., under Robert M. Gillham, has done a sweet job on it.

If you never exploited a picture in your life, start on this one. The press-book is perhaps the most complete Paramount has ever issued and it's got meat.

IF I WERE YOU I would dictate a real good letter to every business firm in your city ahead of the opening. In that letter I would announce the information and simultaneously suggest that these merchants unquestionably will recognize the value of utilizing the Mae West influence. There isn't a business man or business woman who does not know that Miss West's first picture changed the buying habits, styles and vocabulary of the world. What she will do with "I'm No Angel" is something that your receipts alone can tell you.

Be careful to avoid endorsements in behalf of Miss West because suits will result. These advertisers need any reference to Miss West more than you need them. The

**Supplementary selling ideas on four current pictures are advanced in this issue.**

**They include new slants on**

**"I'm No Angel"**

**"The Bowery"**

**"The World Changes"**

**"White Woman"**

**Read this department before beginning your campaigns on these shows. There may be something that will mean added dollars to your box office.**

result of your form letter may induce the advertising manager of your daily to plan a page, two or even a section.

Paramount's plan to offer prizes to exhibitors who play the picture the most number of times suggest that the idea be supplemented, locally, this way.

Why not a prize or prizes, to be promoted, to those who see "I'm No Angel" the most number of times, the first three days of the run? If you like the idea contact the City Editor of your paper because he will assign a man for human interest copy in connection with those who try for the prizes.

Purpose of limiting the contest is because on the fourth day you will have some swell

local copy for your ads in addition to the publicity. Some woman will come in for the first show and stay on through, missing her meals. By the time she comes out of your theatre, she may be staggering and ready for a hospital ambulance. Not that we suggest this kind of a thing, but bear in mind, anyway. It has unlimited possibilities. My angle is that if a good idea is offered to exhibitors why not retailize it to the final consumer.

## "The World Changes"

CHARLIE EINFELD'S high-powered exploitation for the premiere of Paul Muni's "The World Changes" in New York is something to write home about. That first sky-train is a pip but its duplication is hardly likely except in Philadelphia, Chicago or on the coast. Yet, the lobby display gives me something I want to pass on to you.

IF I WERE YOU I would immediately visit the local Chamber of Commerce for the purpose of arranging a limited exhibit which would visually describe the changes in your own city from 1833 to 1933. There are relics of some kind around which will attract a great deal of attention and perhaps publicity. For instance, the front pages of your dailies, one hundred years ago or later alongside of a current issue; photos of the city then and now; photos of the big stores then and now; population figures, then and now; police force, then and now; photos of manufacturing plants with personnel then and now; photos of big milk companies showing horse-drawn vehicles and the number of motor-driven trucks, etc. A small card, tacked to each part of the display should read "The World Changes."

Community spirit is something worth tying to—they like it, everywhere.

## "White Woman"

WHEN YOU BOOK "WHITE WOMAN" you may not know it but you're playing film which makes histrionic history. Charles Laughton turns in a performance which is incomparable, despite his English accent. Yet Carole Lombard is featured above him.

IF I WERE YOU, I would get up a long roll of paper, with lines, in the form of a petition to be placed on display in your lobby, a week prior to the opening of "White Woman." An explanatory card details the plan that movie fans in your city are requested to sign the petition to be sent to Paramount asking them to make Laughton a full-fledged star as a result of his acting in "White Woman."

Not only is it a good publicity getter but it firmly implants in the minds of prospective patrons that they will see something good—and they will.

A petition of this kind has rarely ever been worked for this purpose and If I Were You I would try it. By all means acquaint your newspaper editor with the facts even to the point where you offer to get the print in ahead to screen for him, his dramatic editor or a reporter.



# The Private Letter to Mr. Bill Box-Office\*

(WillB Okay devotes some attention to advertising and adjectives. Do you agree with him in his analysis of that problem?)

WHAT'S THE MATTER with your newspaper advertising? Have you discovered that the returns in ticket-buys is not in proportion to its cost? Well, don't blame it on printer's ink. Too many fortunes have been created solely upon the use of newspaper columns and by the same token fortunes have been wasted.

WHAT'S THE DIFFERENCE or where is the difference?

WELL THE COST of advertising space is about a hundred times as much as editorial or news. By that, I mean, that a \$50 reporter writes three columns a day yet in a metropolitan daily the space is worth \$600. In other words \$7.50 per day writer fills \$600 worth of space, comparatively. Is the text in your ad written one hundred times as interesting as the news copy? You have the added advantage of using illustrations, mats, etc., which are not in the editorial columns.

ASIDE FROM THESE CONSIDERATIONS have you adjectived them to death? Have you been foolish enough to retain in entirety, the text of press-book ads? Don't you know that using the word "best" is a holy sin in advertising. There never was anything which warranted "best" or "greatest" and even if there was you can not always predetermine or force public opinion.

I HAVE IN MY FILES the text of a newspaper advertisement which was inserted by a mid-west agency. Why did I keep it? Because the purpose of the message is to safeguard the value and influence of the institution of advertising itself, and because its motif is of vital importance, I give you its text. Take about twenty minutes off this evening and read it thoroughly. Peruse it slowly and digest it that way. Pause at the end of each sentence and let each individual part of this great message not only sink in your mind but establish itself so firmly that it will be forever retained.

IT SPEAKS NOT ONLY for the advertising fraternity but should symbolize the ideals of your printed messages.

It was headed: "American Advertising Must Mend Its Ethics or Lose Public Confidence."

Here it is:

"Publicity pages are today toting over-heavy loads of hokum and bombast.

"The trail of the trickster is becoming an easy highway over which unscrupulous advertisers are rushing to elusive Yukons.

"A great work is being undone; the precious achievement of honest advertisers who have labored for years, by means of expensive public print to build up enduring faith in worthy American products, is being garbled and debauched by ballyhoosers.

"Quackery in advertising is being allowed to revive the old discredited patent medicine humbuggery, because self-deceived advertisers are still stupid enough to believe that a generous share of the public can be fooled all of the time.

"The spirit of Barnum survives in such extravaganzas as these:

. . . cigarettes that are boisterously proclaimed panacea for physical and social torments . . .

. . . soaps that are supposed to quickly transform ugly faces into visions of beauty . . .

. . . foods that are advertised as cures for every disease known to man . . .

. . . tooth-pastes claimed to magically convert old bone into new pearl . . .

. . . cosmetics sure to metamorphose prunes into personalities . . .

. . . raw moving pictures furiously flaunted as 'absolutely the greatest and grandest moral triumphs of the age' . . .

. . . inferior automobiles that are contended to be superlatively better in all details than real cars . . .

. . . scare propaganda which uses fake fear as an impelling factor . . .

. . . cheap imitations heralded as 'the world's best' . . .

. . . and last, but not least, the purchased testimonial, a new form of genteel bribery, by which the cupidity of notoriety-seeking endorsers is exploited to a public not so gullible as some wiseacres assume it to be.

"IT MAY BE A TRUISM that the more ridiculous some things are made to appear, the more they will be talked about—just as polecat on a hilltop may get more of the world's attention than a violet on a mossy bank; yet it is not the kind of attention that creates the desire to possess.

"There are no soft colors on the mountebank's palate. He shouts only in high key. All of his fleas are elephants. And his small facts become fallacies by distortion and exaggeration.

"The misuse of superlatives is a crime in advertising.

"And let it be set down here that radio continuity carries its full share of the offending buffoonery.

"This modernistic hocus-pocus is not a 'noble experiment.' Though it may have temporary successes, it is a costly way to achieve paltry results. And the tragedy of it is that it really deceives few except the fogged advertiser himself.

"SUCH SUBSTANTIAL INSTITUTIONS as those which produce Campbell's soups, Packard automobiles, Goodyear tires, Fisher bodies, Swift's bacon, Sheaffer pens, Heinz beans, Gruen watches, Quaker Oats, Ford cards, Mimeographs, Kodaks, Coco Cola, Jello—the list might be made tiresomely long—have never attempted to shanghai public consideration with a bait of buncombe; and they have done thorough going jobs without extravagant expenditures.

"The American public needs no defense against the implied indictment of its intelligence by the cheap methods of misled advertisers. It laughs in its ample sleeve at the antics of the burlesquers, even discussed them with its tongue in its cheek—and as a buyer keeps its sagacious counsel.

"BUT THESE THINGS would be little concern of ours did they not tend to bring all advertising into disrepute. The first task of sound American business is to maintain the faith. Every tricky, over-reaching advertisement that appears in public print is just so much drag to progress—and harm to all honest advertising. Advertising must be believed. It is too fine and useful a force in the world today to be trusted to bunglers.

"And besides, silly advertising is expensive. There's a better way.

"American advertising must 'debunk' itself or lose public confidence."

IN MY NEXT LETTER I intend to send you some of the fundamentals of advertising that every showman should know, whether he has a publicity man or not. You can not criticize unless it is constructive but without knowing the limitations of type and newspaper procedure, you can't say anything at all. You may see something wrong with the lay-out but why? I'll tell you about it in my next letter.

Your friend,

(Signed) Everything WILLB OKAY.

(\*After this bit of enlightenment, showmen may adapt their styles to conform to what WillB advises. Watch for another letter in this series next month.)

# WHAT SHOCKED THE CENSORS—

## The National Council on Freedom from Censorship Reveals What Happened in One State When a Governing Body Decided to Delete Films

REVEALING for the first time the dialogue and scenes that the New York State censors delete from moving pictures under the licensing law as "obscene, indecent, immoral, sacrilegious" or as tending "to corrupt morals or incite to crime," the National Council on Freedom from Censorship, organized two years ago by the American Civil Liberties Union, has published "What Shocked the Censors!", a full record of the cuts made in 1932 and through March, 1933. These deletions, according to the Council are characteristic of the work of the censors in the five other states where they function: Kansas, Maryland, Ohio, Pennsylvania, and Virginia.

CENSORS deleted parts of 355 feature films or over a third of all submitted, the booklet indicates. The deletions, according to charts prepared by the Council, have to do 44 per cent. with sex; 29 per cent. with violence; 16 per cent. with crime; 5 per cent. with government; and 3 per cent. with religion.

"THE UNDERLYING MORAL COMPULSIONS are two-fold," says Prof. Eduard C. Lindeman, New York School of Social Work in his introduction, "in the first place, the censor does not permit sex, crime, or violence to become too attractive or gruesome, and in the second place, he wishes to protect government and religion from direct attacks and indirect calumnies."

THE NATIONAL COUNCIL, says Hatcher Hughes, chairman, in his foreword to the booklet, was determined to find out just what the censors were doing. It was no easy task. The censors had worked secretly, behind closed doors, for ten years, and they were modestly reluctant to change their ways. They refused to give the public they protected an opportunity "to voice any intelligent praise or criticism, or in fact, to make any appraisal whatsoever of this 'protection'." Through a bill introduced at Albany, through correspondence with the Board of Regents and the Commissioner of Education, the National Council urged its point of view that "if the censors accurately reflect current standards of morality and decency they have nothing to lose by a public inspection of their work. If they do not,

then as public servants, they should welcome correction." At last in May, 1932, mimeographed copies of the records of movie deletions were sent to the National Council.

THE EVIL OF CENSORSHIP lies not so much in the elimination of isolated scenes and dialogue, according to the booklet, but in its superficiality and arbitrary inconsistency. Censorship, says National Council, puts a premium on sentimental, flabby pictures and impedes honest, intelligent treatment of fundamental and controversial problems. Comparison of what is cut with what is left untouched in other films or even the same film is suggested as a means of showing the capriciousness of the censors.

"SEX SUBJECTS are censored not where immoral relations are shown, as they often are," according to the booklet, "but where they are shown in a favorable or too jocular light." Typical cuts in dialogue are such expressions as "want you," "left my youth in the capitals of Europe," "is she kept," "spend the night with me," "those blondes light up the old place," "mistress," "birth control," and "prostitute." Kisses must not last more than four feet of film. Scenes were censored showing unmarried couples living together, the key to a young lady's apartment in the possession of a man not her husband, a wedding ring on the finger of an unmarried girl. Nudity seems usually to be regarded as indecent or obscene. In the records of the popular pictures of Bali and the South Sea Islands the phrase "eliminate all views of child where sex is displayed" appears repeatedly.

CRIME AND VIOLENCE are censored when the film deals with the "technique of crime and the actual commission of criminal or violent acts. Labels on bottles indicating criminal use, such as poison, veronal, chloroform or ether are cut out." All scenes in which money and gems, the plunder of crime, are being divided are censored. Machine guns and revolvers are commonly frowned on except in war pictures.

"THE CENSORS ARE DETERMINED," says the booklet, "that corruption in public

life shall not be suggested in the movies. Inefficiency and negligence by public officials appear to be actually under the ban. A lawyer's denunciation of 'man made laws' and their administration was censored; references to 'framing the jury' or 'fixing the judge' were likewise deleted. A scene in which a mayor shakes hands with a racketeer was eliminated altogether with the words, 'Jig, I want you to know that we appreciate this little party you're throwing for us tonight.' Portrayals of the third degree are censored."

THE COUNCIL notes as examples of cuts relating to religion the elimination of scenes showing the Bible being thrown on the floor of a church and its pages used for cigarette papers. The scene of a girl reading a novel behind her Bible in a synagogue was deleted from a Jewish film.

THE NATIONAL COUNCIL was organized to fight all forms of bureaucratic censorship, leaving the sole control to prosecution with trial by jury. The Council aids in court trials when convinced the law has not been violated and strives to unite all forces opposed to censorship. Its officers are Hatcher Hughes, chairman, Barrett H. Clark, Fannie Hurst, and Elmer Rice, vice-chairman; Harry Elmer Barnes, treasurer, and Gordon W. Moss, secretary. The National Committee numbers thirty-seven authors, lawyers, editors and liberals including James Branch Cabell, Henry Seidel Canby, Marc Connelly, Morris L. Ernst, Paul Green, Sidney Howard, H. L. Mencken, Prof. Henry Raymond Mussey, Lewis Mumford, George Jean Nathan, Eugene O'Neil and Dr. Ira S. Wile.

**\* Five states, Kansas, Maryland, Ohio, New York, Pennsylvania and Virginia have Censor Boards. In addition, there are many local bodies which govern the showing of films.**

**The American Civil Liberties Union is actively interested in this problem, which is of extreme interest to exhibitors of those states as well as others. The above review of censorship should interest all theatremen.**

**The deletions in one state are similar to those in the others.**

**\*How thoughtful of the Exhibitor to name the five states -- all six of them!**

Heard In

**S Y R A C U S E**

Midnight Bargains  
Now Out

By I. S.

TWO-FOR-ONE MIDNIGHT SHOWS, introduced by RKO-Keith's last year, and subsequently copied by the RKO-Strand and Paramount, are out. . . . Hereafter, customers who want to see the owl hour premiere must pay a second admission. . . . And, incidentally, the Strand, managed by Henry Earle, has eliminated the Thursday midnight opening. . . . Harry Gilbert, veteran Syracuse exhibitor, died October 27. . . . Ill for only a week, Gilbert was operating the Riviera, South Side de luxe house, at the time of his death. . . . Previously, for a term of years, he had the Regent, another large neighborhood house on the East Side.

CIVIC REPERTORY THEATRE of Syracuse, which is having a difficult time getting underway, has turned to a membership subscription contest. . . . While Dean Paul Shipman Andrews of the College of Law, Syracuse University, is the nominal president of the group, the active work is being done by Conning, Dr. Jean Marie Richards, former dean of women, Syracuse University, and Miss Imogene Day, daughter of the late Dr. James Roscoe Day, former Syracuse chancellor. . . . With new equipment installed, the Richardson, Oswego, is again on the Rialto map, this time as a Schine house. . . . State, Oswego, operated by Harry Simons for some time, has been darkened. . . . Simons in association with Harry Soslow has taken over the Orpheum, renamed the Oswego. . . . Both RKO and Loew are experimenting with "flesh" once again. . . . "Flesh" at Loew's, by the way, means a vacation for Bettye Lee Taylor, organist.

Heard In

**P A S S A I C**

Weiss Helps  
In Benefit

By Eye-Ess

BILL WEISS, manager, Capitol (Warner Bros.), is chairman of benefit boxing show for Equity Lodge of Masons and home for orphans and aged. . . . Alex Pashman had his car smashed by drunken driver in Clifton. . . . Playhouse has been dark for two years, but police are not permitting downtown shoppers to make a parking place of its front. . . . Ed Reardon, local columnist, got a lot of fun picking mistakes in "Saturday's Millions" and "Deluge." . . . Reduction of taxes for Fort Lee movie interests was called "racket" in election battle. . . . Mayor and Councilmen split over merits of cuts, latter contending it would revive industry here. . . . A monument was dedicated for Mrs. Lillian Ettelson, wife of Richard Ettelson, manager, Ritz Theatre, Garfield, in Rochelle Park Cemetery. . . . Man who broke into Rex, East Rutherford, and got \$23, was found guilty in Hackensack Court.

BILL WEISS, Capitol, had as guests, grid teams of local High Schools at showing of "Saturday's Millions." . . . Passaic and Clifton were represented at convention of Independents at Chicago by Harry (Rialto) Hecht and Sam Pashman, Strand.

*"The World Changes" and Paul Muni*



Paul Muni heads a distinguished cast in the Warner special of that name.

Heard In

**P A T E R S O N**

Sunday Movie  
Question Hot

By Jim

RIDGEWOOD is still greatly agitated over Sunday movies. . . . Woman's Club and the Lord's Day Alliance have voted against them. . . . Rev. Corson Miller, rector, Christ Episcopal Church, has preached in favor of open movies and against blue laws. . . . South Orange, Bloomfield and Belleville were also voting on the question of Sunday movies. . . . Montclair was also starting an agitation. . . . High schools of both towns, Ridgewood and Montclair, have gone on record in favor of the open movie.

*(This column is YOUR column in YOUR district. If your activities or news of your theatre are not reported here, there is only one way to overcome it. Send in news of what you are doing when you do it. It is our purpose to make each and every column a real record of each district. Help us by co-operating. Send that NEWS in NOW.)*

BUTLER is having much ado about nothing. . . . Borough Council of that enterprising town ordered a check for \$100 in payment for the yearly license fee. . . . Check was sent by the manager of the theatre; was rejected because it was made out to be paid one year from date. . . . Council decided to close the theatre if the license were not paid one month from date. . . . Reformed Church of Wyckoff showed movies of the activities of the Young People's League at the summer conference in Northfield, Mass. . . . Frank Hall, Fabian, has been laid up with a slight cold.

**Robbery Averted**

Hudson, Rochester neighborhood theatre, missed being robbed when Mrs. Helen Waniszewski, charwoman, arrived early on the job and noticed a window open. She notified her husband and returning they frightened the safecrackers. The combination of the safe had been knocked off.

**See CLASSIFIED**

In this issue, THE NEW YORK STATE EXHIBITOR offers a new service to readers in the form of a classified page. Turn to it now and effect real savings, get real service and be assured of satisfaction.

Heard In

**H U D S O N V A L L E Y**

Boscarella Tells  
Thing or Two

ANTHONY BOSCARRELLA, projectionists' union, told the Hudson County Central Labor Union theatres in the other 10 municipalities of the county should follow the example of Jersey City and Bayonne in fully staffing their projection booths and guarding against fire hazards. . . . Gus Nestle likes pie. . . . Robert Schoen, formerly associated with Maurice Kutsker in running a chain of Jersey City neighborhood houses, now operated by Skouras, died October 23, in New York, aged 62.

MAURICE STAHL, Skouras State, has instituted Saturday morning shows for children. . . . Al Lippe has been named assistant to Jim Furman. . . . George Dumond and Ted Meyn attended wrestling matches in New York. . . . Bob Deitch staged a street parade to ballyhoo "Footlight Parade."

*See the Classified page in this issue for service and the best quality merchandise from leading firms in this business. Dealing with them is a guarantee of satisfaction always.*

Heard In

**E L M I R A**

Charlie Carroll  
Comes Here

By Jay

HARRY WATTS, for several years city manager of Warner Bros. theatres here, has resigned. . . . He is one of the most popular managers ever to direct theatres in Elmira. . . . He is succeeded as manager of Keeney's by Charles P. Carroll, former assistant general manager of the Paramount-Skouras houses, and one time manager of the Warner Lake Theatre, Cleveland, and recently manager of the Academy of Music, New York. . . . House managers at the Strand and Regent, other Warner houses here, will remain unchanged.

"FOOTLIGHT PARADE" shown for an entire week at Keeney's at advanced prices, drew capacity business. . . . Knoxville Theatre, Knoxville, Pa., near here, was burned to the ground November 3. . . . It was owned by R. T. Pride and A. F. Cooper, who have not decided whether they will rebuild.

# BETTER MANAGEMENT

*A Review of How Showmen are Selling Their Pictures*

## For "Lullaby"



In plugging Walt Disney's "Lullaby Land," a United Artists Silly Symphony, Loew's State Theatre, New York City, gave the short generous marquee space and billed this subject "Even Better than Three Little Pigs."

## "Sigma Chi" Campaigns Ready for All Houses

Monogram's "Sweetheart of Sigma Chi" has the benefit of numerous tie-ups.

The pressbook, supervised by Ed Finney, director of advertising and publicity, contains any number of suggestions for tie-ups with manufacturers, merchandising units and many others.

An attractive layout of newspaper cuts and ads, setting a new high for an indie pressbook, is also presented.

Recently, the Sigma Chi magazine devoted nine pages to a story of the making of the picture. This has been reproduced by Monogram and is now available at all exchanges. Special tie-ups with colleges on the picture have all been included in the pressbook.

"Sigma Chi," with Buster Crabbe, Mary Carlisle, Charles Starrett and Florence Lake, presents a real opportunity for showmen. With a couple of hit songs, these tie-ups, good press material, etc., it offers a world of exploitation chances for those playing the picture.

## For "Jones"



Effectiveness of one of the huge wall banners used for the engagement of "Emperor Jones," United Artists release, at the RKO Palace Theatre, Rochester.

## "Little Women" Has Plenty Push Behind It

RKO-Radio Pictures is making intensive preparations for a tremendous national advertising, publicity and exploitation drive in connection with the forthcoming release of "Little Women."

Full campaign will be embodied in the "Little Women" press book, produced under the supervision of Robert F. Sisk, advertising, publicity and exploitation director for RKO Theatres and RKO Radio Pictures, and S. Barret McCormick, RKO Radio Pictures' advertising and publicity executive.

One of the national tie-ups includes a revival of the Sampler needlework, which is depicted in "Little Women." Bernard Ulmann Co., makers of Bucilla Needlework Productions, for a hundred years, have designed a special "Little Women" sampler, which has already been distributed to thousands of their dealers from coast to coast, along with circulars and advertising matter outlining local Sampler Newspaper and Theatre contests.

Arrangements have been made with the Eberhard Faber Co., manufacturers of the Mongol Colored Pencils, whereby exhibitors may arrange with the local distributors for drawing contests, like the one in "Little Women."

Five publishers of the regular edition of the book, and two publishers of the photoplay edition, have arranged for local book store tie-ups with their thousands of dealers.

Western Union Telegraph Company has printed for free distribution to exhibitors, 25,000 jumbo telegrams 22"x17", for store and window tie-ups. The telegram carries two inserts, one of the four "Little Women," and the other of the Alcott homestead in Concord, Mass., where in the '00's came one of the first Western Union telegrams.

The accessory line-up in addition to the unusual posters and lobby material, will include a varied assortment of eye-catching novelties of sure-fire ticket selling power, such as a gigantic streamer, cut-outs, colorful hangers, doll cut-ups, a specially designed herald, a giant cut-out five feet tall with easel back printed in four colors, school one-sheet and many other helpful novelties.

Many unusual newspaper publicity aids have been arranged, including a series of six serialized cartoon strips prepared in mat form, and suitable for a six-day paper run. A ten thousand word fictionization being used in the December issue of "Screen Romances," is placed at the disposal of the exhibitors, free of charge for use in newspapers prior to local runs.

## Movie Tunes Recorded

Tunes from forthcoming picture and stage musicals predominate among the new Victor phonograph discs recorded in the New York studios of the RCA Victor Company. Paul Whiteman and his Orchestra have made "Cin-

derella Fella" and "You Are Temptation," from the MGM Marion Davies picture, "Going Hollywood." "After Sundown," by Eddie Duchin and his Orchestra, and "Let's Make Hay While the Sun Shines," by Leo Reisman and his Orchestra, also come from the same picture.

## "In the Money" Is from Invincible



Sally Starr, Skeets Gallagher, Warren Hymer, Lois Wilson and others may be seen in the new Invincible comedy from First Division, "In the Money."

**"Invisible Man"**

Exploiters will get a chance to go completely haywire when "The Invisible Man" hits their theatres. Recently previewed, the picture lives up to all predictions and looms as a worthy successor to "Dracula" and "Frankenstein," both from Universal.

Imagine a man whose body can't be seen, even if his clothes can. The gent goes mad, starts to kill and the chase is on.

What a chance for brilliant exploitation men! And the picture is an ace, besides.

**Newark Sells "Footlight"**

Newark Branford did well with "Footlight Parade," as the result of the splendid campaign put over by Don Jacobs, Warner zone manager, and Jules Curley, advertising and exploitation manager for Warner's New Jersey Theatres. For posting, the theatre used a total of 136 stands, or more than double the usual number. One hundred special roto heralds were distributed by authorized carriers under the supervision of the theatre staff. In addition, 30,000 of the attractive heralds gotten out by Warners were distributed. Eight thousand of these heralds were distributed in six restaurants controlled by a chain and located in the most congested part of the city, in addition to thousands of other heralds being passed out in a tie-up with 150 A. & P. stores. In this latter tie-up, the heralds were numbered. Patrons were asked to save them until a certain day, at which time passes to "Footlight Parade" would be awarded the holders of the winning numbers.

Theatre staged a Hollywood opening with lights, confetti, cameras, celebrities, girls, souvenirs and other surprises.

**"Pigs" for Charity**

Manager Lester Pollock, Loew's Rochester Theatre, Rochester, began the Christmas charity idea a couple of months ahead of time with the showing of "Three Little Pigs" to the children at Lola Sanatorium. Rich kids flocking to see the film turned Manager Pollock's thoughts to the youngsters confined to the institution and he arranged the entertainment in co-operation with the *Democrat* and *Chronicle*.

**West Prizes**

Three-day showing of Mae West's "I'm No Angel" was a huge success at the Pontiac, Saranac Lake for many individuals. One young woman won first prize at a costume dance by appearing as the star, and one of the local merchants took the time for featuring gowns in his shop, duplicates of those worn in the picture.

**ST. CHARLES**  
 AN ENTIRE BLOCK ON THE BOARDWALK  
 ATLANTIC CITY  
 A Smart Hotel in America's Smartest Resort

ATLANTIC CITY—Healthful—Restful—Affording complete relaxation so welcome after intensive work—Where the St. Charles offers the maximum in hotel comfort and service—Spacious Sun Deck occupying one entire block overlooking Boardwalk and Sea—Ocean view Lounge.

IDEAL CONVENTION FACILITIES  
 RATES GREATLY REDUCED

**"Master of Men" Is a Holt**



Fay Wray and Jack Holt head the cast in the Columbia show.

**For "World Changes"**

A comprehensive exhibition of progress in transportation, communication, industry, commerce and journalism was opened in the lobby of the Hollywood Theatre, under the auspices of Warner Bros. Pictures, Inc.

Exhibit was held in connection with the world premiere of the motion picture, "The World Changes." Copies of New York newspapers for various dates during the past several decades was an important item of the exhibit, illustrating the progress of newspaper production. Methods of communication, from the primitive smoke signals used by Indian tribes to the latest instruments employed by the Postal Telegraph Company, also were on display. How "The World Changes" in transportation methods was shown by the exhibits of Transcontinental Air Transport, the Santa Fe Railroad, the French Line and other companies. Texas Company and the Sinclair Oil Company had comprehensive exhibits, and the Rand McNally Company was represented by a huge globe on which the changes of the world during the last hundred years are depicted geographically.

**1500 Sign**

More than 1,500 theatres have signed one year repair and replacement agreements which were recently offered by Electrical Research Products. Among the larger chains that have availed themselves of this contract are the Golden State Theatres, San Francisco; the Poli New England Chain; the Walter Reade Theatres, New Jersey and New York, and the Crescent Amusement Chain, New Orleans.

Surveys and quotations are being prepared as rapidly as possible for several other large chains.

**RCA with Castle**

Sound-on-film motion pictures for business use, produced by Castle Films in the United States and Canada, will henceforth be made exclusively with RCA-Victor Photophone equipment.

**All for "Henry the Eighth"**



One of the many attractive window displays secured in connection with the book tie-up on "The Private Life of Henry VIII" when that United Artists release was playing at the Radio City Music Hall Theatre, New York City.

# LOOKING AHEAD AT THE PRODUCT

*A Service Designed to Give the Exhibitor Each Picture's Analysis Before Playing*

*By Our Hollywood Correspondent*

## "Cradle Song"—Para.

*Dorothea Wieck, Sir Guy Standing, Evelyn Venable, Kent Taylor, Louise Dresser, Gertrude Michael, Gail Patrick, Dickie Moore.*

Well produced picture, technically okay, with good performances, but with an entertainment standing that won't make for big box office. Show drags, doesn't hit any high spots, and if Dorothea Wieck stands out it will be because of her own individuality, not because she has been aided by a good story or role. As a nun, who raises a small child within the walls of a convent, and sees her fall in love, Wieck hasn't many opportunities.

**Estimate: Problem.**

## "Design for Living"—Para.

*Gary Cooper, Miriam Hopkins, Fredric March, Edward Everett Horton, Franklyn Pangborn.*

Lubitsch is back and here is a dough show for most spots. Taken from the stage hit, the movie version is a bit more down to earth, should satisfy masses as well as classes. Cast is A-1, so is direction, and so, undoubtedly, will be the box office.

**Estimate: No trouble.**

## "Her Splendid Folly"—Hollywood

*Lilian Bond, Alex Carr, Beryl Mercer, Theodore von Eltz, Roberta Gale.*

Story with a Hollywood background and a double. The double takes the place of the star, love comes in, the husband of the original threatens, but all ends well. Interesting enough.

**Estimate: Average inde.**

## "Man They C'ldn't Arrest"—Hel.

*Hugh Wakefield, Gordon Harker, Garry Marsh.*

Scotland Yard background and an English cast. American dubbing into picture has again been used but doesn't particularly aid the story. Show is typically English, so suit yourself.

**Estimate: Foreign.**

## "The Wandering Jew"—Ross

*Jacob Ben-Ami, Natalie Browning, Ben Adler.*

Topical picture that was made to cash in on the anti-Hitler agitation and likely to do business in spots where the issue is hot. Show has a lot of silent footage interpolated but where they aren't particular might do.

**Estimate: Racial.**

## "Police Car 17"—Col.

*Evelyn Knapp, Tim McCoy, Harold Huber, Edwin Maxwell.*

Plenty of thrills here in a police car background. Tim McCoy steps out of his western regalia and contributes a nice performance. The villain is ousted in the end and all ends happily. Action lovers will eat it up.

**Estimate: Action all the way.**

## "King for a Night"—U

*Chester Morris, Helen Twelvetrees, Grant Mitchell, Frankie Albertson, Alice White, John Miljan, Warren Hymers, Maxie Rosenbloom, George Meeker.*

Show boasts a dramatic punch at the finish that will leave them talking, which should do much to overcome a familiar story and a cast that doesn't carry much of star strength. Sister makes sacrifice for the brother's fight career, brother takes blame for sister's shooting, father, a minister, walks the Last Mile to the death chair with his condemned son. Ending is unhappy.

**Estimate: To be sold.**

## "Hoop-La"—Fox

*Clara Bow, Preston Foster, Richard Cromwell, Miuna Gombell, Herbert Mundin, Florence Roberts.*

Re-make of "The Barker," with some new touches but not the picture it might have been. Plenty here for showmen to bally to advantage, but the show, itself, doesn't turn out to be everything it should. Clara is there with the sex as a carnival damsel but outside of that there's not much else.

**Estimate: Sell Clara.**

## "Christopher Bean"—Metro

*Marie Dressler, Lionel Barrymore, Helen Mack, Beulah Bondi, Russell Hardie, Jean Hersholt, H. B. Warner.*

No question about this one. The Dressler-Barrymore combination means box office in most situations, with Dressler being handed a role that is real meat for her. Stage play has a rep, too, and the movie version brings the piece down to the level of the masses.

**Estimate: Box office.**

## "House on 56th Street"—Warners

*Kay Francis, Ricardo Cortez, Gene Raymond, John Halliday, Margaret Lindsay, Frank McHugh, Sheila Terry, William Boyd, Hardie Albright.*

Dramatically fine, with some good performances and the old background about the mother who runs a gambling house and who takes the blame when the daughter who doesn't know kills the gambler. But the performances are good throughout and the show can be sold.

**Estimate: Good.**

## "Invisible Man"—U

*Claude Rains, William Harrigan, Gloria Stuart, Dudley Digges, Forrester Harvey, Una O'Connor, Henry Travers.*

A scientist makes himself invisible, can't regain his normal being, becomes mad, scares the country-side and the final result makes the show a real box office gem, of the "Dracula," "Frankenstein" school. Claude Rains is featured, seen only in the last reel when he regains human form, but the novelty of it all guarantees okay box office.

**Estimate: Remember "Frankenstein"?**

## "Only Yesterday"—U

*John Boles, Margaret Sullavan, Billie Burke, Reginald Denny, Benita Hume, Edna Mae Oliver, Jimmy Butler.*

A new star looms after patrons see "Only Yesterday." In addition, a splendidly directed production packs enough heart interest to assure exhibitors of a grand grosser. The story is built for the woman, the theme is one that appeals to all and "Only Yesterday" is a box office show. Margaret Sullavan should get over on this one, and a splendid cast supports. Tale of a young girl who gives all for love, it has some novel twists and deserves a hand.

**Estimate: Swell.**

## "The Avenger"—Monogram

*Ralph Forbes, Adrienne Ames, Claude Gillingwater, Walter McGrail.*

Fast moving action tale with the theme about a man who gets even with those who framed him. Show has a couple of names and can be sold all the way.

**Estimate: Will please.**

## "My Lips Betray"—Fox

*Lilian Harvey, El Brendel, John Boles.*

Mythical kingdom type of story, extremely light. Harvey's first picture might have helped her. This one doesn't come up to the standard of the other. Boles and Brendel names aid a bit.

**Estimate: Apparent.**

## "Skyway"—Monogram

*Ray Walker, Kathryn Crawford, Tom Dugan, Lucien Littlefield, Arthur Vinton.*

Tale with an air background, with a new face as male lead. Walker does well enough, and the yarn moves so swiftly that it should engross all patrons' attention. As a programmer it will do.

**Estimate: Nice comedy.**

## "Galloping Romeo"—Monogram

*Bob Steele, Doris Hill, George Hayes, Lake McKee, Ed Brady.*

Nice pace and satisfactory for western addicts. Monogram's westerns have all hit a good average and this is no exception.

**Estimate: Open air.**

## "King of Wild Horses"—Col.

*William Janney, Wallace MacDonald, Dorothy Appleby, Harry Semels and Rex.*

Horse story with a plot interwoven. Show will do okay in the western-audience houses, but will have to be presented differently to other types. Action, horse fights are okay, but in short the piece falls into a definite classification.

**Estimate: Horse drama.**

**"Lone Cowboy"—Para.**

Jackie Cooper, Lila Lee, John Wray, Addison Richards, Gavin Gordon, Del Henderson.

Jackie Cooper in a western and that's about all there is. That's the trouble. Otherwise, the show is just a western, and if some folks don't like westerns, not even Jackie will lure them.

Estimate: New face in old saga.

**"Little Women"—Radio**

Katharine Hepburn, Joan Bennett, Paul Lukas, Frances Dee, Jean Parker, Edna May Oliver, Doug Montgomery, Henry Stephenson.

Looms as a commercial as well as an artistic success. Radio deserves a hand for its splendid casting, its attention to small details, its magnificent production. Hepburn is again ace high and a swell cast supports her. The book was read by millions, the show will appeal to classes and masses, and the box office should triumph. The entire thing is worthy.

Estimate: Splendid.

**"Prizefighter and Lady"—Metro**

Murna Loy, Max Baer, Primo Carnera, Jack Dempsey, Walter Huston, Otto Kruger, Vince Barnett, Robert McWade, Muriel Evans.

Looks like a dough show, with the women's and men's angles well taken care of. The final punch rests in the bout between Baer and Carnera, which is showmen's dough anywhere. Piece has been well directed by W. S. Van Dyke and looms as a potential candidate for big gross honors.

Estimate: Okay.

**"Notorious But Nice"—FD**

Marian Marsh, Betty Compson, Donald Dillaway, Rochelle Hudson, Henry Kolker.

Nice inde show that holds attention, and contains a few new angles. Settings are especially attractive. Tale of a lassie who falls in and out of love, it keeps moving all the way.

Estimate: Pleasing.

**"Riders of Justice"—U**

Ken Maynard, Cecilia Parker, Walter Miller, Ed Brady.

Horse story and probably satisfactory. It has the customary elements and that's all needed.

Estimate: Western.

**"Her Forgotten Past"—Mayfair**

Monte Blue, Barbara Kent, Henry B. Walthall.

Inde show that carries Blue's name and little else to support it. Where they like action it will satisfy but in the long run the show won't be remembered.

Estimate: Ditto.

**"Duck Soup"—Para.**

Marx Brothers, Raquel Torres, Marguerite Dumont, Louise Calhern, Edgar Kennedy, Edmund Breese, Edwin Maxwell.

Here they are again in the maddest yarn yet. Plot starts off in a mythical kingdom, but after the Marxmen run riot, who cares? Gags are the best yet, entire picture is fast moving, music is tuneful and once again showmen have an ace for their box office.

Estimate: Terrific.

**"Frontier Marshal"—Fox**

George O'Brien, Irene Bentley, George E. Stone, Alan Edwards, Berton Churchill, Ruth Gillette.

Western with a few new angles, O'Brien and some interesting performances. O'Brien finds out who the villain is, saves the day. Piece hits the same average as his other Westerns.

Estimate: Outdoor average.

**"Above the Clouds"—Col.**

Richard Cromwell, Robert Armstrong, Dorothy Wilson, Edmund Breese.

Story of newsreel cameraman with a romance interwoven, and built with an eye for exploitation values. Show will provide entertainment for those who love action and should satisfy.

Estimate: Attention, exploiters.

**"A Man of Sentiment"—FD**

William Bakewell, Marian Marsh, Christian Rub, Owen Moore, Edmund Breese.

A kindly provider patches up a romance after it almost goes on the rocks. There is a hospital background and a story of a couple of lovers who overcome all obstacles.

Estimate: Fair.

**"Eskimo"—Metro**

With a native east.

What the critics will say about this "heart of nature" production is a certainty. What exhibitors will say is a question. And in what patrons will say is the answer. The show, in its class, is as finely produced as anything seen, but adjectives won't sell this picture.

Estimate: See it before playing.

**"Picture Brides"—Allied**

Dorothy Mackaill, Regis Toomey, Dorothy Libaire, Alan Hale, Will Ahern, Mary Kornman, Mae Busch.

Fair programmer with some good angles to sell. A few names help a bit, and in short, stuff is of material audiences generally like. Picture brides marry and there are misunderstandings but love rights all in the end.

Estimate: Fair.

**"From Headquarters"—WB**

George Brent, Margaret Lindsay, Hugh Herbert, Eugene Pallette, Theodore Newton, Dorothy Burgess, Ken Murray.

Fast moving yarn that will keep the thrill hunters well satisfied. All action takes place in headquarters and where they want a police background story, audiences will be well satisfied. Piece has no standout names, its only handicap.

Estimate: Keeps you guessing.

**"Hell and High Water"—Para.**

Richard Arlen, Judith Allen, Charles Grapewin, Gertrude Hoffman, Sir Guy Standing, Robert Knott's, William Frawley.

Programmer with a sea background that won't mean anything more than the ordinary run of stuff. Arlen's draw might help a bit but outside of that there isn't anything to write home about.

Estimate: Average.

**"Thundering Herd"—Para.**

Randolph Scott, Judith Allen, Buster Crabbe, Noah Beery, Raymond Hatton, Harry Carey, Monte Blue.

Cowboy and Indian stuff and okay western. Cast includes some names, which lifts it above the general outdoor classification. Houses that crave action will do nicely with this. Even some who don't might make a stab at it, with this line-up of players.

Estimate: Try it.

**"By Appointment Only"—FD**

Lew Cody, Sally O'Neill, Aileen Pringle, Marcelline Day, Edward Morgan.

A doctor adopts an orphan, later falls in love with her, but young love comes around and the doc again goes back to his original fiancée a bit wiser. Show hits an average for an inde.

Estimate: Likeable.

**"Special Investigator"—U**

Wynne Gibson, Onslow Stevens, Alan Dinehart, Sheets Gallagher, Warren Hymer, John Wray, Barbara Weeks.

Murder, newspaper background yarn with little that is new. Cast isn't anything to brag about and show has few high spots. Picture won't get much attention and probably doesn't deserve any more.

Estimate: Ho-Hum.

**"As Husbands Go"—Fox**

Warner Baxter, Helen Vinson, Warner Oland, G. P. Huntley, Jr., Jay Ward, Frank O'Connor.

Talkie drawing room comedy with one name and a good feature supporting cast, but not likely to make much of an impression. Show may have been a good play, but in its present form it's just another picture. Story of a wife who couldn't make up her mind, it might appeal to class groups, but in the main won't cause cheers.

Estimate: So-so.

**"Son of a Sailor"—Warners**

Joe E. Brown, Jean Muir, Frank McHugh, Thelma Todd, John Mack Brown.

Typical Joe E. Brown comedy and that means money for the houses that have been doing well with him. As a sailor who has one mishap after another and who eventually finds himself on a deserted battleship used as a target for bombers, Brown walks away with the show.

Estimate: Okay Brown.

**"The Vinegar Tree"—MGM**

Lionel Barrymore, Ailee Brady, Conway Tearle, Katherine Alexander, Mary Carlisle, William Janney, Halliwell Hobbes.

Smart comedy with the Metro label insuring class and plenty of entertainment for the better type of audiences. Show, also, will appeal to the general run of theatres, although in the long run it is a better bet for the classier movie citadels. Cast is A-1, show has been well directed.

Estimate: Smart.

# THE CHECKUP

For your convenience, this publication furnishes this guide to reviews of pictures which have appeared in "Looking Ahead at the Product," the regular review department. Before dating in your show, consult this page, find out when the review appeared and then look it up. If you have misplaced any copies of your home town journal, drop "THE CHECKUP" a line and missing copies will be sent to you. Save these pages and refer to them as needed. Key: For example, 2-Sept. means the second issue of this publication in that month. 1-Oct. would mean the first issue, and so on.

## Columbia

Lady for a Day	2-July
A Man's Castle	2-Oct.
Police Car 17	1-Nov.
King of Wild Horses	1-Nov.
Above the Clouds	1-Nov.

## First National—Warners

Bureau of Missing Persons	2-Aug.
Wild Boys of the Road	2-Sept.
The World Changes	1-Oct.
Gold Diggers	2-May
Footlight Parade	1-Oct.
Ever in My Heart	1-Oct.
Kennel Murder Case	2-Oct.
College Coach	2-Oct.
House on 56th Street	1-Nov.
Female	2-Oct.
Havana Widows	2-Oct.
From Headquarters	1-Nov.
Son of a Sailor	1-Nov.

## Fox

Pilgrimage	2-July
The Last Trail	1-Aug.
Paddy	2-Aug.
Good Companions	2-Oct.
Charlie Chan's Greatest Case	1-Sept.
Dr. Bull	1-Sept.
My Weakness	2-Sept.
Power and the Glory	1-July
Walls of Gold	1-Oct.
Worst Woman in Paris	2-Oct.
Berkeley Square	1-July
My Lips Betray	1-Nov.
This Mad Game	2-Oct.
Oleson's Big Moment	2-Oct.
Hoop-La	1-Nov.
As Husbands Go	1-Nov.
Frontier Marshal	1-Nov.

## Metro

Penthouse	1-Sept.
Stage Mother	2-Sept.
Night Flight	2-Aug.
Scramshell	1-Oct.
The Chief	1-Oct.
Day of Reckoning	2-Oct.
Meet the Baron	1-Oct.
Dinner at Eight	1-June
The Late Christopher Bean	1-Nov.
The Prizefighter and the Lady	1-Nov.
Eskimo	1-Nov.
The Vinegar Tree	1-Nov.

## Monogram

*Distributed by  
First Division in metropolitan area*

*Standard Film Exchanges in Albany and Buffalo*

The Avenger	1-Nov.
Sweetheart of Sigma Chi	2-Oct.
Broken Dreams	2-Oct.

## Paramount

Song of Songs	2-June
This Day and Age	1-Aug.
One Sunday Afternoon	2-Aug.
Torch Singer	1-Sept.
To the Last Man	2-Sept.
Golden Harvest	2-Sept.
Too Much Harmony	1-Sept.
I'm No Angel	1-Oct.
Tillie and Gus	1-Oct.
Way to Love	1-Oct.
Take a Chance	2-Oct.
Hell and High Water	1-Nov.
White Woman	2-Oct.
Design for Living	1-Nov.
Cradle Song	1-Nov.
Duck Soup	1-Nov.
Lone Cowboy	1-Nov.
Thundering Herd	1-Nov.

## Radio

Morning Glory	2-July
Rafter Romance	2-July
One Man's Journey	1-Sept.
Midshipman Jack	2-Sept.
A Chance at Heaven	1-Oct.
Ann Vickers	1-Oct.
Ace of Aces	1-Oct.
Aggie Appleby	1-Oct.
Little Women	1-Nov.

## United Artists

Bitter Sweet	1-Sept.
The Bowery	1-Oct.
Broadway Thru Keyhole	2-Oct.
Emperor Jones	2-Sept.
Henry the Eighth	2-Sept.

## Universal

Saturday's Millions	1-Sept.
Love, Honor and O Baby	1-Oct.
S O S Iceberg	2-Sept.
Only Yesterday	1-Nov.
Myrt and Marge	2-Aug.
Special Investigator	1-Nov.
Invisible Man	1-Nov.
King for a Night	1-Nov.

## First Division

By Appointment Only	1-Nov.
Dance, Girl Dance	2-Oct.
I Have Lived	2-July
A Man of Sentiment	1-Nov.
Notorious But Nice	1-Nov.
Picture Brides	1-Nov.
One Year Later	1-Aug.

## Standard Film

BUFFALO AND ALBANY

Neighbor's Wives	2-Sept.
Tarzan the Fearless	2-Aug.
Sing, Sinner, Sing	1-Aug.
Important Witness	2-Aug.
The Big Bluff	2-Oct.
Laughing at Life	2-June

**Code Copies**

Additional copies of the code may be secured through the Motion Picture Owners of Buffalo office.  
Get in touch with that organization.

**Heard In**

**A L B A N Y**  
Howard Graham  
Passes Away

**By Bill**

HOWARD GRAHAM, veteran showman and formerly of Albany, died at his home at North Adams, Mass., October 28. . . . Graham, who managed the Proctor, Leland and Grand Theatres, in Albany, years ago, was manager of theatres in North Adams. . . . Joe Dealey, who manages the Liberty Theatre, Liberty, lost his sister recently. . . . Floyd Russell will soon open the Capitol, Harrisville. . . . It has been closed since last June. . . . Louis Klein, Hunter, will build a new theatre in that city and hopes to have it ready in December. . . . Robert Lane, an RCA service man for several years, has taken over the Star Theatre, Dover Plains, and will open it after renovations. . . . Theatre, formerly operated by Pat Herbert, has been open and closed several times in the past few years.

**MAXBILT THEATRE, Fleischmann's, will remain open all winter for the first time in years. . . . Will be operated by S. T. Whipple, who owns the building. . . . Jack Bulwinkle, Columbia salesman, and many other salesmen, got stuck in the first big snow of the season in Adirondack towns the last week in October. . . . Bill Kennedy, Champlain and Rouses Point exhibitor, also buys cows. . . . Recently he paid as much for calves as he would for a cow, which spoke well for the calves. . . . Bill calls a cow that does not produce her quota of milk a "boarder" and sells her as soon as he can. . . . "Pete" Gordon of Keesville has been hard for the salesmen to reach recently as he has been occupied with changes in his restaurant, and plans for a swimming beach for next summer. . . . Miss Brayton, who books films for the Metropolitan Life Insurance Company sanitarium at Mt. MacGregor near Saratoga, has returned from a vacation. . . . Ernie Wolf, Avalon, Lowville, is a candidate for supervisor and is also active in American Legion affairs.**

JAKE ROSENTHAL, Rose Theatre, Troy, is chairman of the Troy committee of the American-Palestine campaign, and has also been running a bazaar for the benefit of a gymnasium in the Hebrew Men's Association. . . . Bazaar has almost paid for the gym. . . . Harvey English, Capitol, Hancock, has been on a hunting trip to Tupper Lake. . . . Clark Sanford, of the Galli-Curci Theatre, Catskill, has been on a Canadian fishing trip, and George Lynch, Schine buyer, has gone on a vacation. . . . RKO Palace Theatre, Albany, with Mae West in "I'm No Angel" and its opposition, Warner's Strand, two blocks away, with "Footlight Parade," were both checking up capacity business the week of October 26.

W. T. McNEILLY has taken the Rialto, Lincoln, James and the Highland, Utica. . . . All were independently operated before this time.

**Erpi Statement On Suit**

Following statement was issued by Electrical Research Products regarding suits for triple damages filed by the Stanley Company, General Talking Pictures and Duo-Vac:—

"There is nothing new in these suits. The issues involved have been in litigation for many months. Stanley, Duo-Vac, and General Talking Pictures asked the Federal Court in Delaware for several injunctions against the enforcement of ERPI'S contracts with producers and theatres. The court refused to issue an injunction against the contract for servicing theatres and the collection of charges therefor. It granted the plea for an injunction against the enforcement of the clause providing for the furnishing of replacement parts and the clause thought to limit distribution of the pictures of producer licensees to theatres equipped with apparatus of Western Electric manufacture.

"No attempt was ever made by ERPI to enforce the first of these provisions by legal action, and the latter appeared only in the original licenses to Vitaphone and the Fox companies in which it was superseded more than five years ago. As a matter of fact, the injunctions have never been issued, due to the failure of the plaintiffs to file the necessary bonds.

"The litigation which resulted as above was based upon the alleged violation of the Sherman and Clayton Anti-Trust laws, and the only effect of the new action is to ask for damages alleged to have been suffered by reason of the matters now before the courts."

**Heard In**

**N E W A R K**  
Dinner for  
Harry Crull

HARRY W. CRULL, who took the Bradford Theatre out of the red, is back from London. . . . He's now in Jamaica. . . . Newark theatremen and newspapermen are planning a dinner in his honor. . . . William S. Phillips, Loew's State, heads the committee, which includes Sidney Franklin, Little; Lou Golding, Proctor's; Lou Wurgaft and Bob Ring, Sunday Call, and Vic Hammerschlag, Ledger. . . . Marie Ruckle, film editor, Star Eagle, forced out by illness. . . . She is succeeded by Richard Murray, Brooklyn Standard Union, also a Paul Block sheet. . . . Sid Franklin took a brodie, booking "The Wandering Jew" for the Little. . . . Henry Okun, space grabber, got several leading Jews to speak from the stage at preview showing. . . . Business fair, but Okun disappointed because local Hitlerites didn't give the film a rumble. . . . Al Lippe now assisting Jim Fuhrman in handling publicity and advertising for Loew's, here and in Jersey City. . . . Mae West opus remains at Paramount-Newark for three weeks breaking box office and length of stay records

at Adam A. Adams' emporium. . . . Laugh this off: "Three Little Pigs," playing at Proctor's, stole plenty of business away from second run at Capitol. . . . This was sixth or seventh run for the Disney classic. . . . Skouras Terminal was showing "Three Little Pigs" day and date with Proctor's, but after a few days sign appeared in lobby: "Because the print of 'Three Little Pigs' Burned Up in the projection room and no other print is available the management regrets, etc.—" . . . Cancellation must be due to booking arrangement between Skouras and RKO.

ALLAN CAMERON DALZELL is doing the publicity for the Shubert. . . . Some talk of Minskys opening burlesque house here. . . . Loew's State has a new marquee. . . . Bill Phillips, incidentally, was made an honorary lieutenant in the Newark Junior Police, an organization of more influence than the title indicates. . . . Local movie houses are spending a bit more for newspaper advertising these days. . . . Broad Street Theatre had trouble with municipal building department over marquee but Sam Kopp, manager, was able to straighten the affair out in amiable fashion. . . . Policewoman, Margaret Dugan, was given a nice spread in Sunday edition of Newark "Ledger." . . . Feature yarn concerned her activities as Newark censor.

**"College Coach" Exposes a Racket**



Warners included Hugh Herbert, Lyle Talbot, Pat O'Brien, Ann Dvorak in the college tale.

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**First Division Closes  
with Loew on Major Time**

*Gets Record Dates for "One Year  
Later," Others*

First Division has just closed a record deal with the Loew circuit on "One Year Later" and a number of other pictures.

Deal was concluded by Harry H. Thomas, president, and Morris Epstein, general manager, New York and New Jersey, conferring with Loew officials. The "One Year Later" booking includes 41 ace houses.

These include:

Inwood, Elsemere, Freeman, Woodside, Kameo, Melba, Warwick, Central, New York, 86th Street, 116th Street, R'o, Victoria, 7th Avenue, Lincoln, Commodore, Avenue B, Delancey, Canal, New Rochelle, Mt. Vernon, Pitkin, Kings, Willard, Hillside, Alpine, Boro Park, 46th Street, Oriental, Coney Island, Brevoort, Bedford, Palace, Premier, Fairmount, Spooner, Broadway, National, Victory, Burland, Plaza, Prospect, Grand.

In addition, big deals for other First Division product, including "Broken Dreams," "Man of Sentiment," "By Appointment Only," "The Avenger," "Devil's Mate," in the ace Loew houses have been concluded. Deals with other chains have also been closed.

In short, First Division is going through at top-notch speed. The Philly branch booked "Sweetheart of Sigma Chi" at the de luxe Fox; the Mayfair plays the show here, while the 12th link in the FD chain opens in Boston November 25.

The exchange, under management of Carl Crawford, is said to be the most beautiful in the country. It has been finished in a magnificent style and when it is totally completed will set a new mark for exchanges in this country. The exchange has more than a third of its releases already in the house and practically every picture will get a Broadway showing.

First Division intends to deliver only ace pictures this year and will also announce some big exploitation opportunities soon.

*Heard In*

**R O C H E S T E R**

Comerford May  
Add Houses

*By Eeaitch*

RUMOR PERSISTS that the Comerford chain is going to take over the Century and Regent from Publix. . . . No confirmation, but Manager William H. Cadoret, Comerford's Capitol, doesn't deny the possibility very forcefully. . . . Rochester Better Films Council is planning to extend its activities. . . . Gerald Garis is plugging the five Fenyvessy theatres in organ radio program from the Madison Theatre, over WHAM. . . . Manager Lester Pollock held over "Three Little Pigs" for second week.

**BOTH THE FILM and stage play versions of "Christopher Bean" are scheduled for theatres here. . . . 1,000 boys and girls of the Blue Eagle Club were entertained at Loew's Rochester with films and Indian stunts in tie-up with the "Times-Union." . . . Station WHAM demands complete rehearsal of Palace vaudeville before it goes over the air to avoid blue material.**

**EXHIBITOR'S  
READY REFERENCE  
PAGE**

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*Hollywood Reporter*  
Oct. 31, 1933



*Katharine*  
**HEPBURN**

*in*

**LITTLE  
WOMEN**

*With*

**JOAN BENNETT  
PAUL LUKAS  
FRANCES DEE  
JEAN PARKER  
Edna May Oliver  
Douglass Montgomery  
Henry Stephenson**

Directed by **GEORGE CUKOR**, **MERIAN  
C. COOPER**, executive producer, **Kenneth  
Macgowan**, associate producer.



The  
NEW  
YORK  
STATE

In this  
issue:

Definite Action Expected on Industry Code Soon



# EXHIBITOR



A Jay Emanuel Publication

Vol. 6—No. 6

NEW YORK, NOVEMBER 25, 1933

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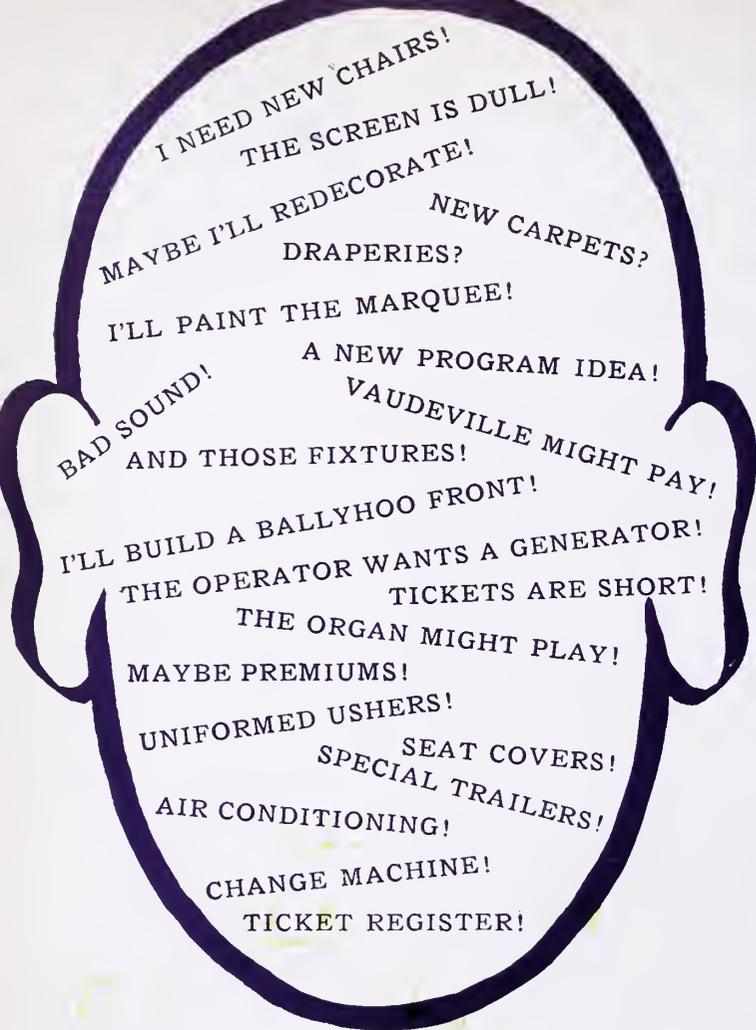
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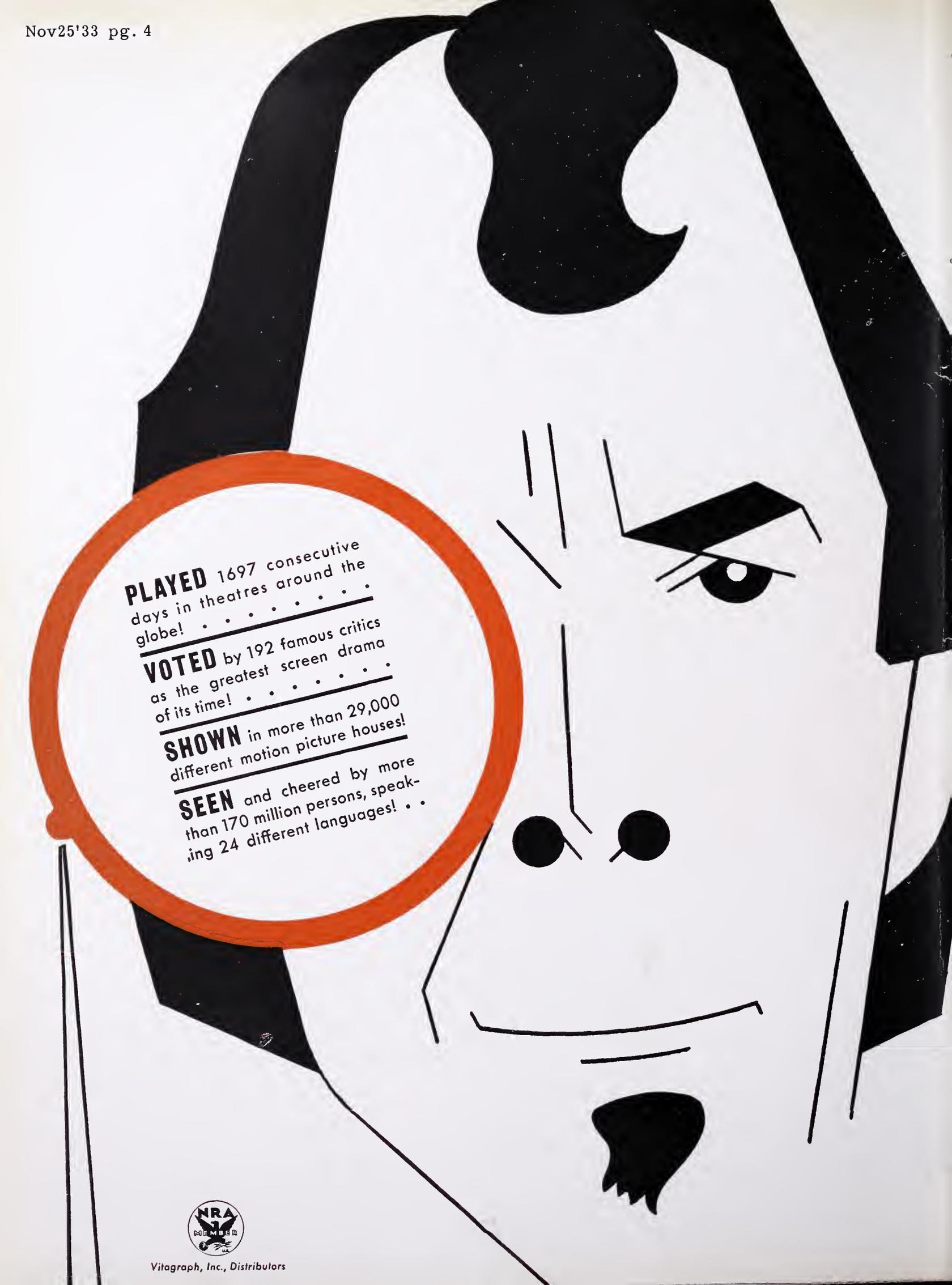
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**PLAYED** 1697 consecutive days in theatres around the globe! . . . . .

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# The New York State EXHIBITOR

Issued on the Tenth and Twenty-fifth by  
**Jay Emanuel Publications, Inc.**  
 219 North Broad Street, Philadelphia, Pa.  
 1600 Broadway, New York City Washington, D. C.

JAY EMANUEL  
 Publisher

PAUL GREENHALGH  
 Advertising Manager

HERBERT M. MILLER  
 Managing Editor

Circulating in New York State and Northern New Jersey.

Subscription: \$2.00 for one year; \$3.00 for two years.

Publishers also of THE EXHIBITOR, of Philadelphia, and THE NATIONAL EXHIBITOR.

Official organ of the Motion Picture Theatre Owners of Buffalo Zone.

All editorial and business communications should be addressed to the Philadelphia office.

Vol. 6, No. 6

November 25, 1933

## The American Exhibitors' Congress

IT IS nothing new for this department to plead that exhibitors give attention in the interest of forming a real exhibitor organization, based on a sensible, definite arrangement, including all present groups, M. P. T. O. A., Allied, unaffiliated, with representation for independents and circuits.

At this time, however, it is not the intention just to repeat the warcry. Rather the purpose will be to set out definite steps towards the organization of a body to be called the American Exhibitors' Congress, a national group that will serve as the only exhibitor organization in the United States.

The American Exhibitors' Congress would be composed of local units which would elect representatives included in a national congress.

Local units would be formed on the basis of territories, each district to include the division covered by each exchange zone. In each exchange zone there should be only one exhibitor organization, the local body.

This body would consist of any and all theatres now served by the local exchange center, regardless of whether or not one or more states are included. There would be only one exhibitor group, assumption being that if at present there is an Allied or M. P. T. O. A. organization, none or both, these should give way to the new unit.

Theatres would pay dues to the organization on the basis of seats or film rentals. This is a point to be worked out. Inasmuch as the music tax is successfully collected on the seat basis, this should prove the more successful. This, however, could be worked out. Every exhibitor would pay dues. Under the set-up of the national body ways and means shall be put into force guaranteeing payment. Every strong trade association makes this possible. It should not be denied the American Exhibitors' Congress.

At present, operators' union are assessed for dues. The locals pay to the support of the I. A. T. S. E. Local unions and nationals are all powerful, financially and otherwise. The American Exhibitors' Congress could take a tip from this.

When two or more states are included in one division, the organization should take care that the governing committees of the unit make provision for legislative and other matters. Adequate representation should be given each state.

A paid secretary should handle all the business of each unit. He should give full time to the job, take care of all daily business. Other officers would not be paid, except for expenses incurred in carrying out business. The secretary, therefore, should be a valuable and active officer.

Every one of these units, in each territory served by exchanges, would elect officers of their unit. Only in case of internal dissension would the national body step in.

The national body, the American Exhibitors' Congress, would be composed of representatives from each unit, according to the ratio given the district. This ratio is based on the actual gross film business on a basis of 100%. Thus, if the territory is a 6% territory, 6 representatives shall be elected to the national congress. No unit should be denied a representative. In that way, the congress can be held down to about 100 men, meeting semi-annually or more often, according to the problems on hand.

This national congress shall elect a president, secretary and other officers. The president and secretary would give full time to the job, be given good salaries from funds contributed by local units. The other officers will not be paid as full time would not be needed.

The national congress, the American Exhibitors' Congress, would appoint committees to handle matters which the local units could not decide for themselves. The national body would be the contact with distributors and producers and would act as an advisory body in other matters.

There is no reason in the world why the American Exhibitors' Congress cannot be an actuality.

The code calls for the co-operation of trade associations. It has been already indicated that the various factions of exhibitors will never work together under their present set-up. Even Deputy Administrator Rosenblatt must be astounded by the manner in which various exhibitor groups have been handling problems. He once intimated that October 1 would see the code in operation. Now look at the calendar.

That the NRA would encourage such a body is almost sure. One of the reasons why the producers gained strength was because of the Film Board set-up. An organization functioned, and even if the Hays organization isn't potent today, it served its purpose when organized.

The American Exhibitors' Congress would do the same for exhibitors. Codes will never solve industry problem. They may assist in straightening them out, but the industry must learn to regulate itself.

The American Exhibitors' Congress is a necessity.



# Signing of Code for Industry Now Thought Likely Within Fortnight

## NRA Investigating

Local NRA began investigation this week of reports that some theatres were working employees 52 hours and more a week, under exemptions reported to have been granted before local NRA setup was completed.

Inde theatres are mentioned.

The circuit houses are on a 40-hour basis.

## Heard In

**CROSSTOWN**  
Brandts Still Taking Them

LYCEUM, EAST ORANGE, N. J., has been taken over by Otto Rellig and J. Caurter, as the Caurter Amusement Company, Inc. . . . House was closed for many seasons. . . . Ben Knobel has taken the Westchester Theatre, Mt. Vernon, as the Stuart Theatre Corporation. . . . House has been closed. . . . Alhambra, 5th Avenue, Brooklyn, is closed. . . . Irv Wernick, who has the Cedarhurst Playhouse, now has the Cameo, Brewster. . . . The Peekskill, Peekskill, is now also a Ben Knobel possession.

**VICTOR SANTINI, the storage man, now has the Bronx Melrose. . . . He has the Hub, too. . . . Louis Berman will manage. . . . Ander Amusement Corporation has the Harris. . . . Gaiety Holding Corporation has the Gaiety. . . . Lee Ochs has the Yorktown, formerly the Adelphi, 2409 Broadway. . . . Strand Amusement Company has the Strand, Hasbrouck Heights, N. J.**

THE SHULMANS, who have the Verona, Long Island City, now have the Manhattan, Brooklyn, as well. . . . Leff and Samuels, as L. and S. Theatre, Inc., have the New Royal, Bronx. . . . Teatro Variedades is the new tag for the San Jose, Harlem, with The Founders, Inc., operating. . . . Century, Brooklyn, formerly the Teller Shubert, has been taken over by Moe Goldman and Mike Berg. . . . Hi Gainsboro's Central, Bronx, is now being run by Harmar Amusement Corporation, Harry Harris, operating.

**AL SHERMAN, the demon AMPA sec, and "Telegraph" scribe, is authoring magazine articles for fan magazines. . . . He has disposed of a load already. . . . Meanwhile, Ed Finney, Monogram's ad chief and pride and joy, is a thespian on his off nights. . . . He recently completed a stand of one consecutive night.**

DEATH OF EMIL E. SHAUER, vice-president of Paramount International Corporation, was mourned by the industry. . . . His funeral, held this week, was attended by the leaders of the industry. . . . International Seat Corporation has been formed, with J. George Feinberg at the helm. . . . Paramount returned to the 2-a-day ranks when "Design for Living" opened at the Criterion. . . . Ed Kuykendall spoke before the AMPA, said persona'lity counted. . . . Opening of "Little Women" was sensational.

## Delay Proves Irritating and Costly to Business — Eddie Cantor, Joseph M. Schenck Visit President — Everyone Still Waiting

When this issue of THE NEW YORK STATE EXHIBITOR went to press, the belief in most motion picture circles was that the code would be signed by President Roosevelt at Warm Springs, Georgia, some time within a fortnight.

General Hugh Johnson, chief administrator, hopped down to see the President, with the code in such shape as he was willing to recommend, and signing was therefore believed quite likely.

Eddie Cantor and Joseph M. Schenck were also visitors at Warm Springs with the code barred as a topic of discussion.

Meanwhile, the MPTOA and the Allied have been having a battle of manuscripts, bulletins, etc., with Allied coming out against a "propaganda mill" and also implying that trafficking in appointments to the local boards had begun.

Abram Myers, Allied, offered a plan last week to settle the delay over the code. He suggested the representatives be brought together before a non-partisan committee and all angles ironed out that way.

The word battle between Allied and MPTOA got into the personality stage last week, with Ed Kuykendahl issuing a long statement rapping the so-called attack made upon exhibitors' leaders who were called treacherous. Kuykendahl promises co-operation to the code and the NRA and the President.

attractions with marquee space that makes them look like new pictures. . . . The Mayfair is fiddling with the burlesk bug.

LOUIS NIZER, after being pleased with the election of Mayor-elect La Guardia, is content to stay in the background and do whatever he can to make the forthcoming administration a good one. . . . Almost modest, was Lou.

**BUD IRWIN, formerly with Amalgamated vaudeville, is now with the Dows. . . . The Dows are booking the M. E. Comerford houses with Dave Cohan, long with the Comerfords, supervising. . . . Houses affected are Capitol, Binghamton; Strand, Endicott; Enjoy, Johnson City. . . . Dows have been booking the Walter Reade shore houses. . . . Fally Markus also leaves 1600 Broadway under the new setup.**

PREDICTING a mutual raising of film standards through the "hands across the sea" policy on interchanging of stars recently inaugurated by Gaumont-British Picture Corporation and Fox Films, officials of the two firms held a get-together luncheon at the Canadian Club. . . . Jack Hulbert and Cicely Courtneidge (Mrs. Hulbert), Gaumont-British stars who are vacationing in New York, were guests of honor. . . . Attending were: Arthur A. Lee, executive head of Gaumont-British Picture Corporation of America; Lowell V. Calvert, sales manager; N. L. Nathanson, head of the Famous Players Canadian circuit and Regal Films, which handles the Gaumont-British product, and the following Fox officials: W. C. Michel, C. C. McCarthv, Dan Michalove, Clayton Sheehan, N. L. Ahern, Irving Maas, Spyros Skouras, Joseph Pinkus, D. A. Doran and Robert Kane.

## Exhibitor Problems Still Delayed by Code

### Both I. T. O. A. and Jersey Allied Up Tree

Current problems of the Harry Brandt I. T. O. A. and Jersey Allied, guided by Sidney Samuelson, are being delayed by the code.

The Brandt unit has still to make a deal with Local 306 of the I. A. T. S. E. on the operator question, with the various meetings scheduled postponed because of code conditions, while the Jersey Allied group is also waiting for final version of the code.

Production by Allied was advocated by Jersey Allied in a recent meeting, with nothing happening. Again, too, part-time closing was discussed.

At the last I. T. O. A. meeting, Leo Brecher presided. Harry Brandt was ill. Percentage problems were discussed.

**CHARLIE JONES is now publicity chief in the East for I. E. Chadwick productions. . . . Skouras circuit may now be found on the 14th floor of the Paramount building. . . . Plans were bir for the annual Universal Club dance scheduled for November 25 at the Waldorf Astoria. . . . Support the Film Daily Relief Fund. . . . E. H. Goldstein is now an executive vice-president of Majestic. L. J. Schlaifer and Harry Gold are now the two UA divisional managers. . . . Ralph Budd, personnel manager of Warners, is now the Mayor of Wyckoff, New Jersey. . . . Columbia's basketball team wants games.**

RIVERHEAD THEATRE, Riverhead, L. I., a Century development, is due to open Xmas Day. . . . The Brandts add to their string by acquiring the Waldorf. . . . House will seat 1000 as a movie citadel. . . . December 1 date. . . . 68th Street Playhouse, formerly a Charlie O'Reilly possession, is now Gompel operated, the Studio Theatres Corporation being the corporate name. . . . Danforth, Jersey City, is now being handled by Mary Warzecha and Will S. Dowd. . . . The Brandt acquired trio, the R'alto, Newark; Halsey, Brooklyn, and Newkirk, Brooklyn, are being run under the corporate tags of Reygold Amusement Corporation, Harlow Amusement Corporation and Gert Amusement Corporation, respectively.

OPENING of "Little Women" was terrific. . . . Scales went up at the Music Hall and also the old Roxv. . . . French version of "3 Little Pigs" and "Henry the Eighth" went nicely at the Globe. . . . The Gaiety sells old

# WE TOLD — and now the Critics

## *N. Y. Daily News:*

(3½ Stars) . . . "A new star has risen and is shining brightly on the Music Hall screen since yesterday, when Margaret Sullavan appeared in Universal's 'Only Yesterday.'"

## *N. Y. Daily Mirror:*

"This beautiful, sensitive love story is played by one of the finest casts ever assembled for a single film. Among the 95 established players who appear in it you will find a new star of genuine brilliance. She is Margaret Sullavan, who gives a performance of such lustrous beauty it will thrill you and of such simple sincerity it will break your heart."

## *N. Y. American:*

"Margaret Sullavan scores heavily . . . 'Only Yesterday' possesses quality in production and has its moments of affecting beauty . . . The picture is distinguished by the effective pretending of Margaret Sullavan, the light charm of Billie Burke and the presence of John Boles, who does just a bit better than ever before."

## *N. Y. Journal:*

"There were any number of handkerchiefs in evidence at the Music Hall yesterday. For 'Only Yesterday' is a picture to induce sobs from those who like their movies tearful . . . Margaret Sullavan makes her screen debut and establishes herself as an emotional actress."

## *N. Y. World-Telegram:*

"Still another picture which comes under the head of 'drop everything and see it at once' attractions is 'Only Yesterday' . . . A beautifully tender, sweet and charming love story, it features a new star, who most certainly demonstrates here that she is one of the finest actresses the screen has yet lured away from the stage."

## *N. Y. Post:*

"Margaret Sullavan managed . . . to extort loud and anguished sobs from yesterday's audience . . . 'Only Yesterday' belongs among the superior Hollywood productions."

# O JOHN M. STAHL'S ONLY Y

# YOU SO Go Us One Better!

*N. Y. Sun:*

"The dramatic critics had better stop praising these newcomers — if they wish to keep them to have and to hold. Bless their discerning hearts, they have praised Margaret Sullavan straight into talkie stardom."

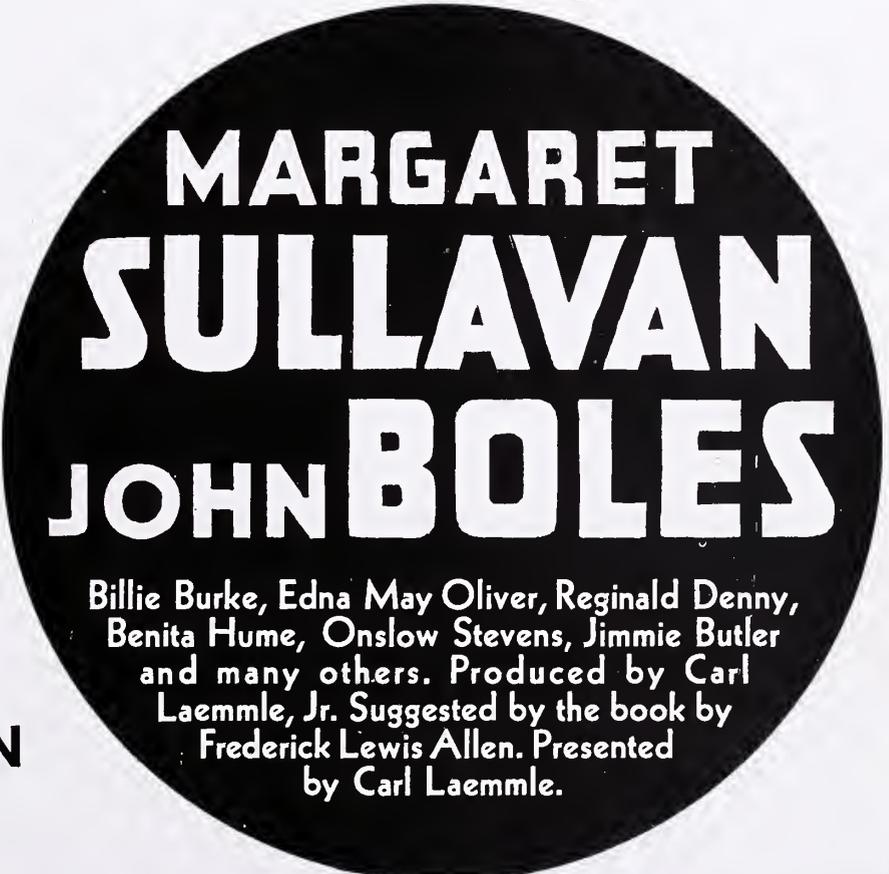
*N. Y. Herald Tribune:*

"As the tragic and lovelorn heroine of the shrewdly devised sentimental orgy called 'Only Yesterday,' Margaret Sullavan plays with such forthright sympathy, wise reticence and honest feeling that she not only assures the economic success of the picture, but establishes herself with some definiteness as one of the cinema people to be watched."

*N. Y. Times:*

"Margaret Sullavan gives a sterling performance . . . This romantic drama is imbued with genuinely affecting sentiment and occasional interludes of gentle humor."

**GREATEST PRODUCTION  
FOR UNIVERSAL**



**MARGARET  
SULLAVAN  
JOHN BOLES**

Billie Burke, Edna May Oliver, Reginald Denny,  
Benita Hume, Onslow Stevens, Jimmie Butler  
and many others. Produced by Carl  
Laemmle, Jr. Suggested by the book by  
Frederick Lewis Allen. Presented  
by Carl Laemmle.

# ESTERDAY

## Heard In

## 44TH STREET

Saunders' Event  
Big Time

By Ray Harper

FIRST BOOKING of "Thunder Over Mexico," went to Loew. . . . Entire circuit has been booked. . . . Mr. Jules Girdon, one of Warners' executives, was seen at the hockey game the other night with his wife. . . . Also



Ray Harper

gave further proof of their sportmindedness by attending the Oregon-Fordham game. . . . Arden Theatre, 103rd Street, is in the final stages of completion. . . . Henry Unger, Skouras Steinway Theatre manager in L. I. has a beautiful collection of paintings hung on the walls of his swanky office. . . . Mrs. Palumbo opened the Liberty Theatre, E. 116th Street. . . . Were we surprised to see Sylvia Zangrans having a swell tug-of-war with a girl by the name of Norma in the Fox exchange. . . . It seems that they both wanted the same sweater. . . . Committee in charge of the MGM Xmas party includes Lou Johnson, chairman; Marion Kley, Billie Cohen and Mr. Silverstein. . . . Charley Penzer, Columbia, was busy signing contracts for the company's new products. . . . Charlie just smiled in our direction and asked if we wanted more proof as to how business was with Columbia. . . . Alice Nolan, United Artists film room, recently flew to Washington. . . . Morris Kinsler wants us to tell the world that the Roxy Theatre did a record business with "The Invisible Man." . . . Also that the same theatre has booked in two Fox releases. . . . "Jimmy and Sally" and Clara Bow in "Hoopla." . . . Bert Jacobson, United Artists booking department, is greatly interested in settlement work, having joined a Brooklyn Social unit.

**MILDRED HARRIS AND FRANCES LEVIN** are planning a holiday cruise. . . . Port of call will be Bermuda. . . . "Broken Dreams" followed its New York premiere at Loew's Ziegfeld Theatre with showing in forty-four Loew houses in greater New York. . . . Kitty Vollmer was having a tough time with typewriter ribbon at Universal the other day. . . . Kitty couldn't be seen for ribbon and ink. . . . Fred Mayer, who manages the same exchange's poster room, reported that his wife was recuperating from the bad attack of grippe. . . . It's not known as Capitol exchange anymore, but is known as the Majestic Pictures Corporation. . . . Hence another job for the fellow who paints the names on the doors at Film Center. . . . Pear Brothers have bought the 1933-34 product that First Division is turning out and will show them over their entire circuit. . . . Sylvia Baxter, United Artists, has formed a Crime Prevention Club, ever since somebody copped Ben Levine's overcoat. . . . All the First Division employees have joined the Red Cross. . . . New Era Film Exchange has a Christmas special single reeler called "Little Friend of All the World." . . . Helen Honahan, United Artists film room, after arriving home from a shopping tour was amazed to find that she had been sold two left shoes.

JOE WEINBERG, president, Motion Picture Salesmen, issues the warning through this department, that it would be wise to buy tickets now for the New Year's Eve Dinner and Dance. . . . Tickets can be bought from Sol Trauner

## Cantor Speaks



**Eddie Cantor, of "Roman Scandals," (Samuel Goldwyn, United Artists) at a recent luncheon for the press outlined his campaign in the fight for the actors' rights. Cantor is president of the recently formed Actors' Screen Guild. Seated from left to right: Marcus Griffin, "Enquirer"; Bernard Sobel, "Mirror"; Eddie Cantor, Hal Horne, UA pub and ad chief, and Bob Steven, Cleveland "Plain Dealer".**

and Moe Traum, Columbia. . . . Price is \$7.50, which is cheap enough for the swell time. . . . First Division Exchange looks like a fraternity house dance after the big game. . . . College banners and footballs are strung all over the place. . . . Freshman Joe Joel says that for the first time in his life he was home sick with a bad cold. . . . Arthur Abeles has given up the Boston Road Theatre and it is now being operated by Leo Brecher. . . . Moe Saunders' son will be confirmed November 26, at Jacob Schiff's Centre in the Bronx. . . . All the big execs and exhibs in the business will be there. . . . Among them will be Arthur Abeles, Leo Brecher, Brecher Theatre Enterprises; Jack Springer, Springer-Cocalis; Harry Schiffman, Isle Enterprises; Al Suchman, Consolidated Amusements; Jack Steinman, Manhattan Playhouses, and a host of others. . . . Sylvia Brown, First Division, recently returned from Boston where she attended the wedding of a former employee, Estelle Cusgal. . . . Sylvia has been wearing a broad and happy smile ever since.

OLD LADY DAME RUMOR must have whispered in our tin ear. . . . We understood that it was Paramount home office that Terry Turner was returning. . . . Just to get the records straight he is back in town with a spot in a big unit. . . . All-star benefit for Beth Abraham Home for Incurables, will be held at the Imperial Theatre. . . . Date is Sunday evening, December 10th. . . . Those who have tickets for the 44th Street Theatre will have them honored at the Imperial. . . . We wept copious tears at the trade showing of "Little Women" at the Astor Theatre. . . . Katherine Hepburn's Jo is her best effort thus far and that's saying more than a great deal. . . . Playing of the rest of the cast is excellent. . . . In short "Little Women" is a grand picture. . . . Emma B. Tynusch is going in for star-gazing ever since she bumped her head on a recent trip. . . . Bill (MGM) Scully just returned from a two weeks' business trip and reports everything's rosey. . . . Marg Bleidenberg, Fox exchange, is wearing both a beautiful diamond ring on the engagement finger and a very beautiful expression on her face. . . . Ain't love grand?

**GIRLS** in the MGM film room recently had a wholesale birthday celebration, thanks to

Gertrude Vento who threw the party. . . . It happened to be the community birthday, so to speak, of Kitty Schwartz, Katherine Connaughton and Mildred Alfano. . . . Aggregate age was, and still is, none of your business. . . . Joe Schwartz, assistant booker for Fox, resigned. . . . Now booking for the Brandt Theatre circuit. . . . Major and Mrs. Edward Bowes (Margaret Illington of stage fame) celebrated their silver wedding anniversary recently. . . . Charles Peck, MGM exchange, in taking his hat off the other day burned his head with a cigarette. . . . Maybe he was trying to get light-headed. . . . The following is a note of editorial importance to the Boss. . . . What's the big idea of siding with Ed Finney? . . . It's bad enough to be injured by Ed, without you adding insult. . . . What makes you so darn sure Ed wasn't kidding?

HENRY RANDEL, the demon exchange chief, topped all the Paramount exchanges but two, and finished in the third money with his Brooklyn Para crew. . . . He won \$300, which will come in handy. . . . Jack Perley, the Jersey salesman, won \$150. . . . A Buffalo lad, M. Simon, won \$100. . . . While booker Haviland won first prize of \$200. . . . L. Bergson, Brooklyn, \$100. . . . And Bernie Brooks, Jersey, \$50, in fifth place. . . . And the Paramounteers were all happy. . . . Also Henry, of course.

MILT KUSELL hopped out to White Sulphur Springs, W. Va., attended a Paramount meeting. . . . With other district managers. . . . Jersey Allied's intent of having Allied interested in the production field drew some attention from the local curb. . . . Appointment of a committee was urged.

MIKE THOMAS, the First Divisionite, was the man of the hour, when Army-Navy tickets were concerned. . . . Tony Lucchese, from Philly, dropped in to see Herman Gluckman at Majestic.

CHARLES STERN, manager, United Artists' District No. 1, comprising the New York, Boston and New Haven territory, is now making his headquarters at 630 Ninth Avenue.

FIFTEEN YEARS AGO. . . . Sixth Annual Entertainment and Ball held by Bronx Cinema Exhibitors' Association at Hunts Point Pavilion. . . . Among those present were Mr. and Mrs. Picker, Charles Steiner, Abraham Suchman, John J. Wittman, Nathan Vinegard, Henry Cole, William Hart, Samuel Spanier, Edward Falter, Isidore Rithman and Sam Spedon. . . . Nearly 3,000 persons attended.

## Skouras Adds

Skouras circuit has added the Blenheim Theatre. Deal was made with the Irving Trust Company, receivers. Deal for the Belmont is also on.

## Siegel Resigns

As this issue was going to press word came that Henry Siegel had resigned as Paramount New York manager. Myron Sattler, Jersey Para chief, takes his place, with Eddie Bell being moved up into the latter's place as Jersey exchange head. Exhibs will be pleased.

## Declined

An interesting meeting might have occurred if Ed Kuykendahl, president, M. P. T. O. A., had accepted the invitation of Sidney Samuelson, president, Jersey Allied, to address that body. But Ed declined the honor.

**Sound in Church**

A new field for projection apparatus is indicated in the action of the Church of the Resurrection, Hopewell Junction, near Poughkeepsie, in installing a sound system to provide music in place of organist and choir. Because of depleted resources, the parish has been unable for a year to hire an organist. Services as a result were "bare and unattractive," says the rector, the Rev. C. J. Lunggren.

**Heard In**

**PASSAIC**  
 Sunday Opening  
 Fight Ended

*By Eye-Ess*

MOVIE-GOERS are looking forward to re-opening of the Strand, Hasbrouck Heights, which was closed for a year because police refused to permit Sunday shows. . . . Several paid Police Court fines. . . . Harry K. Hoch, movie owner, was on committee that planned benefit boxing show for Orphans Home. . . . Bill Weiss, Capitol, chairman. . . . Amateur Nite has been revived at Ritz (Dick Ettelson), Garfield. . . . Harry Stein, partner of Jacob Fabian in Montauk and Capitol ventures, has announced he'll return to liquor business. . . . Franklin, Nutley, has gone in for newspaper advertising to boost business. . . . Palace, Passaic, (Harry Donnegar) has resumed foreign talkies.

**DR. FRANK ASTOR**, National Board of Motion Picture Reviews, got warm reception at Better Films Committee meeting, Rutherford. **Harry Hecht**, owner, Rialto and Palace, is director in Red Cross annual roll call.

CAPITOL LOANED USE of screen for ad urging bank depositors to sign consents for reopening of Passaic's People's bank. . . . Montauk and *Herald-News* tied up in "masked movie star" contest to boost "The World Changes." . . . Dr. Clendening, writing in *Herald-News*, urges women to adopt Mae West curves. . . . Rialto is sporting new neon sign that stands out in Passaic theatre district. . . . Strand, Clifton, (Pashman Bros.) loaned use of its house for one night as part of "National Buy Now" movement. . . . Mrs. Max Hecht, wife of manager, Rialto, leaves soon for Hollywood. . . . Success of recent benefit vodvil show has prompted local charity leaders to plan another at Montauk.

**Heard In**

**ELIZABETH**  
 Lot of Folks  
 Are Sick

LIBERTY, PLAINFIELD, presents added attraction for children on Saturdays and Sundays matinees. . . . Clarence Doolittle, same house, has been on a short vacation. . . . William Mueller, Regent operator, keeps "steady company." . . . John Bechtle, Ritz electrician, will run next year for a position on the Linden city council. . . . Clem Murphy, Ritz manager, arranged with county clerk for intermittent announcement of election returns. . . . Warner's Cranford, Cranford, has new coat of paint. . . . Roth-Strand, Summit, has competi-

**Anniversary**



**Charlie Hayman**

General manager and director, Lafayette Theatre, Buffalo, has just celebrated the theatre's 3rd anniversary. Charlie is proud of the fact that his connections with the motion picture business have extended over a good many years, having started in the business in 1900. He is well known in film circles in New York, Buffalo, Syracuse, also Niagara Falls, where he makes his home. Charlie is a member of the Motion Picture Theatre Owners, State of New York, Buffalo Zone.

tion with stock players. . . . Chester Pope, former Ritz stagehand, spent six weeks in hospital. . . . George Kelly, one time manager at Ritz, recently celebrated first anniversary as manager, Oritani, Hackensack. . . . "Footlight Parade," at Regent, proved popular with high school students, reports Manager Andy Goldberg. . . . Billy Vroom, stage manager, Liberty, Elizabeth, seriously injured. . . . Miss Vera Fitzpatrick, Regent cashier, recovering from appendicitis operation. . . . Employees of Elizabeth theatres attended banquet given for Warner Brothers' workers at Hotel Douglas, Newark. . . . Mayfair, Hillside, arranging parking space for patrons.

**RED CROSS DRIVE** given liberal advertising on local and county screens. . . . Peter (Pop) Bang, retired Ritz stagehand, in company with Golie Hagin, Ritz flyman, testified in court relative to obtaining workmen's compensation for the venerable Bang. . . . Dinner sets to women at Roslyn, Roselle. . . . Court denied motion to strike out complaint in suit for \$8,000 against Skouras Theatres Corporation, Delaware Corporation, and operator of Liberty, Elizabeth.

**Getting Thru**

Films for an evening showing at Malone on a recent date were held up at Albany, and were not received in the northern town on time. An airplane was hired by the management, and the film speeded on its way. Near its destination a blinding snow storm forced the plane to land—another delay, but an automobile finished the journey, and Malone folks had their show.

**Heard In**

**NEWARK**  
 Hugh Strong  
 To the Coast

VAUDEVILLE returns to RKO Proctor's after an absence of several months. . . . RKO has taken over Skouras Terminal. . . . Harry Reiners handling publicity for Proctor's and Terminal. . . . Janice Rentchler who got out the copy here transferred to Jersey City. . . . Little Theatre has folded again. . . . Henry Okun has gone back to his first "love."—newspaper composing room. . . . Jules Curley, Warner publicity chief, has developed into the town's champion table tennis player. . . . Marvelous, when one figures how little time he has to devote to the game. . . . Bob Lytell, one of Curley's aides, out for several days with a heavy cold. . . . Broad Street Theatre dark again. . . . Robert T. Kane has gone to the West Coast to produce George White film for Fox and has taken with him Detective Hugh Strong, Newark police department Adonis and golfing ace. . . . Strong got a six months' leave of absence. . . . Sidney R. Kent, Fox prexy, expected at his South Orange home early in December. . . . Brandts are taking over the Rialto, which has been closed for no little time. . . . New lessees are putting up new marquee. . . . Lewis, nabe, taken over by Sidney Berg. . . . He's going in for newspaper advertising and everything.

**DIRECTOR DUFFY**, public safety head, has ordered examination for projectionists for latter part of December. . . . Operators' Union officials will not be on the board doing the examining. . . . Warners here had so much faith in "Only Yesterday" that they put on a Monday preview at the Branford in order to get the benefit of word of mouth advertising up to the time of the regular Friday opening.

**Heard In**

**PATERSON**  
 Local Staffs  
 Are Changed

*By Jim*

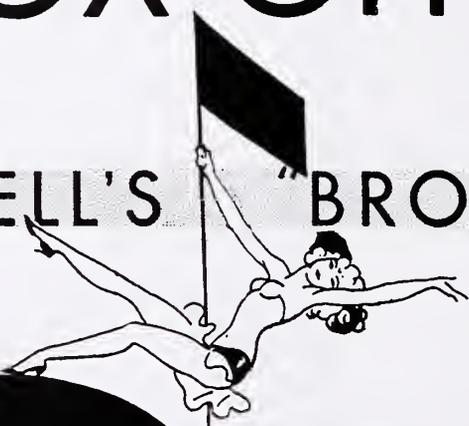
HARRY ASH, usher at the Regent, made a quick trip to New York. . . . Mrs. Alice Arnold, matron at the same theatre, says he should take a trip around the world. . . . Irving Liner, manager, states that the United States broke all Paterson records with "I'm No Angel." . . . Barney Block, formerly high school columnist, Central High School, is now an usher at the Regent. . . . Ray Fritchie is now chief of service. . . . Edward Maltene is now chief of service at Fabian. . . . Joseph Manley, newly elected sheriff of Passaic county owes his election, in a great measure, they say, to his use of motion pictures during the campaign. . . . Members of the Garden staff are wondering who the charming little "cutie" may be that floats along with Mel Ackerman.

HARRY BAMPH, Fabian, has been laid up with a severe cold. . . . Frank De Costa, Warner Bros., Ridgewood, is preparing ahead for the holiday season. . . . He has already made arrangements for unique Christmas decorations. . . . Regent plans to make its appeal for the poor as usual.

# DOUGH • RE • ME IN THE BOX-OFFICE

WALTER WINCHELL'S "BROADWAY THRU

IN MUSICAL ENTERTAINMENT



"Color, excitement —  
bright — racy — witty,  
Winchellian — grand  
entertainment."

— *Daily Mirror*

DARRYL F. ZANUCK PRODUCTION PRESENTS

WITH THIS GREAT CAST Constancia



"Grand eye and ear  
entertainment."

— *Evening Journal*

Blossom SEELEY • Gregory RATOFF • Texas GUINAN • Fr

A KEYHOLE" STRIKES A NEW HIGH NOTE



"Thrilling - Lavish -  
Tuneful - Exciting."  
— Morning Telegraph

IT'S THE SECOND BIG



"Marvelously well  
acted - and positive-  
ly electric with sus-  
pense."  
— Chicago Daily Tribune

NTED BY JOSEPH M. SCHENCK

ce CUMMINGS • Russ COLUMBO • Paul KELLY



"Tremendous enter-  
tainment. Will be the  
forerunner of musical  
pictures."  
— Boston Globe

frances WILLIAMS

ABE LYMAN AND HIS BAND

RELEASED THRU  
UNITED  
ARTISTS



**"Be Mine" Record**

"Be Mine Tonight" finally closed at the Little, Rochester, after 19 weeks, in which 100,000 persons attended the 300-seater. Record for attendance held by Ruth Baldwin Pierson, poet, who saw the picture 78 times.

**Heard In**

**A L B A N Y**

Chris, Jr., is at Yale Now

**By Bill**

DOVER THEATRE, Dover Plains, formerly the Star, is now operated by Robert P. Lane on a 6 day, 3 change policy, a change from when operated by Al McKimmon of Pawling. . . . Lane has renovated the theatre. . . . Lee Fisher, old-time showman, is operating a house in Fort Edward. . . . Fred Hannay has retired from the management of the State, Albany, leaving the operation to Louis Cappa, who has changed the policy from vaudeville and pictures to straight subsequent run films. . . . Ollie Mallory has installed new seats and an oil heating system in his Starr Theatre, Corinth. . . . Theatre is named for Frances Starr. . . . Radio acts from WGY station at Schenectady are in great demand in small town picture houses. . . . Each act that is booked is given several plugs on the air, mentioning the act, the theatre and the time. . . . Capitol, Albany, now alternating legitimate and subsequent run films, is also playing radio acts.

A MINISTER, Rev. William Garner, operates the auditorium at Rensselaerville, near Albany. . . . Theatre is a donation to the village of the Huyck family of Albany, which summers there, and Garner prides himself that he is only the fifth minister of his sect in Rensselaerville since the Revolutionary War. . . . Christopher H. Buckley, operator of RKO Palace, Grand and Leland Theatres and Harmanus Bleecker Hall, Albany, gave a trade showing of "Little Women" at the Palace, November 17. . . . Several exhibitors from out of town drove in and brought their children to see the Olcott classic. . . . Palace will change from a Friday to a Thursday opening Thanksgiving Day to get the holiday trade with a new picture. . . . Bill Kennedy, Champlain, visited Film Row, November 18, and brought his youngsters with him. . . . Abe Stone, operator, Eagle, subsequent run house in Albany, has been dieting so much and to such good effect that he has had to have his tailor take several reefs in his clothes. . . . Chris Buckley's son, Chris, Jr., is quarterback of the Yale freshman football team and played in the

**Nervous**

A soldier from the detachment of the United States Military Academy, West Point, arraigned in City Court, Middletown for having placed his arm around a woman sitting next to him in the Stratton Theatre, was let go under a suspended sentence when his superior officer explained to the judge that since an automobile accident in which the man was involved "almost any little excitement makes him awfully nervous."

**Dave Miller Heads Buffalo Film Board**

**Universal Chief Leads Upstate Group During New Season**



Dave Miller

Dave Miller, Universal manager, is president of the Buffalo Film Board.

Harry T. Dixon, RKO manager, is treasurer, with Joe Miller, Columbia chief, vice-president.

Emma Abplanalp, formerly the film board secretary may again return to the sector if the film board operates on full time.

Elections were held a fortnight ago.

Yale-Harvard freshman game, November 18, Chris and Mrs. Buckley going to New Haven for the game. . . . Harold Tyler, Delphia Theatre, Chittenango, was to the World's Fair, and as far west as Oklahoma.

B. H. MILLS, manager, Monogram's Albany exchange, reports "The Sweetheart of Sigma Chi" in the Lincoln Theatre, Troy and the Playhouse, Hudson. . . . Mike Kallet has signed up one hundred per cent for the Monogram product to play in each of his five theatres in Oneida, Rome and Utica.

**Heard In**

**G E N E V A**  
Newspapers and Houses Friendly

FRIDAY AND SATURDAY vaudeville has been resumed at Schine's Geneva Theatre. . . . Personal appearance of Leon Janney pulled in good crowd. . . . Foster Howell is now head doorman at Schine's Regent Theatre. . . . Clint Dadson, former manager, Regent, but now in Ogdensburg, paid his former pals a surprise visit. . . . Local talent staged grand opera, "Cavalleria Rusticana" at Geneva Theatre. . . . Kiwanis Club planning stage show at Geneva Theatre for benefit of charity.

SINGLE DAY'S box office record, formerly held by Beery and Dressler in "Tugboat Annie," broken by "I'm No Angel." . . . Local theatres and newspapers on friendlier terms than before. . . . Theatres now getting free readers.

**Heard In**

**U T I C A**  
Little Falls To Vote

**By Harry**

NEW CENTURY CLUB, Utica, composed of prominent women in Central New York, discussed motion pictures at a recent meeting. . . . Miss Elizabeth H. Coughlin treated in a clear and comprehensive manner the present influence of pictures upon the American public, especially the young.

RESIDENTS of Little Falls will determine themselves whether they will have continuous or limited shows on Sunday. . . . Common Council has fixed a date when both sides will be heard. . . . In 1922 the voters expressed a preference for Sunday shows, but limited the theatres to two shows and no continuous shows. . . . Operators now seek an amendment to the ordinance, permitting that they be allowed to open from 2 to 11 P. M., without intermission.

**Liberty, Suffern, Opens**

Long discussed Liberty, Suffern, has been leased by chain represented by Harry Friedman, Strand, Newburgh, and Orpheum, Kingston. Opens late in month in opposition to luxurious Lafayette, Vincent Trainor manager.

**"After Tonight" Is a Tale of Spies**

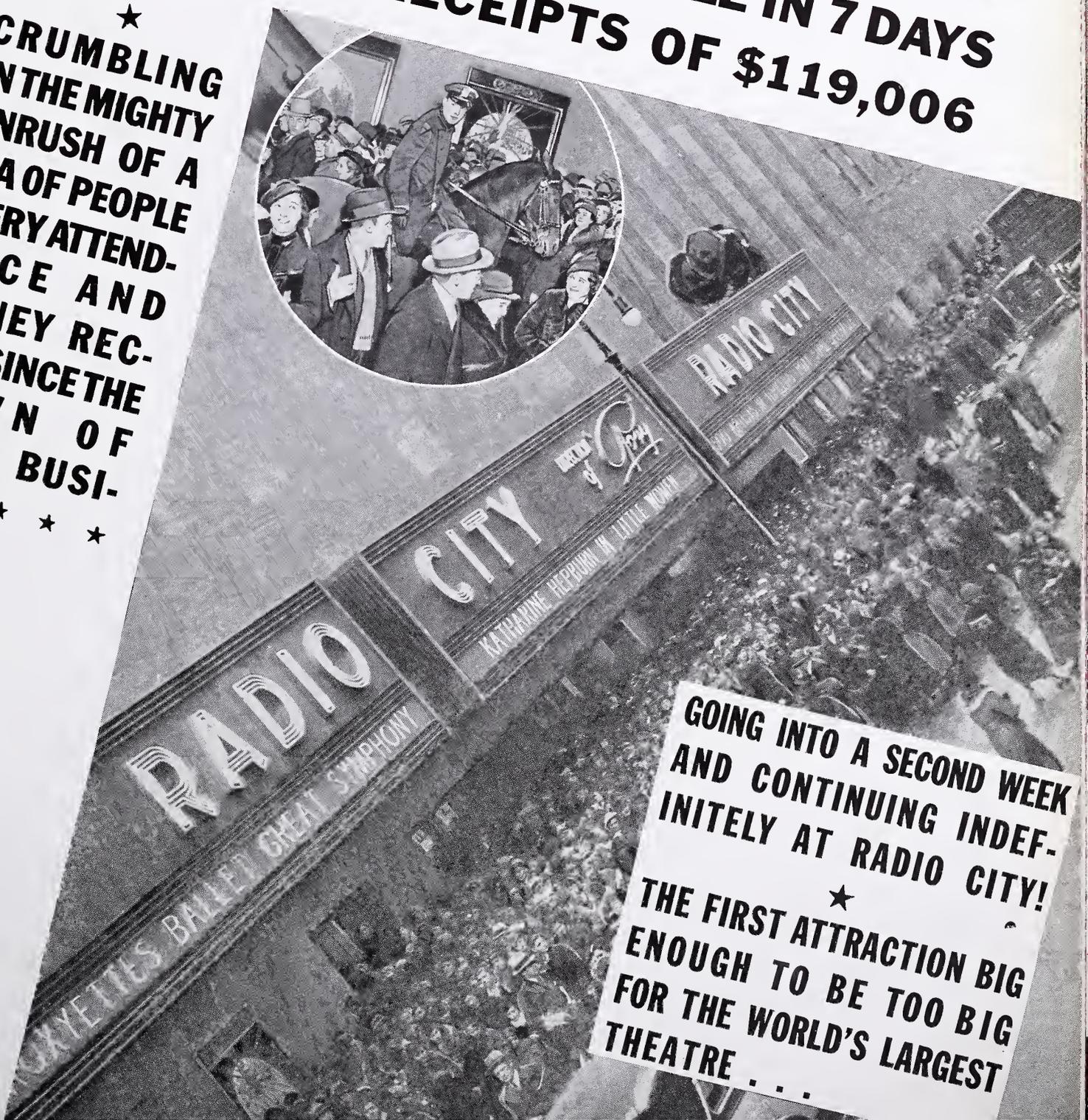
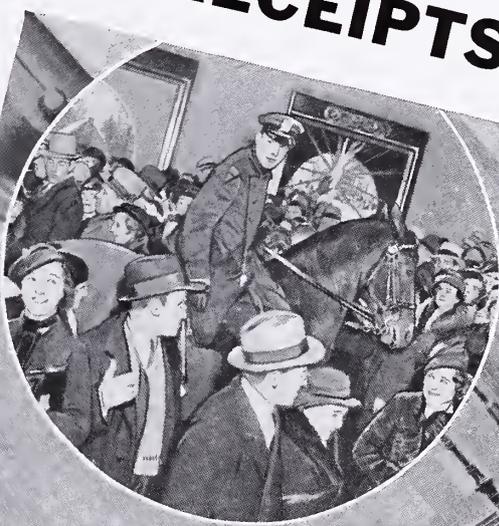


Constance Bennett and Gilbert Roland head the tale of espionage in the Radio show.

# IN ALL THE DAYS OF YOUR LIFE YOU'VE NEVER SEEN ANYTHING LIKE IT!

"LITTLE WOMEN" AT RADIO CITY  
SHOWS TO 165,845 PEOPLE IN 7 DAYS  
AND GROSS RECEIPTS OF \$119,006

★  
CRUMBLING  
IN THE MIGHTY  
ONRUSH OF A  
SEA OF PEOPLE  
EVERY ATTEND-  
ANCE AND  
MONEY REC-  
ORD SINCE THE  
DAWN OF  
SHOW BUSI-  
NESS ★ ★ ★



GOING INTO A SECOND WEEK  
AND CONTINUING INDEF-  
INITELY AT RADIO CITY!  
★  
THE FIRST ATTRACTION BIG  
ENOUGH TO BE TOO BIG  
FOR THE WORLD'S LARGEST  
THEATRE . . .

**Beloved And Awaited By Fifty Million People! Ecstatically Praised In A Mighty Chorus By Every Critic! Publicized For Months In Newspapers And Magazines And Over The Great Radio Networks...**

**and now...**

**A GREAT NATIONAL ADVERTISING CAMPAIGN IN EVERY NEWSPAPER IN KEY CITIES AND TOWNS FROM COAST TO COAST!**

**THE ROMANCE TWENTY MILLION HAVE READ... NOW THE PICTURE FIFTY MILLION WILL LOVE!**

**TIMED TO APPEAR WITH OPENING DAYS.. AND BLAST THINGS OPEN IN ONE GIGANTIC BOMBARDMENT!**

*Too long you've been robbed of loveliness!*

Now the glorious art of Hepburn brings you the very soul of romance in America's grandest love story... just as twenty million people have loved it in the book... Something far more than a motion picture... For here you will meet old cherished friends who live forever in your heart  
Whatever happens, you must not miss—

*Katharine*

**HEPBURN in "LITTLE WOMEN"**

By Louisa May Alcott  
A picture for all mankind...all womankind...all boys and girls and children!  
with  
JOAN BENNETT · PAUL LUKAS · FRANCES DEE  
JEAN PARKER · EDNA MAY OLIVER  
DOUGLASS MONTGOMERY · HENRY STEPHENSON

Directed by **GEORGE CUKOR**  
Executive Producer **MERIAN C. COOPER**  
Associate Producer: Kenneth MacGowan



(The above is a reduced reproduction of one of three advertisements to be used in this national advertising campaign. The ads measure 1200 lines, 6 columns in width, occupying almost a full page in a standard sized newspaper... ask your RKO-RADIO Branch Manager about it.)

**IF IN ALL YOUR LIFE YOU COULD SEE BUT ONE PICTURE... LET IT BE THIS ONE!**  
(This Space For Local Theatre Name And Playing Dates)

**Superbly Directed by GEORGE CUKOR**

★  
**MERIAN C. COOPER**  
Executive Producer

Kenneth MacGowan, Associate



**RKO-RADIO'S THANKSGIVING GIFT TO ALL THE WORLD!**

**Comerford Deal Set**

M. E. Comerford, who operates the Capitol, Rochester, is understood to have negotiated a deal by which he virtually takes over operation of the Century and Regent. This gives control of Paramount, Fox and Warner Bros. films.

**Heard In**

**BUFFALO**

Local Folk Help Charity

By Mary Ann

A NIGHT IN HOLLYWOOD party was recently given in the Eagles' Clubrooms, across from the Film Building. . . . Entire proceeds were contributed for the Eagles Xmas Baskets which will be given to the poor. . . . Buffalo representatives of both exhibition and distribution promoted the affair and packed them in. . . . Harry Dixon, RKO manager, was appointed chairman. . . . Anatole Friedland was in town over the week-end. . . . H. Owen Smith has spent considerable time in Buffalo, in the interests of Gaumont British Pictures.

E. C. GRAINGER, eastern division sales manager, Fox, spent one day in the local office. . . . At the end of the 9th week of the Kent Drive, Buffalo office of Fox is in first place, beating all the other 37 Fox offices in the United States and Canada. . . . Exhibitors throughout the territory are doing everything in their power to keep Buffalo Fox exchange first, but giving play dates on features and short product. . . . Salesmen E. Dickman, M. Kempner and B. Rowell have sold practically every account in Buffalo, Syracuse, and Rochester. . . . Melvin Sang, is now checking for United Artist, and has just returned from a four weeks' trip through Ithaca, Elmira, Syracuse. . . . Melvin is a brother to Leonard, managing director, Teck, Buffalo. . . . Joe Loeffler, premium salesman, met with an accident 7 weeks ago, and has just been removed from the hospital to his home to recuperate. . . . However, his sister, Emma, stenog at Buffalo film exchange, advises that Joe's foot is still in a cast. . . . Deepest sympathy is extended to widow of Harry Gilbert and family, on the recent passing of Harry, who has been an exhibitor in Syracuse for the past 15 years. . . . Your correspondent just received a big surprise in the form of a wedding announcement from that quiet, reserved, Columbia salesman, Timothy A. Donahue, who was married to Elizabeth Irene, a Boston girl, which accounts for his many recent trips to Boston.

HARRY SCOTT, formerly salesmanager for Pathe, has closed a deal with Basil Brady to handle the Pathe re-issues. . . . However, he is not definite as to whether he will locate with Film Classics who formerly handled these re-issues, or whether he will arrange for distribution in the film building. . . . Harry Dixon, the local RKO manager issued invitations to the Trade for the screening of "Little Women." . . . Story was enjoyed by all of the local exhibitors who applauded several minutes after the finis. . . . Mr. and Mrs. Jack Lyons, Buffalo Film, did well for St. Margarets Church at a benefit party.

JOHN E. CARR is back on the job following a brief illness. . . . Joe Flynn, spark-bursting press agent for Anatole Friedland,

**Universal Has An Assortment**



Margaret Sullavan in "Only Yesterday"; Andy Devine and Slim Summerville in "Horse Play"; and Evalyn Knapp in "Perils of Pauline" are seen.

**Audubon Changes**

Revival of a policy was scheduled for the Skouras Audubon Theatre beginning November 24.

New policy calls for a complete change of show every Friday and Tuesday, with the first four days, Friday to Monday, offering a vaudeville show composed of acts booked by RKO and pictures. Mid-week program, Tuesday to Thursday will consist of a double feature screen program.

Moe Baranco, former manager, Skouras Nemo Theatre, has replaced Edgar Wallach as manager.

**Crabill, Jr., Better**

Ralph E. Crabill, Jr., son of Warner Brothers' District Manager, Ralph E. Crabill, Jamestown, is recovering from a recent attack of acute appendicitis.

was in town this week. . . . Bert Perkins, representing Warner Brothers, has been in town working on "Footlight Parade." . . . Philomena Cavanaugh, publicity department, Buffalo Theatre, confined to her home with illness. . . . A big parade was one of the features of the exploitation campaign on "Footlight Parade." . . . Was a tremendous ballyhoo and attracted much attention along the main stem.

**Heard In**

**ROCHESTER**

Letter of Law Up Here

By Eeatch

EARLY STORMS and unseasonable cold cut into box offices temporarily. . . . It is rumored that certain managers have caused other theatre men some distress by inciting officials to enforce the law to the last letter.

MANAGER JAY GOLDEN, Palace, capitalized on Mae West popularity by billing her sister, Beverly. . . . The "Democrat and Chronicle" is sponsoring a local newsreel running every week at the RKO Palace and in turn gets subsponsors who help pay the cost.

DESPITE THEIR BUSY LIVES in connection with their work, Rochester theatre managers find time to amuse themselves and each has one or more hobbies for leisure hours. . . . Alexander Dunbar, Monroe, likes bowling, William Cadoret, Capitol is a detective story fan, and Walter W. Risley, Temple, goes in for swimming. . . . Hunting and golf share the interest of Harry Royster, Century, and the latter sport particularly holds the enthusiasm of Jay Golden, RKO Palace.

**"Maker of Men" Is a Good Holt**



Jack Holt and Fay Wray head the cast in the Columbia show.

# BETTER MANAGEMENT

*A Review of How Showmen are Selling Their Pictures*

## Thanksgiving Reminder



This will remind showmen that Thanksgiving is just around the corner, which, of course, brings to mind the fact that Constance Cummings is in "Trouble Shooter," the UA-Joseph Schenck-Darryl Zanuck-20th Century production.

## Guns for "Headquarters"

An extensive exhibit of the various devices used by the police department to protect the citizens of New York, including an exhibit of riot guns, sub-machine guns, and several types of tear and gas bombs, was on display in the lobby of the Strand, where "From Headquarters," was the attraction.

## "Little Women" Pressbook

A new high in press books is set by Bob Sisk, Barrett McCormick and the RKO lads responsible for that turned out on "Little Women." In makeup, content, etc., it is without parallel, not only keeping the spirit of the picture, but containing many ideas, tie-ups, that should mean real dough to showmen.

The press book looks expensive, probably is, should prove of real value in selling the show. It indicates that the department put in a lot of work on the book, and someone deserves a hand.

## "Footlight Parade" Smash in Rochester

Putting over a smash advertising stunt on "Footlight Parade," Bill Cadoret, manager, Capitol Theatre, Rochester, managed to break the paid admission record of "42nd Street" and "Gold Diggers" on the opening night.

A total of 15 twenty-four sheets, 150 window cards, 150 one-sheets, 40 three-sheets and 10 six-sheets were used in the sniping covering the entire city and surrounding country. About 6,000 colored individual heralds were ordered of which 1,500 were placed in laundry packages, 1,000 were placed in one of the busiest restaurants of the city, these being placed on the tables at both the noon and evening meals. Over a thousand were distributed by hat check girls in the various night clubs throughout the city. Another thousand were placed in parked automobiles on paid parking spaces allowing the attendant several passes for permitting this. Several thousand heralds were given to the Capitol patrons nearly a week before the showing.

## In New Version



Helen Foster

Who proved a sensational success in the original "Road to Ruin," is again starred in the new talking production of "Road to Ruin," which First Division is handling. The show is a new production in every way, enhanced and made bigger box office with sound.

There was a beautiful window display in a Kresge store consisting of a stand of Ruby Keeler as the central attraction and the cover sheets of the music. A display of photographs was used at the music counter in the store. There was also a display in Sibley's department store, which is the largest in town, in a tie-up with Dana corsets. Two thousand paper bags were printed for the Kresge candy counter with their ad on one side and a cut of Cagney on the other.

## "The Sweetheart of Sigma Chi" Gets Intensive Selling



Witness some of the tie-ups when the show played the Mayfair, New York City: Including one with the Southern Pacific Railroad, including cut-out enlargements of the players and the title set in bold relief; stills from the picture, etc.; one with a chain of men's stores, plugging the Buster Crabbe shirt; and the giant banner in front of the Mayfair Theatre.

**World Premiere**



"The Road to Ruin" got its world premiere in its first test road show engagement at the Transfer Theatre, North Bergen, N. J., preparatory to record-breaking campaigns in all parts of the territory, under First Division handling. Here's a flash of the front, which was one of the most expensive yet.

**"Road to Ruin" Plug Exploitation Triumph**

When First Division went out to sell the world premiere of "The Road to Ruin," it left no stone unturned.

The first presentation of the new, sound, all-talking version of the box office triumph of silent days was accompanied by a fanfare that meant real dollars.

Front of the Transfer Theatre, North Bergen, N. J., (illustrated on this page) was a miracle in neon, lights and electrical effect, so much so that the thousands passing the theatre in buses and cars, on the main highway route, immediately were impressed.

In addition, thousands of heralds, etc., were placed in cars passing the theatres, buses were tied up, and plenty of attractive throwaways were used.

In addition, a booklet telling the story of the piece and giving some pertinent facts about the problems to be faced today by modern youth was also distributed. All these aids are available to those playing the picture.

The first road show engagement is the fore-runner of a series of such engagements. "The Road to Ruin" looks set to surpass all former records.

**For "Sigma Chi"**



Russeks department store, New York City, prepared a window of fur coats worn by sweethearts of Sigma Chi in connection with "The Sweetheart of Sigma Chi" at the Mayfair Theatre.

**"The Road to Ruin" Will Break Records**



Here are some shots from "The Road to Ruin," distributed as a road show special by First Division. The picture, which recently had its world premiere, is an exploitation opportunity that will break records everywhere, observers agree. The piece has a gigantic campaign back of it that will make showmen realize the potentialities of the piece, which in its silent version, was a smash attraction of its kind.

**"Cradle Song" Contest**

Paramount is offering \$100 for the best display of Dorothea Wieck stills. Star is in "Cradle Song." Stills can be used singly or as a group, for lobby and window displays. Prize goes to the exhibitor executing the best selling display, using these stills. Photograph the display, mail it to R. M. Gillham, Paramount Distributing Corporation, 1501 Broadway, New York City, before January 31, 1934.

In connection with "Beauty for Sale," at Schine's Pontiac Theatre, Saranac Lake, merchants staged a fashion show.

**"Design" Contest Over**

Coincidentally with the world premiere of Paramount's "Design for Living" at the Criterion Theatre, awards were announced recently by Paramount Pictures Distributing Corp., on the nation-wide "Design for Living" poster contest.

**For "Vickers"**

Manager Westfall, Warner Brothers' Winter Garden, Jamestown, had 5,000 specially prepared diaries of "Ann Vickers" distributed throughout the city in connection with that picture showing at his theatre.

**Personal Touch**

Warner Brothers' Palace, Jamestown, put on a Hallowe'en party, at which members of the local high school football team were special guests. Football autographed by Leila Hyams, showing at the Palace, was presented to the captain of the team by Manager Irwin S. Kay, Palace.

**"Footlight" Clicks**

Attendance record of four years' standing was broken at Warner Brothers' Winter Garden, Jamestown, with "Footlight Parade." Intense advertising campaign was carried on far in advance of picture, with window displays and merchant tie-ups of every variety. Songs from the picture were featured over the theatre's regular daily organ program radio broadcast, and orchestrations were distributed to various bands and dance orchestras. A special 11 P. M. pre-view was held one week in advance of opening.

Manager Alexander Dunbar, Monroe, Rochester, follows success of other neighborhood houses by installing a stage show.

**For Culbertson**

Manager Jay Golden, RKO Palace, Rochester, is capitalizing on interest in bridge by tying up his Ely Culbertson short with contest in the Democrat and Chronicle. Setup of hands is announced in the newspaper a week before appearing on the screen. Readers invited to bid as near as possible to Culbertson with tickets as prizes to best efforts. In addition Earl Cobey, local instructor, gives free lessons in theatre lobby.

RKO Palace, Rochester, got some extra publicity when Baby Rose Marie visited the Convalescent Home for Children and sang for them.

Newsboys of the Jamestown "Post" were guests of Manager "Doc" Westfall, Warner Brothers' Winter Garden, for "Footlight Parade."

## "Henry the Eighth" Gets Big Buffalo Push

Charlie Barron, UA exploiteer, was on the job in Buffalo when "Henry the Eighth" opened.

Here is the campaign:

World premier radio hearing was put on by Station WKBW November 25, at 6.15 P. M., E. S. T. 5,000 word script was made into radio play form. 3,000 reproductions of the "King's Diary" were distributed in the various book and department stores. "Movie Classic" tie-up was effected with Buffalo News Company to distribute 200 cards and gave 12 wagons with double streamers 35 x 49 on both sides of the wagon.

Special "book-mark" was arranged with Miss Evans, librarian, who used 5,000 bookmarks in main and branch libraries. Special "Liberty Magazine" insert to tune of 5,000 was used with distributor of "Liberty Magazine," calling attention to the 4-star revue.

Special tie-up was made with Chase and Sanborn. One thousand special bus signs were used in Canada, Erie, and Cleveland buses. 30 country newspapers all had special story on this feature. 25 book displays were arranged through the courtesy of the Buffalo News Company. 3,000 Henry the 8th heralds were used with the Quality Wash Company with appropriate copy. 10,000 special napkins with local druggists were distributed in main stores. 7,500 napkins were used in the Kresge stores carrying copy on special feature, calling attention to the gala Thanksgiving week entertainment. 2,000 special cut rate New York Central streamers were distributed. Special promotional ads with a beauty shop were arranged. There were also 75 special tire covers given a cab company and special contests in the newspapers.

### For "College Coach"

New York exploitation campaign for "College Coach," at the Strand Theatre, was helped along by the lobby display of original drawings which were set up by College Humor magazine. Many of the drawings were the original covers of Jefferson Machamer who also illustrated the 3 and 6 sheets for the picture.

A tie-up in issues of Collier's Magazine consisted of an article by Chick Meehan on "How to Build a Football Business." Collier's put out newsstand tack cards advertising the story and picture.

First showing outside of New York of the Disney art exhibit was at the Albright Art Gallery, Buffalo. At the present time it is being shown at Wesleyan University, Middletown, Conn., where it continues until November 25.

### For "Broadway Thru a Keyhole"



One of the effective window display tie-ups arranged with Jergen's Lotions in a department store in New York City for the run of "Broadway Thru a Keyhole" at the Rivoli. United Artists distributes.

Heard In

## NEWBURGH

Levy's Ritz Theatre Opens

REFEREE'S REPORT in recent \$150,000 foreclosure sale of Stratton, State and Show Shop, Middletown, former Quittner houses, remains unconfirmed. . . . Entire matter tied up by illness of Justice Graham Witschief, Newburgh. . . . Skouras' Rockland, Nyack, is putting on an occasional double picture bill. . . . Eugene Levy's second Newburgh house, Ritz, formerly State, opens this month-end with flesh and pictures. . . . Clinton E. Lake, one-time manager of New York Hippodrome, latterly with Publix, is in charge. . . . Skouras' Rockland, Nyack, put on 10 vodvil acts as Rockland County firemen's benefit. . . . Peekskill merchants netted 10 per cent on week's tickets in Peekskill Theatre in aid of NRA. . . . Academy, Wappingers Falls, distributing kitchenware. . . . Royal, Port Jervis, holding local talent nights. . . . Both Strand and Ritz, Port Jervis, gave benefits for fire police.

RIALTO, POUGHKEEPSIE, scored with local minstrel revue. . . . New effort for Sunday movies in Newburgh in prospect. . . . Paramount, Middletown, dabbling in doubles. . . . Frank W. Relyea, after seven years, retires from management of Colonial, Monroe.

Heard In

## ELMIRA

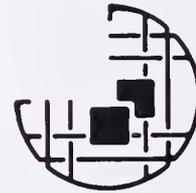
Comstock Now Ad Director

By Jay

INVOLUNTARY PETITION in bankruptcy was filed in Federal Court recently against the Newtown Amusement Corporation, operator of the Capitol Theatre, on behalf of the Walter Brown Davis Company, owner of the theatre building, the principal stockholders of which are Frederick Scheppe and Henry C. Scheppe. . . . Included in the liabilities

was a \$7,000 judgment in favor of the Walter Brown Davis Company and a \$25,000 judgment in favor of Henry Scheppe, Jr. . . . After being closed three days, theatre was repossessed by the Walter Brown Davis Company and reopened under the operation of that company under a new policy calling for three changes of pictures a week.

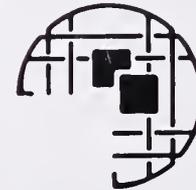
CHARLES COMSTOCK, for three years assistant manager of the Strand, has been appointed director of advertising and publicity for the Keeney by Charles Carroll, recently appointed manager of the Warner Brothers' theatres, Elmira. . . . Strand closed November 19 for an indefinite period. . . . Walter Smith, former manager, Fox, State and Palace theatres, Corning, has acquired possession of the Star Theatre, Addison, and will assume its management. . . . Operation of the Babcock Theatre, Harold Lee, manager, on Sundays without restrictions, is sought by the Schine chain. . . . At present the theatre is open Sunday afternoons and Sunday evenings beginning at 9 o'clock. . . . Schine interests claim that residents of Bath go to nearby cities and towns early Sunday evenings. . . . Bath aldermen seem disinclined to act in the matter and a special election may be called.



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Ready Reference  
Page



PATRONIZE  
THEM!

## ST. CHARLES

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ATLANTIC CITY

A Smart Hotel in America's Smartest Resort

ATLANTIC CITY—Healthful—Restful—Affording complete relaxation so welcome after intensive work—Where the St. Charles offers the maximum in hotel comfort and service—Spacious Sun Deck occupying one entire block overlooking Boardwalk and Sea—Ocean view Lounge.

IDEAL CONVENTION FACILITIES  
RATES GREATLY REDUCED

*Here's An Exploitation Picture*



Some shots from First Division's "The Road to Ruin," the road show special extraordinary, which presents a new sound version of a story which made box office history in silent days. Helen Foster again heads the cast.

**Here's What the Censors Are Doing**

*Deletions in Current Releases Now Offered*

The New York State Board of Censors have been busy these days.

And the following samples indicate some of slashes that have been allocated to current films.

THE NEW YORK STATE EXHIBITOR hopes, with some regularity, to offer censor eliminations to its readers.

"GOODBY AGAIN"—Eliminate spoken sub titles in dialogue: "The Trespasser," "You were the first." Capitalized words in dialogue eliminated: "That doesn't effect us I'VE BEEN UNFAITHFUL ONCE IN MY LIFE and you've forgiven me," "I'm Miriam THE ONE WHO COULDN'T HAVE THE CHILD." Eliminate capitalized words in dialogue: "And now she believes I'm suffering from a broken heart BECAUSE SHE'S BEEN UNFAITHFUL TO ME WITH HER HUSBAND." In scene where Ken and Julie are seated on couch, eliminate view of Julie's hand reaching into the scene and putting out the candle. Eliminate spoken titles: "Good morning." "Good morning. Did you sleep well?" "Yes, on and off." Eliminate capitalized words in spoken dialogue: "This thing has gone far enough. Julie's things were here LAST NIGHT WHEN WE WENT TO SLEEP." "Do you believe THAT NOTHING HAPPENED?" "You weren't in your compartment ALL NIGHT." Eliminate scene where Anne takes night clothes from closet and exits from room.

"SONG OF SONGS"—Eliminate view of Brown applying lighted cigarette to shoulder of girl in drawing. Eliminate scene where camera pans pass curtains falling into place. Past Lilly's statue to statue of girl. Eliminate close-up of statue of Lilly. Eliminate all but one close view of sketch of Lilly on Baron's dresser. Eliminate capitalized words in spoken dialogue: "It's not a bad medium. REMEMBER THE GOOD LORD WORKED AT IT." In sequence of burning lodge, shorten scene of lodge burning. (Advance scene of Edward carrying Lilly from burning lodge and eliminating passage of time spent in lodge.)

"THE WRECKER."—Eliminate scene of Mary and Cummings standing in door together. (Mary in negligee and Cummings' clothes disarranged.)

"MARY STEVENS, M. D."—Eliminate capitalized words in dialogue: "Yeah, we work in here, WE'RE NOT ON THE CITY PAYROLL." Eliminate capitalized words in spoken dialogue: "Well, what's crooked about it? Huh! IT'S SIMPLY A MATTER OF OVERCHARGING THE CITY A LITTLE ON THE COMPENSATION CASES WE HANDLE." Shorten scene of kiss between Don and Mary in Don's room, eliminating view where they fall back on bed.

"DINNER AT EIGHT."—Eliminate closeup of Larry's hand turning on the gas in fire place.

"HE" (revised).—Eliminate all views of book marked "Corollaire Fortificat" in scene of banquet. Eliminate all views of woman with banana. Eliminate all views of woman raising wine glass to Isidore with

treacherous look. Eliminate all views of woman winking at Isidore. Eliminate all views of woman with finger poised in air, leering at Isidore. In episode of fire captain and wife in bed eliminate view of fire captain as he turns back to his wife after he has been called to search for Rose King; including her exclamation of "Oh" and his answer "In a minute," with fade out. Eliminate view of Madame at booth—view of Madame and girl at booth, and girl leaving. Eliminate view of girl, as she beckons Isidore to follow her upstairs. Eliminate remaining sequence following Isidore passing girl on stairs.

"MIDNIGHT CLUB."—Eliminate clear view of gun held by man disguised as policeman, on counter of jewelry shop. (In holdup.)

"THUNDER OVER MEXICO."—Eliminate closeup prolonged view of guard outside of door grinning, after Mexican drags girl inside. (This allows one short view.) Eliminate view of Mexican, as he hikes up his trousers after he comes out of house.

*In Elmira*



Charles P. Carroll has just been appointed manager of the Warner Brothers' theatres, Elmira, the Keeney, Strand and Regent. Came to Elmira from the Academy of Music, New York. Recently was director of exploitation and advertising for the Stanley Theatre, Jersey City, later accepting a position as assistant general manager of the Paramount-Skouras Theatres. Previously he managed the Warner Lake Theatre, Cleveland, and houses in Pittsburgh and Altoona.

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in every field of theatre design and maintenance will be found listed on the

**READY REFERENCE PAGES**

# THE CHECKUP

For your convenience, this publication furnishes this guide to reviews of pictures which have appeared in "Looking Ahead at the Product," the regular review department. Before dating in your show, consult this page, find out when the review appeared and then look it up. If you have misplaced any copies of your home town journal, drop "THE CHECKUP" a line and missing copies will be sent to you. Save these pages and refer to them as needed. Key: For example, 2-Sept. means the second issue of this publication in that month. 1-Oct. would mean the first issue, and so on.

## Columbia

Lady for a Day	2-July
A Man's Castle	2-Oct.
Police Car 17	1-Nov.
King of Wild Horses	1-Nov.
Above the Clouds	1-Nov.
Master of Men	2-Nov.

## First National—Warners

Bureau of Missing Persons	2-Aug.
Wild Boys of the Road	2-Sept.
The World Changes	1-Oct.
Gold Diggers	2-May
Footlight Parade	1-Oct.
Ever in My Heart	1-Oct.
Kennel Murder Case	2-Oct.
College Coach	2-Oct.
House on 56th Street	1-Nov.
Female	2-Oct.
Havana Widows	2-Oct.
From Headquarters	1-Nov.
Son of a Sailor	1-Nov.
Dark Hazard	2-Nov.
Lady Killer	2-Nov.

## Fox

Pilgrimage	2-July
The Last Trail	1-Aug.
Paddy	2-Aug.
Good Companions	2-Oct.
Charlie Chan's Greatest Case	1-Sept.
Dr. Bull	1-Sept.
My Weakness	2-Sept.
Power and the Glory	1-July
Walls of Gold	1-Oct.
Worst Woman in Paris	2-Oct.
Berkeley Square	1-July
My Lips Betray	1-Nov.
This Mad Game	2-Oct.
Oleson's Big Moment	2-Oct.
Hoop-La	1-Nov.
As Husbands Go	1-Nov.
Frontier Marshal	1-Nov.
Jimmy and Sally	2-Nov.

## Metro

Penthouse	1-Sept.
Stage Mother	2-Sept.
Night Flight	2-Aug.
Bombshell	1-Oct.
The Chief	1-Oct.
Day of Reckoning	2-Oct.
Meet the Baron	1-Oct.
Dinner at Eight	1-June
The Late Christopher Bean	1-Nov.
The Prizefighter and the Lady	1-Nov.
Eskimo	1-Nov.
The Vinegar Tree	1-Nov.
Dancing Lady	2-Nov.
Sons of the Desert	2-Nov.

## Monogram

*Distributed by  
First Division in metropolitan area*

*Standard Film Exchanges in Albany and Buffalo*

The Avenger	1-Nov.
Sweetheart of Sigma Chi	2-Oct.
Broken Dreams	2-Oct.

## Paramount

Song of Songs	2-June
This Day and Age	1-Aug.
One Sunday Afternoon	2-Aug.
Torch Singer	1-Sept.
To the Last Man	2-Sept.
Golden Harvest	2-Sept.
Too Much Harmony	1-Sept.
I'm No Angel	1-Oct.
Tillie and Gus	1-Oct.
Way to Love	1-Oct.
Take a Chance	2-Oct.
Hell and High Water	1-Nov.
White Woman	2-Oct.
Design for Living	1-Nov.
Cradle Song	1-Nov.
Duck Soup	1-Nov.
Lone Cowboy	1-Nov.
Thundering Herd	1-Nov.
Sitting Pretty	2-Nov.
Girl Without a Room	2-Nov.

## Radio

Morning Glory	2-July
Rafter Romance	2-July
One Man's Journey	1-Sept.
Midshipman Jack	2-Sept.
A Chance at Heaven	1-Oct.
Ann Vickers	1-Oct.
Ace of Aces	1-Oct.
Aggie Appleby	1-Oct.
Little Women	1-Nov.
After Tonight	1-Oct.
Right to Romance	2-Nov.

## United Artists

Bitter Sweet	1-Sept.
The Bowery	1-Oct.
Broadway Thru Keyhole	2-Oct.
Emperor Jones	2-Sept.
Henry the Eighth	2-Sept.
Blood Money	2-Nov.
Roman Scandals	2-Nov.

## Universal

Love, Honor and O Baby	1-Sept.
Saturday's Millions	1-Oct.
S O S Iceberg	2-Sept.
Only Yesterday	1-Nov.
Myrt and Marge	2-Aug.
Special Investigator	1-Nov.
Invisible Man	1-Nov.
King for a Night	1-Nov.
Counsellor at Law	2-Nov.

## First Division

By Appointment Only	1-Nov.
Dance, Girl Dance	2-Oct.
I Have Lived	2-July
A Man of Sentiment	1-Nov.
Notorious But Nice	1-Nov.
Picture Brides	1-Nov.
One Year Later	1-Aug.
Rainbow Over Broadway	2-Nov.

## Standard Film

BUFFALO AND ALBANY

Neighbor's Wives	2-Sept.
Tarzan the Fearless	2-Aug.
Sing, Sinner, Sing	1-Aug.
Important Witness	2-Aug.
The Big Bluff	2-Oct.
Laughing at Life	2-June
Curtain at Eight	2-Nov.
You Made Me Love You	2-Nov.

# LOOKING AHEAD AT THE PRODUCT

A Service Designed to Give the Exhibitor Each Picture's Analysis Before Playing

By Our Hollywood Correspondent

## "Dark Hazard"—Warners

*Edward G. Robinson, Genevieve Tobin, Glenda Farrell, Robert Barrat, Gordon Westcott, Hobart Cavanaugh, George Meeker, Henry B. Walthall, Sidney Toler, Willard Robertson.*

Robinson in a role that is a bit off the beaten track for him and the result is just a fair programmer. His part doesn't call for the gummy roles he usually has, but a competent cast helps save the day. Tale of a fellow who is a horse player, dog racer, gambler, etc., all rolled into one, the show doesn't quite hit the pace it ought to.

Estimate: Sell Robinson.

## "Sitting Pretty"—Para.

*Jack Oakie, Ginger Rogers, Jack Haley, Thelma Todd, Gregory Ratoff, Art Jarrett.*

Typical musical about a couple of song writers, with the show able to do business where they go for tune films. Oakie and Haley are song writers, Oakie gets swell-headed, becomes normal at the finish. There are some okay tunes, one good ensemble fan number. The rest of the story is familiar.

Estimate: Music show.

## "Master of Men"—Col.

*Jack Holt, Fay Wray, Theodore Von Eltz, Walter Connolly, Berton Churchill.*

Better than the Jack Holt average. Holt is a steel worker who becomes president, goes to the bottom again, but becomes human. Supporting cast is capable and whole show is paced well for the action and Holt fans.

Estimate: Okay Holt.

## "Sons of the Desert"—Metro

*Laurel and Hardy, Charlie Chase, Mac Buseh, Dorothy Christy, Lucien Littlefield.*

Familiar Laurel and Hardy stuff padded out to feature length, and up to the same standard set by the others. Atmosphere is one of fraternal organization, a convention and a ruse whereby the duo attend. Complications ensue and the comedy makes the most of it.

Estimate: Usual L-H rating.

## "Jimmy and Sally"—Fox

*James Dunn, Claire Trevor, Harvey Stephens.*

James Dunn as a wise guy who takes a fall, comes to, wins the girl. The piece shapes up as program entertainment and will generally fall into the satisfactory groove. Story has been seen many times before but where they aren't particular, should do fairly. Dunn is likeable or not likeable. It depends upon the individual.

Estimate: So-so.

## "Ship of Wanted Men"—Showm's

*Dorothy Sebastian, Fred Kohler, Gertrude Astor, James Flavin, Maurice Black, Jason Robards, Leon Wayoff.*

Action drama and the thunder element is well taken care of. The hero saves the day by wirelessly the destroyer, while love conquers all. Where they like the action stuff, it will be found generally satisfying.

Estimate: Plenty of punches.

## "Roman Scandals"—UA

*Eddie Cantor, Gloria Stuart, Ruth Etting, David Manners, Verce Teasdale, Alan Mowbray, Edward Arnold, Harry Holman, Willard Robertson.*

A chariot race at the end of the picture provides a wow punch, Eddie Cantor is a lad who dreams of Roman days, a flock of beautiful damsels travel in flowing garments. Ruth Etting sings, Eddie sings, and there you have "Roman Scandals." No question that this should do a mopup on the strength of Eddie's draw and his radio personality.

Estimate: Dough show.

## "Counsellor at Law"—U

*John Barrymore, Doris Kenyon, Bebe Daniels, Onslow Stevens, Melvyn Douglas, Isobel Jewel, Thelma Todd, Mayo Methot.*

The Barrymore name, the play's reputation, and the direction and treatment Universal has given it guarantee good returns for the show. The piece is well cast, moves rapidly, shapes up as another good one from Universal.

Estimate: Deserves a hand.

## "Lady Killer"—Warners

*James Cagney, Mae Clarke, Margaret Lindsay, Leslie Fenton, Raymond Hatton, Marjorie Gateson, Willard Robertson.*

Gangster stuff with a movie background with Cagney in his usual high speed characterization and one that will prove very satisfactory where he means box office. Show speeds along with Cagney in a whirlwind role as a movie star in the building who finds his old gang coming back to make trouble for him.

Estimate: Speedy.

## "You Made Me Love You"—Maj.

*Thelma Todd, Stanley Lupino.*

Plenty of comedy in this one, a few good songs and a modern version of the taming of the shrew angle. Show will satisfy where they go for comedy even if it is short on name strength. However, when entertainment is desired, this should fill the bill.

Estimate: Funny.

## "Girl Without a Room"—Para

*Charles Farrell, Marguerite Churchill, Charles Ruggles, Walter Woolf, Gregory Ratoff, Grace Bradley.*

Weak sister with no name strength and only Ruggles to pull it through. But even Ruggles won't be enough. Parisian atmosphere is of little assistance.

Estimate: Weak sister.

## "Carnival Lady"—Goldsmith

*Boots Mallory, Allen Vincent, Don Kerr, Gertrude Astor, Kit Guard, Rollo Lloyd.*

Story with a carnival atmosphere and deserving of favorable attention for an independent picture. Cast has some familiar names and the atmosphere is carried rather well throughout.

Estimate: Carnival stuff.

## "Dancing Lady"—Metro

*Joan Crawford, Clark Gable, May Robson, Françoise Touche, Winnie Lightner, Ted Healy, Gloria Foy, Fred Astaire, Art Jarrett, Grant Mitchell, Nelson Eddy, the Three Stooges, Bob Benchley, Sterling Holloway.*

Big dough show that will make up for the weak sisters that Crawford has been in recently. Piece has names, music, spectacle, comedy and the good old backstage background, with new twists. The Crawford-Gable lineup is enough in itself, but the other insurance items clinch this for plenty of box office attention. The picture will do.

Estimate: Money.

## "Blood Money"—UA

*George Bancroft, Frances Dee, Chie Chandler, Judith Anderson, Blossom Selley, Henry Kolker.*

Blood and thunder show about the bail bond racket, with Bancroft in his old time role of a he-man. Gangster touch also lends to exploitation. Show will do better than average business where they go for the underworld background, and will do fair business in most spots.

Estimate: Action.

## "Rainbow Over Broadway"—FD

*Joan Marsh, Frankie Albertson, Lucien Littlefield, Gladys Blake, Grace Hayes, Dell Henderson.*

Here is an inde musical that will draw a lot of attention because it was produced with an eye toward entertainment. It makes good throughout with a lot of songs contributing to the general enjoyment. Picture will satisfy the customers, even if there are no star names.

Estimate: Creditable.

## "Curtain at Eight"—Majestic

*Dorothy Mackail, C. Aubrey Smith, Paul Cavanaugh, Russell Hopton, Natalie Moorhead, Hale Hamilton, Sam Hardy, Marion Shilling, Jack Mulhall.*

Murder mystery show that holds interest all the way, and with a couple of names that haven't appeared in inde shows. Picture will attract where they go for murder mystery stuff.

Estimate: Fair.

## "Right to Romance"—RKO

*Ann Harding, Robert Young, Nils Asther, Irving Pichel, Sari Maritza, Helen Freeman.*

Class entrant with Harding, a woman physician, who seeks romance, marries the wrong fellow. Picture has few high spots, moves along gradually, attains only program grade.

Estimate: Familiar.

## "In the Money"—FD

*Warren Hymer, Sally Starr, Arthur Hoyt, Skeets Gallagher, Lois Wilson, Harold Waldredge, Junior Coghlan.*

Comedy about a crazy family with some exciting motorcycle shots and a prize fight to boot. Hymer walks through as the dumb prize fighter who goes Shakespeare but who wins the big bout to save the day. Show has plenty of laughs and can be sold.

Estimate: Nice comedy.



# WEAK KNEED

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Professor Einstein has the world's greatest modern mind, but if you wanted understandable interesting news, you'd rather listen to Lowell Thomas.

Take advantage of Mr. Theatre Owner's T. R. H.'s through the columns of his local Regional.

---

**JAY EMANUEL  
PUBLICATIONS\***

HOME TOWN TRADE PAPERS  
OF 4600 THEATRE OWNERS

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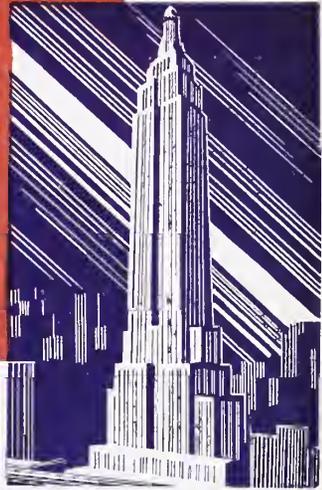
The  
NEW  
YORK  
STATE

In this  
issue:

The Complete Code for the Motion Picture Industry



# EXHIBITOR



A Jay Emanuel Publication

Vol. 6—No. 7

NEW YORK, DECEMBER 10, 1933

Price, 15 Cents

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At a neighborhood theatre with a background of one and two day changes at a minimum admission—"ROAD" stepped in, backed by a terrific exploitation campaign and stayed three weeks at more than double its regular admission prices.

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Hartford, Conn.  
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A  
True Life  
Photoplay  
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**NEW—ALL-TALKING**

Off on a new, record-wrecking career, this Feature of the century ... sensational but clean ... is guaranteed to bring out your S. R. O. sign.

**ROAD SHOW ENGAGEMENTS ONLY**

**Date It Now!**

**A FIRST DIVISION RELEASE!**

THE  
**ROAD TO RUIN**

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Taste for Action Fiction . . . There Are  
Over 10,000,000 Such Readers . . .  
Here's a Story That Ran in One of the  
Country's Most Popular Fiction Publications

# "16 FATHOMS DEEP"



WITH  
**SALLY O'NEIL  
CREIGHTON CHANEY**

Produced by  
Paul Malvern

Directed by  
Armand Schaefer

Adapted by  
A. B. Barringer

Screen play by  
Norman Houston



Based on the **AMERICAN MAGAZINE** Story by Eustace L. Adams

Distributed in Metropolitan Area by  
**FIRST DIVISION EXCHANGES, Inc.**  
HARRY H. THOMAS, Pres.

Dec10'33 pg. 2

Distributed in Buffalo and Albany  
by  
**STANDARD FILM EXCHANGES**

Loretta Young in the  
most glorious love story  
since "Seventh Heaven"  
COLUMBIA'S  
"A MAN'S CASTLE"  
directed by Frank Borzage



photo by Hurr

# the Alluring

beauty of *Loretta Young* in the Columbia picture, "A Man's Castle," and the manner in which *Frank Borzage* has made the most of it is one of the things that makes the hearts of showmen glad ★

★ and that same alluring quality is what makes *National Screen Trailers* ★ made with actual scenes and actual dialogue ★ the most practical form of "coming attraction" exploitation ever devised ★

★ that's why people accept them as an intriguing, exciting part of the show ★ that's why these *samplevue* trailers are the best word-of-mouth show-sellers money can buy ★

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sells the show with showmanship





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STOP THEATRE OPENED  
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D AROUND CORNER

**NEW HAVEN.** LITTLE WOMEN OPENED YESTERDAY IN SOME OF OUR PRINCIPAL THEATRES IN NEW ENGLAND TO THE MOST OUTSTANDING BUSINESS IN THE LAST YEAR STOP AUDIENCE REACTION TO THIS PICTURE MARVELOUS STOP PATRONS ARE COMING INTO THIS PICTURE WHO HAVE NOT BEEN IN THEATRES FOR SOME TIME STOP BUSINESS CONTINUES VERY STRONG AND WE LOOK FOR RECORD GROSSES IN ALL THEATRES STOP IT IS A PRIVILEGE TO BE ABLE TO PRESENT SUCH A FINE PICTURE TO THE THEATRE GOING PUBLIC B E HOFFMAN ZONE MANAGER WARNER BROTHERS NEW ENGLAND THEATRES

**MEMPHIS.** LITTLE WOMEN SET NEW RECORD FOR MEMPHIS TODAY PLAYING TO SIX THOUSAND FIVE HUNDRED FIFTY THREE ADMISSIONS ON THE MATINEE ALONE STOP AN UNBROKEN LINE OF ONE BLOCK LONG MARCHED CONTINUOUSLY TO THE BOX OFFICE STOP PUBLIC AND PRESS IN MEMPHIS ACCLAIM LITTLE WOMEN THE FINEST PICTURE THE SCREEN HAS EVER OFFERED CONGRATULATIONS FOR THIS TRULY FINE PRODUCTION AND BOX OFFICE ATTRACTION ROY PIERCE ORPHEUM THEATRE

# VELVET" Christmas!

marks to pupils for seeing it! . . . critics without exception have lavished praise heretofore unknown in motion picture history! . . . in every city and town attendance and box-office records have been buried beneath a veritable avalanche of business!

There are millions of dollars of "earmarked" money waiting for "Little Women" and those theatres so fortunate as to play it during the Christmas Holiday season will enjoy undreamed of attendance. To every theatre playing "Little Women" we urge the most extensive advertising campaign you have ever done . . . increase your newspaper space . . . go into the highways and byways with posters . . . contact your schools and civic organizations . . . utilize the wealth of material provided for you in what exhibitors say is the greatest press book ever produced. If you have advertising budgets throw them overboard and shoot the works, for this "earmarked" money that has been set aside by its owners for this show and this show alone is your VELVET.

HAVE BEEN STAND-  
ACE THEATRE TO  
ELLS STREET SINCE  
ROSS WILL BE BEYOND  
STOP ALL NEWSPAPER  
CLAIM LITTLE WOMEN  
RE EVER PRODUCED

**INDIANAPOLIS.** HAPPY TO TELL YOU LITTLE WOMEN OPENED TO CAPACITY BUSINESS ALL DAY YESTERDAY WITH INDICATIONS FOR A MOST REMARKABLE ENGAGEMENT OUR STAFF THE CRITICS AND PUBLIC WILDLY IN LOVE WITH HEPBURN AND SUPPORTING COMPANY MASTERFUL DIRECTION CUKOR AND THE ENTIRE TOWN WILD ABOUT LITTLE WOMEN ACE BERRY CIRCLE THEATRE

**CANTON.** LITTLE WOMEN OPENED FAR BEYOND OUR EXPECTATIONS WISH TO CONGRATULATE YOU ON INCOMPARABLE IN GROSSES G B ODLUM PALACE CANTON

**KANSAS CITY.** LITTLE WOMEN MAINSTREET THEATRE SHOWED TO ELEVEN THOUSAND FIVE HUNDRED SEVENTY FIVE ADMISSIONS YESTERDAY STOP THIS TOPS ANYTHING THIS THEATRE HAS EVER DONE STOP HOUSE COMPLETELY SOLD OUT FORTY FIVE MINUTES AFTER DOORS OPENED

Dec 10 '33 pg. 5

# "LITTLE WOMEN"

By LOUISA MAY ALCOTT with JOAN BENNETT  
PAUL LUKAS . . . FRANCES DEE . . . JEAN PARKER  
EDNA MAY OLIVER . . . Douglass Montgomery, Henry Stephenson  
Directed by George Cukor . . . MERIAN C. COOPER, Executive Producer . . . Kenneth Macgowan, Associate

**WESTERN UNION**

**SEATTLE.** LITTLE WOMEN NOW PLAYING SIMULTANEOUSLY IN MY SEATTLE BLUE MOUSE PORTLAND MUSIC BOX AND TACOMA MUSIC BOX THEATRES HAVING OPENED THANKSGIVING DAY IN EACH TOWN STOP ALL ATTENDANCE RECORDS SINCE OPENING OF THESE THREE THEATRES HAVE BEEN SHATTERED JOHN HAMRICK

**WESTERN UNION**

**TOLEDO.** LITTLE WOMEN SINCE OPENING CONTINUOUS HOLD-OUTS STOP NO PICTURE IN RECENT YEARS HAS HAD A WIDER BOX OFFICE APPEAL STOP HOLDING FOR AN INDEFINITE RUN STOP GIVE US MORE LITTLE WOMEN STOP CONGRATULATIONS ON THIS GREAT PRODUCTION JOHN F. KUMLER

**WESTERN UNION**

**READING.** PARK THEATRE OPENED UP YESTERDAY WITH LITTLE WOMEN AND SMASHED ALL TIME ATTENDANCE RECORDS STOP HOUSE GROSSED IN ONE DAY WITHIN A FEW DOLLARS OF THE RECORD FOR WEEK OF SEVEN DAYS

**WESTERN UNION**

**WESTERN UNION**

**WESTERN UNION**

**WESTERN UNION**



SAMUEL GOLDWYN'S  
production of

**RONALD  
COLMAN**

*in*

**The  
Masquerader**

*with*

**ELISSA LANDI**

**CHARLES  
LAUGHTON**

*in*

**THE PRIVATE  
LIFE OF  
HENRY VIII**

*Directed by*

**ALEXANDER KORDA**

JOSEPH M. SCHENCK  
presents

*Walter  
Winchell's*

**BROADWAY  
THRU A  
KEYHOLE**

A DARRYL F. ZANUCK  
*Production*

*with*

CONSTANCE CUMMINGS » RUSS COLUMBO  
PAUL KELLY » BLOSSOM SEELEY  
GREGORY RATOFF » TEXAS GUINAN  
EDDIE FOY, Jr. » FRANCES WILLIAMS  
ABE LYMAN AND HIS BAND  
*Directed by* LOWELL SHERMAN

**20TH  
CENTURY  
PICTURE**

WHAT BUSINESS  
THEY'RE DOING!

**IT'S A BANNER YEAR**

for thousands of theatres  
now playing these smash hits

**PAUL  
ROBESON**

*in*

*Eugene O'Neill's*

**EMPEROR  
JONES**

*Krimsky-Cochran  
production*

JOSEPH M. SCHENCK  
*presents*

**WALLACE  
BEERY  
GEORGE  
RAFT  
JACKIE  
COOPER**

*in*

**THE  
BOWERY**

A DARRYL F. ZANUCK  
*Production*

**20<sup>TH</sup>  
CENTURY  
PICTURE**

JOSEPH M. SCHENCK  
*presents*

**GEORGE  
BANCROFT**

*in*

**BLOOD  
MONEY**

A DARRYL F. ZANUCK  
*Production*

*with* FRANCES DEE  
CHICK CHANDLER  
JUDITH ANDERSON  
BLOSSOM SEELEY

**20<sup>TH</sup>  
CENTURY  
PICTURE**

HIT  
AFTER  
HIT!

AND THAT'S  
ONLY A STARTER!

PLENTY  
MORE ARE  
COMING!

# The New York State EXHIBITOR

Issued on the Tenth and Twenty-fifth by

**Jay Emanuel Publications, Inc.**

219 North Broad Street, Philadelphia, Pa.

1600 Broadway, New York City

Washington, D. C.

JAY EMANUEL

Publisher

PAUL GREENHALGH  
Advertising Manager

HERBERT M. MILLER  
Managing Editor

Circulating in New York State and Northern New Jersey.

Subscription: \$2.00 for one year; \$3.00 for two years.

Publishers also of THE EXHIBITOR, of Philadelphia, and THE NATIONAL EXHIBITOR.

Official organ of the Motion Picture Theatre Owners of Buffalo Zone.

All editorial and business communications should be addressed to the Philadelphia office.

Vol. 6, No. 7

December 10, 1933

## A Plan To Help Weak Pictures

EXHIBITORS who were content to pass off weak sisters and pictures in which the star element was lacking by giving out two-for-ones, premiums, etc., will now find that their opportunities have become limited under the code.

Chances to get rid of weak product fall into three classes: (1) Cutting admissions, (2) Double featuring, (3) premiums.

Regarding the first, this becomes impossible when contract provisions provide limitations. Then again, in this respect, zoning restrictions would probably apply.

Regarding the second, a number of elements enter. Contracts of several major producers prevent doubling of their product with other pictures, zoning restrictions would probably set back the double featuring house, and certain exhibitors could hardly be trusted to double feature with any sense of balance.

Regarding the third, while no contracts bar premiums, such a practice takes the exhibitor out of the picture business into other lines. Premiums are admittedly evils that must be countenanced. The code provides for a vote, but knowing exhibitors—it is safe to assume that most of them will be non-committal, allowing premiums to remain where they have made any inroads, because, according to the code, 75% must vote against them.

Reviewing the situation, then, it might be better to try another plan. Why not tolerate a condition whereby, when a weak sister comes along, the admission price be dropped for that day or days? A weak sister is not necessarily a poor picture. It is usually a film that has no name strength, but which may be strong on entertainment. Many independent pictures fall into that class.

By having a certain day or days in the week classified as Opportunity Days, or the like, exhibitors can give strong support to certain types of independent and major product. Patrons could be assured of entertainment at a price which is commensurate with the value of the product. In this way, independent faces could be built up and business bettered.

After all, if "Tugboat Annie" sells for 30 cents, a weak sister should logically be sold for five cents less.

Some might say that this falls in line with the once mentioned Kent Plan, limiting certain types of pictures

to certain types of houses, but the difference here rests in the fact that this system would be more constructive. It would give the patron a break, give the theatre a better chance for a fair box office return and would help the independents. In such manner, exhibitors could sponsor more bookings on independent pictures, sell the independent names and allow the indies to come to the point where the additional money they receive could be spent on more expensive pictures.

Dropping the admission on one change seems to have its benefits. If any exhibitors feel the same way or otherwise, drop this department a line. Any idea that keeps the people coming to the movies deserves encouragement.

## Let Them Shout

NO ONE can dispute the value of the new Council on Advertising, supervised by the Hays organization and directed by J. J. McCarthy, an advertising expert and a showman. That there was need for a body to check the enthusiasm of some of the lay-out men and copywriters was apparent.

Knowing the industry, however, it would not be averse to predict that the censoring body may get too puritanical in its supervision.

As far as this department is concerned, the trouble is more likely to rest in the copy rather than in the actual illustrations.

Take the rotogravure section of any large newspaper or glance at the advertisements in magazines. Turn to the ads devoted to facial creams, body beautifiers, corsets, brassieres, and the other thingamajigs that the feminine contingent wears. There are plenty of nudes, plenty of breasts and plenty of what it takes to show the benefits to be derived from each individual unit.

Of course, the text for these ads does not carry anything along sexy lines. But just the same, the human body gets plenty of exposure.

For that reason, the McCarthy-headed group should take care that the ability of the ad-writers to make copy shout is not so hemmed in that it becomes a whisper.

In the selling of pictures, shouting is necessary. Where public thinks the shouting salacious or overemphasized, it has always indicated its opinion by staying away from the box office.

This department does not countenance salacious advertising, but it feels proud of the fact that some film company ad departments rate with the highest in any line. These gentlemen should not be allowed to wither away.

## That Holiday Spirit

EXHIBITORS will shortly find out whether or not the government has handed them a handsome Christmas gift in the form of a code that may mean real protection for the independent. Theatre men, everywhere, hope it will turn out to be a dandy present.

Regardless, this publication takes this bit of space to wish all of its readers a happy holiday season. It hopes that the code may yet turn out to be a real gift to all the industry.



# Exhibs Await Actual Operation Before Rendering Judgment on Industry Code

**Major Units Expected to Sign Document—Authority of NRA Over Entire Setup Believed Utmost Protection for Theatremen—Individual Committee Choices Ready Soon—Rosenblatt Speaks in Philly**

"I don't know whether it will work or not. Nobody does, but until we see what develops, no one is entitled to criticize."

So spoke Deputy Administrator Sol A. Rosenblatt at a meeting of the Eastern Pennsylvania exhibitor organization, December 7, at which Charlie O'Reilly, T. O. C. C. president, and 350 exhibitors were present.

Rosenblatt's words were taken as directly aimed against those who had silently complained because the Administrator and government had power to remove members of the Code Authority for due reason, and also to reverse or change any decisions made by the Code Authority which might necessitate a change.

Rosenblatt's address dealt directly with code problems. He attempted to clarify certain points, indicated that exhibitor organizations would be keys through which exhibitor aid might be directed. He boosted exhibitor organization throughout his address.

Among other points he brought out were that exhibitors would be queried regarding the workings of the code; that cancellation privileges applied to shorts as well as features; that men of unimpeachable integrity would be placed on local committees; that the right of the government to oversee all code workings was implied, even without executive order; that the code would not be retroactive as regarded arbitration; but might apply to cancellations and substitutions; that financing of the code was being worked out; that exhibitors would send forms to comply with the code; that trade associations were never more necessary; that exhibitors in various districts could submit names of those they suggest for the various boards; that exhibitor organizations could challenge the names of exhibitors appointed to local boards; that careful attention would be given to the reputations of the men appointed to the boards; that vote of the grievance boards would be stated openly; that it was the duty of exhibitors to do their best to see that the code worked out.

**THE CODE  
BECAME EFFECTIVE  
DECEMBER  
7th**

**YOUR COPY IS IN  
THIS ISSUE**

## EXECUTIVE ORDER

### CODE OF FAIR COMPETITION MOTION PICTURE INDUSTRY

An application having been duly made, pursuant to and in full compliance with the provisions of Title I, of the National Industrial Recovery Act, approved June 16, 1933, for my approval of a Code of Fair Competition for the Motion Picture Industry, and a hearing having been held thereon, and the Administrator having rendered his report containing an analysis of the said Code of Fair Competition together with his recommendations and findings with respect thereto, and the Administrator having found that the said Code of Fair Competition complies in all respects with the pertinent provisions of Title I of said Act and that the requirements of clauses (1) and (2) of subsection (a) of Section 3 of the said Act have been met:

Now, therefore, I, Franklin D. Roosevelt, President of the United States, pursuant to the authority vested in me by Title I of the National Industrial Recovery Act, approved June 16, 1933, and otherwise, do adopt and approve the report, recommendations, and findings of the Administrator, and do order that the said Code of Fair Competition be, and it is hereby approved, subject to the following conditions:

To effectuate further the policies of the Act, that:

(1) Because the constituency of the Code Authority is named in this Code, the Administrator shall have the right to review, and if necessary, to disapprove any act taken by the Code Authority, or by any Committee named by it, and any act taken by any Board named by it; and

(2) If, in the administration of this Code, any member or temporary alternate of any member of said Code Authority, or any member of any Board appointed by the Code Authority shall fail to be fair, impartial and just, the Administrator shall have the right to remove such member or temporary alternate from said Code Authority, and to remove such member of any such Board, and, if he deems necessary, to name another member or alternate from the general class represented by such removed member or alternate to replace such removed member or alternate upon said Code Authority or upon any such Board; and

(3) If, in the administration of this Code, it shall be found by the Administrator that there has not been sufficient representation of any employer class in this industry on the Code Authority, the Administrator shall have the right to add members from any such class to such Code Authority; and

(4) Because the President believes that further investigation with respect to the problems of payment of excessive compensation to executives and other employees in this industry is required, the provisions of Article V, Division A, Part 4, of this Code are hereby suspended from operation and shall not become effective pending further report from the Administrator after investigation; and

(5) Because the President believes that writers, authors and dramatists are engaged in purely creative work, the provisions of Article V, Division B, Part 5, Section 1 (c), 2, 3, 4 and 6, of this Code, shall not become effective with respect to such employees; and

(6) Because the President believes that further investigation is required with respect to problems generally affecting unfair competitive methods for the services of classes of employees of producers rendering services of an artistic, interpretive, technical, supervisory or executive nature, the provisions of Article V, Division B, Part 5, Sections 1 (c), 2, 3, 4 and 6, of this Code, are suspended from operation and shall not become effective pending further report from the Administrator, after investigation, as to whether such provisions should be indefinitely suspended, or modified, altered or changed, or become effective.

Approval Recommended:

(Signed) HUGH S. JOHNSON  
Administrator.

(Signed) FRANKLIN D. ROOSEVELT.

November 27, 1933.

The local motion picture industry will await actual operation of the code before rendering its opinion of the agreement signed by President Roosevelt at Warm Springs, Georgia, November 27.

It is expected that most of the major bodies will fall in line, signing the code before January 15, or otherwise, they will not be able to take advantage of the provisions of the code, although they will be governed by them. The code became effective 10 days after the signing, namely December 7. There was some beliefs that this date would be postponed, but it was not definite at press time.

Some exhibitor organizations signed the third revision of the code, which differed little from the fourth and final revision.

Now, the local theatremen await the choices on the individual committees before proceeding under the code. Exhibitors are receiving certificates of compliance to be signed, under the code provisions.

The Federation of the Motion Picture Industry met this week but did not act on the code.

Authority of the NRA Administrator over the Code Authority was greeted by exhibitors who felt this an additional safeguard, but generally the watchword was: Let's wait and see.

The Code Authority, as announced, includes:

*Representing Affiliated Producers, Distributors and Exhibitors*

Merlin H. Aylesworth, Sidney R. Kent, George J. Schaefer, Nicholas M. Schenck, Harry M. Warner.

*Representing Unaffiliated Producers, Distributors and Exhibitors*

Robert H. Cochrane, W. Ray Johnston, Ed Kuykendall, Charles L. O'Reilly, Nathan Yamins.

Eddie Cantor and Marie Dressler are also members of the Code Authority, with a right to vote, to represent the actor class of employees engaged in the Motion Picture Industry as and when any question directly or indirectly affecting such class is to be considered by the Code Authority. The Code provision respecting the appointment of one such representative is waived in respect to such appointments. Dr. A. Lawrence Lowell is designated as a representative of the Administration upon the Code Authority of the Motion Picture Code. These three are included in a memorandum from Hugh S. Johnson.

A COPY OF THE CODE IS INCLUDED IN THIS ISSUE. READ IT. UNDERSTAND IT. IT HAS BEEN SO PRINTED AND BOUND THAT IT MAY BE REMOVED FROM THE ISSUE EASILY AND KEPT AS A PERMANENT COPY.

## Heard In

## 44TH STREET

National Screen  
Has New Quarters

By Ray Harper

BEN F. ROSENBERG showed us the new quarters of the metropolitan and New Jersey sales division of National Screen Service on the tenth floor of Film Centre. . . . With Ben playing mine host, assisted by Harold Bennett and Maurice Von Pragg, exhibitors who drop in will find themselves in large comfortable offices. . . . Nice place for them to write letters, meet fellow exhibs. . . . Beatrice Appell, secretary for Springer-Cocalis left suddenly for Boston the other week-end. . . . Who is he? . . .



Ray Harper

Brandt's Newkirk, Brooklyn, has closed. . . . Oh, boy, did they have a grand time at the affair at which Moe Sanders' son, David, was the Bar Mitzvah. . . . Among the many who attended the confirmation at Jacob Schiff Center were the following exhibitors: M. Satinski, A. Leff, R. Sanders, Herman Becker, Joe Steinkritz, Irving Gerber, M. Mantel, Sam Ringler, Charlie Moses, J. Schoen, Jack Hattem, Ben Noble, Irving Renner and Wm. Salkins; E. C. Grainger, eastern district manager, Fox, was also present as was Joseph J. Lee, Fox salesman. . . . Mr. Louis Meyer, attorney for the Film Board of Trade, was toastmaster. . . . Hon. James J. Lyons, Borough President-elect of the Bronx, was the guest speaker. . . . Young David Joseph, himself, proved he was no slouch of a speaker. . . . Some 250 guests present enjoyed themselves.

JOHN M. CRINNION left on a visit to Amity Exchanges at Charlotte and Atlanta, Ga. . . . Johnny Cosentino went along, too. . . . Paramount has its plans for next season's product well under way. . . . Harry Brenner, special representative for National Screen Service is the proud father of a bouncing baby boy. . . . On or about December 22 First Division will throw out the welcome mat at their new home office in Radio City. . . . Ruthie Schwerin extended this department an invitation to be among those present at the house warming. . . . Incidentally Ruthie is all het-up about the repeal. . . . Pittsburgh papers please copy. . . . Mike Kaufman is back in New York after a week's business trip to Windy City. . . . Thanks to Ruth Appell we discovered one of Matty Jackson's many vices. . . . Matty burns incense in the projection room at Big U. . . . In self-defense Matty pointed to a pair of Kitty Vollmer's shoes that happened to be minus their owner. . . . Kitty was out to lunch. . . . Harry Harris acquired the Central Theatre from Hi Gainsboro. . . . Was Howard Levy's face full of blood pressure recently. . . . Just ask anybody around the First Division exchange. . . . It seems Harry caught a fifty-pound cod recently. . . . (I know I wrote fifty pounds, but it's part of the story and your stuck with it.) . . . Anyhow it just so happened that that was the first week that Harry hadn't entered the pool that the intrepid fishermen of Film Centre have. . . . Net loss was sixteen dollars, plus a nice disposition. . . . Ruth Saunders, First Division, fell into a million dollars, then she woke up. . . . But not until she had wisely deposited it in the First Dream National.

## Extra Code Copies

Exhibitors wishing extra copies of the code may secure one by addressing THE NEW YORK STATE EXHIBITOR.

Every theatreman in the territory served by THE NEW YORK STATE EXHIBITOR receives his copy in this issue. However, there may be additional needs. These THE NEW YORK STATE EXHIBITOR will take care of, gratis. This is a service from this publication to its readers, and THE NEW YORK STATE EXHIBITOR gladly contributes its facilities. Leading exhibitor organizations in the territory have already received their copies gratis from this publication.

E. M. SAUNDERS, Western sales manager for MGM and W. F. Rodgers, Eastern sales representative for the same company have returned home after a visit to the out-of-town exchanges. . . . 68th Street Theatre closed for alterations, re-opened Thanksgiving Day under banner of Louis Geller. . . . If you happen to notice Morris Cohen walking around the Majestic Pictures Corporation office looking sad, blame it on the end of the football season. . . . Morris is the football expert of the Film Centre. . . . Harry Brandt has taken over the Star and Gayety, Brooklyn. . . . Otto Lederer, First Division, had a successful battle with Kid Grippe. . . . Otto says you ought to see the other fellow. . . . Devlin, Devlin and Guffanti, just returned from Washington where he picked out war scenes from the collection in the War College in the Capitol. . . . Ed Finney, it seems, has his histrionic moments. . . . So that's what's the matter with him. . . . Too bad, Ed, maybe you'll get over it, but you'll never be the same to us.

JOHN M. CRINNION announces the purchase of "Kiddie Genius," a colorful short featuring talent kids, for distribution by Amity. . . . John A. Dowd is hard at work on his new RKO job. . . . Now manager of the publicity and advertising department. . . . Al Friedlander was away on trip looking after First Division interests in New England. Also dropping off in Hartford, Conn., re: "Road to Ruin" opening there.

ASTOR PICTURES CORP. closed for a first run Broadway showing of "Killers of the Chaparral," at the Rialto, starting December 5, also the Fox Theatre, Brooklyn, starting December 8. . . . Also contracted with RKO for all subsequent New York runs and first runs in all key cities, these deals having been consummated by A. O. Bondy, sales manager.

EXHIBITORS were all het up over the December 12 tradeshow of "Roman Scandals." . . . Moe Streamer was certainly beaming when he was making plans for the tradeshow of the film.

NEW JERSEY ALLIED plans a December 19 meeting at Trenton. . . . Code and inde product will be considered. . . . Allied chieftains are scheduled to speak. . . . Don't forget the Motion Picture Salesmen's Dance New Year's Eve. . . . Principal is seventh-floor bound in Film Centre. . . . Loew houses are having a 30th anniversary. . . . National Screen is expanding in Film Centre.

HERMAN GLUCKMAN, president, Majestic Pictures Corporation, and his wife, left for California last week-end. . . . Will be gone about two weeks.

MAJESTIC'S "CHARMING DECEIVER" booked at 7th Avenue Roxy. . . . James Bello, Big U film room, got married recently and is still wearing a happy smile. . . . We suspect that Marie hasn't found the page in the cook book devoted to baking of biscuits. . . . First feature of a series of six Kazan Dog pictures is now in the Principal exchange. . . . Sally Perlman, former hello girl at Majestic Pictures Corp., has been made secretary to Messrs. Gluckman and Fannon. . . . Ask Ben Levine to show you the tattooed picture of his girl friend on his chest. . . . "No Funny Business" featuring Gertrude Lawrence, Gill Esmond and Laurence Oliver is now ready for distribution by Principal. . . . Henry (Steinway) Unger is making a collection of shoes.

"YOU CAN'T KEEP a good short down," said John M. Crinnion, looking over the current reports on sales and showings of "Puss In Boots," which he purchased for Amity Pictures. . . . "I was told I was taking chances on a previously released picture, but I determined to buy it because of its quality and the records it made in the few places it had been shown. . . . You'd be surprised at the response. . . . To me this musical featurette is an ideal short, and from returns daily placed on my desk, I seem to be one of a million or so people that have the same idea."

CAPITOL premiered "Should Ladies Behave," the 15th. . . . Joe Weinberg, president, Motion Picture Salesmen, Inc., told us that late comers for tickets for their New Year's Eve dinner and dance will be out of luck when it comes to choice selections. . . . Judging from the way the ducats are already selling the main ballroom of the Plaza Hotel should be filled to overflowing. . . . Waldorf, a legit house since its erection, has gone cinema. . . . "Road to Ruin" is breaking records in North Bergen, N. J., at the Transfer Theatre. . . . And its been doing so for three weeks. . . . A daughter was born to Mr. and Mrs. Dave Davidson. . . . Papa Dave is publicity director for Brooklyn Paramount.

HERBERT W. GIVEN, INC., has opened offices in Film Centre to distribute in the foreign and domestic markets all of the Tom White Productions. . . . Given has a series of one, two and three-reels and one feature—several subjects of this series were made in conjunction with the Huntington Expedition under the personal direction of Tom White who was connected with the filming of "The Sheik," "Covered Wagon" and "Old Ironsides."

DAISY KAHN, Majestic Picture Corp., is always eating raisins. . . . Lou Johnson was home with a nice little case of lumbago. . . . "Three Little Pigs" hung up another record by playing eighteen consecutive weeks on the Big Stem. . . . New Lone Star western starring John Wayne has been completed and is being distributed by Monogram.

A NICE BOUQUET for the stage show that accompanies the showing of "Dancing Lady" at the Capitol, it is something to write home about. . . . Unit 3 on the program called "Set in Dresden," is really a thing of charm and beauty not to be missed, while unit 5, entitled "Love Dreams" is equally good. . . . Ballet done to the theme of Liebestraum is delightful. . . . Stage shows such as this are worth the price of admission no matter what the picture is. . . . Incidentally "Dancing Lady" is entertaining along the lines of the now well-known back stage shows. . . . While we're at it, mention should be made of "Roxy's" production of the famous Rimsky-Korsakoff's "Scherherazade" at the Radio City Music Hall.

*Here Are the Men Who Are Leading Paramount's Victory Drive*



**Henry Randel**  
Brooklyn Branch Head



**Milt Kusell**  
State District Chief



**Joe Unger**  
Eastern Division Chief



**Myron Sattler**  
New York Branch Head



**Eddie Bell**  
Jersey Branch Head



**Kenneth Robinson**  
Buffalo Branch Head

All the Paramount forces in New York, Buffalo and Albany are set for the Victory drive, that will last from January through March. Every office in the territory is set to win, and with the above chieftains in charge, it looks like clear sailing for Paramount. This energy, together with the sweet product Paramount has been distributing means plenty of returns for the exchanges during the drive. Photo of Clayton Eastman, Albany branch manager, will appear next issue. Eastman, who has been doing a good job in Albany, was unavailable in photo form, but will be properly taken care of next issue. Milt Kusell, eastern chief in the drive, has been visiting upstate with Joe Unger. Bell and Sattler were recently moved up in the Para ranks, the former taking Jersey while Sattler became New York branch head.

**State Censors Pass Modern "Road to Ruin"**

*Silent Forefather Never Got Solons' Okay*

First Division's sensational release, "The Road to Ruin," has been passed by the New York State Board of Censors.

Thus, a picture which was never approved for exhibition in the silent version, gets the board's okay in the talkie production.

The show, which is being handled by FD as a road show, with special handling, accessories, etc., has had a triumphant engagement at the Transfer, North Bergen, N. J., and is now available for bookings everywhere in the state. The New York City showing is being arranged shortly.

Meanwhile, the second eastern premiere of the picture has been in Hartford, Conn., at the Princess Theatre, where a big campaign has been launched.

The Jersey showing of the picture not only made history as a road show engagement, but it spread the prowess of the picture all along the line, what with the auto trade passing the

theatre. First Division promises the utmost co-operation to all exhibitors booking the show, which looks ready to break all the sensational records of the silent version. The talkie is a complete new production.

**Cleaning Up Ads**

J. J. McCarthy heads the Hays office advertising council, with the purpose of eliminating objectionable features in all types of movie ads.

Committee started functioning this week.

# ALL ROADS LEAD TO TRADE SHOWINGS *of*

Dec10'33 pg. 12

MAGNIFICENT



# ED CAN "RO SCA

TO BE HELD IN EVERY  
TRADE CENTER

DEC

Get your tickets NOW from your nearest UN

UN

the **NATION-WIDE**

**SAMUEL GOLDWYN'S**

**PRODUCTION**

Dec 10 '33 pg. 13

**THE  
DIRECTOR  
OF  
MAN  
OF  
DALS**

EVERY MOTION PICTURE  
THEATRE IN AMERICA

**12<sup>th</sup>**



**UNITED ARTISTS EXCHANGE**

Those Midnite Shows

Exhibitors who intend to play midnite shows, Sunday night, December 31, should remember to get permission from the distributor to play such shows, as exhibition without permission is distinctly barred under the code.

The midnite show is a good idea, but don't forget to get a WRITTEN okay from the distributor, OR ELSE—

VERBAL ASSENTS ARE NO GOOD.

Heard In

ELMIRA

Samuel Clark Passes Away

By Jay

CHARLES P. CARROLL, recently appointed manager of the Warner Brothers' theatres in Elmira, had much for which to be thankful on Thanksgiving Day, but a sprained ankle was not one of them. . . . Manager Carroll is conducting one of the cleverest promotion propositions ever offered here. . . . Ballots are carried in the local and vicinity papers to determine the most popular high school football player within a radius of 40 miles of Elmira and 20 teams, with principals, coaches, teachers, editors of school papers and their assistants will be his guests at the Keeney Theatre at the conclusion of the campaign.

MIDNIGHT SHOWS continue. . . . Samuel H. Clark, 67, one of the pioneer motion picture exhibitors of New York State, died at his home in Corning, November 25. . . . He became identified with the industry in its infancy and conducted houses in Elmira and the Bijou, the first house in Corning. . . . Strand (WB) remains dark.

Heard In

HUDSON VALLEY

Clayton Corum at State

JERSEY JOURNAL ran a series of three feature articles, "The Life Story of Mae West." . . . Bob Paskow a football enthusiast. . . . Jim Furman had his lip stitched. . . . Furman worked a clever Thanksgiving ad. . . . Had Ted Lewis and two chorines buy turks at a Stem market. . . . Mrs. Abbott back on job after several months' absence. . . . Arthur Mackie and Ted Meyn tried to see which could drink the most 3.2. . . . Loew's has slashed Oakleys sharply. . . . George Dumond made a miniature circular stage. . . . Biz has picked up at the Stanley, now double-feature. . . . Dan Weinberg has quit as Skouras district supervisor.

JAMES MADIGAN expects a blessed event. . . . Janise Rentschler new p. a. for Skouras houses. . . . Clayton Corum house manager at State. . . . Fred Weber assistant manager. . . . Gus Nestle goes gunning in Sullivan County, every Monday. . . . Jim Brennan dead. . . . George Dumond was laid up with a severe attack of grippe. . . . Central Theatre had a fire.

Heard In

GENEVA

Mr. and Mrs. Williams now

GENEVA THEATRE discontinues vaudeville presentations. . . . Appearance of Snoozer, Jr., intelligent dog, attracted a big crowd of kids. . . . Fred Williams, assistant manager, Geneva Theatre, embarked upon the sea of matrimony this week with Miss Dorothy Call, Penn Yan, as skipper of the family boat. . . . Given good sendoff by theatre gang.

CAPITOL THEATRE, Newark, gave away car as a tie-up with merchants of that village. . . . Geneva Theatre also co-operating with merchants in giving away car. . . . Kiwanis Club staged play at Geneva Theatre. . . . Was for benefit of "Y" camp. . . . Midnight shows on special pictures beginning to draw larger crowds.

Heard In

UTICA

Little Falls Wants Shows

By Harry

LITTLE FALLS is still without continuous movie shows on the Sabbath. . . . Mayor Santry took the matter under consideration with the promise he would render his decision later. . . . Revues at the Majestic, Utica, under the direction of Nate Robbins have given way to stock company productions.

RIALTO, Little Falls, recently gave over two nights for a Boy Scout benefit. . . . Strand, Dolgeville, was turned over recently to the Pastor's Aid Society of one of the local churches. . . . Rialto, Little Falls, accepted food as the price of admission the other day, non-perishable foods were accepted at the door, and these were later turned over to the Red Cross for distribution as a Thanksgiving feast for needy families.

COLONIALETTES and other members of a miniature musical comedy cast appearing at the Colonial, Utica, had a banquet on the stage the other night. . . . Edward I. Selette, manager, gave a short talk on happy relations.

Heard In

PASSAIC

Going Afar For Patrons

By Eye-Ess

SHUBERT IN NEWARK, Montclair and Newark Proctor's are making bid for local movie patronage by advertising in Passaic Herald-News. . . . Strand Dress Shoppe offered free tickets to customers when Jean Harlow's "Blonde Bombshell" played Capitol (Warner Bros.) . . . Bill Weiss, who runs local Capitol, extended ads from amusement page to sports columns to ballyhoo "College Coach" when that football flicker played here. . . . Samuel Riskin (Strand, Clifton), was one of directors of Jewish Emergency Relief drive. . . . Congrats to Harry Hecht, owner, Rialto, on birthday last week. . . . Old Playhouse, dark for years, was ablaze in lights again when Odd Fellows put on big minstrel show.

MRS. MAX HECHT was dined by her bridge club in New York. . . . Since coming here from California, she has been active in local women's activities and is a leader in the National Council of Jewish Women. . . . Ritz, Garfield, (Dick Ettelson) is going in for amateur nites, and handing out glassware and waffle set gifts. . . . Strand, Clifton, (Pashman Bros.) have also resorted to gift nights.

Heard In

ROCHESTER

RKO Temple May Have New Policy

By Eeatch

MANAGER ED MAY, Riviera, put on "Rus-Syl" mind-reader. . . . Kenneth McMahon, former manager, State is back. . . . Mae West's sister, Beverly, got plenty of news space in her stage engagement at the Palace. . . . Plans for extending the work of the Better Films Council announced as George David and Amy Croughton, film critics, tell of their work. . . . Nazareth College students helped sponsor "Little Women" at the Palace. . . . Hattie Lutt, manager, Lyceum, is planning winter stock. . . . Manager W. W. Risley, RKO Temple, contemplating new policy.

Local Suit for \$1,000,000 This Time

Harry Sherman, president, Local 306, Moving Picture Machine Operators' Union, last week filed suit in the Supreme Court against approximately 150 defendants, who control 420 movie houses here; the Independent Theatre Owners' Association and the Allied Motion Picture Operators' Union, Inc., an alleged "company union," for an injunction restraining the defendants from boycotting Local 306, and for \$1,000,000 damages. Complaint charges systematic violation by all the defendants, except the Independent and the Allied, of the President's Re-Employment Agreement, and goes so far as to charge that they practice the opposite of what the "blanket" code requires.

Sherman alleges that instead of cutting working hours to thirty-five a week, hiring more men and increasing wages, in one typical case six Local 306 men were discharged after expiration of an agreement between the employer and 306, three Allied members were hired, wages were reduced and the Allied men forced to work fifty-two hours a week. Last year, charges Sherman, the defendants signed ten-year contracts with Allied, thus "boycotting the plaintiff."

A motion by Sherman for a temporary injunction pending trial was heard this week.

Local 306 also came into the limelight this week with 168 nominations of new heads for the union schedule. A lot of opposition to the present slate was apparent. Here, it looked, would be another basis for plenty of agitation.



# YOUR THEATRE

A MONTHLY FEATURE  
OF  
JAY EMANUEL PUBLICATIONS, INC.



**F**OR years there has been an underlying dissatisfaction with the majority of press-books issued by some major and independent film companies. Exhibitors who can not afford to maintain their own art and advertising staff are wholly dependent upon these press-books. It is not our intention to launch a controversy with home-offices defending their books or exhibitors finding fault with them.

**W**E HAVE investigated the press-book situation thoroughly, not only from the standpoint of statements by dissatisfied exhibitors but by actual contact and participation in attempting to lay out picture-selling campaigns culled from press-books. Home office publicity departments may not relish our revelations but we know they are broad-minded enough to listen, consider and perhaps change routine methods.

**W**E CHARGE that many press-books are suffering from anaemia. They need blood transfusions. The advertising lay-outs could stand many injections of guts; selling texts are uniformly weak and unless a home office has the facilities with which to produce creative exploitation ideas, the page should be eliminated because it adds insult to injury. This publication criticises constructively. It always has and always will. It is our purpose to prove what press-book ads might look like by the process of analyzation, reproduction and comparison.

If assuming this task puts us in the middle, literally, then we propose to serve from that point to bring together the thoughts of home office publicity departments and the requirements of theatres in their advertising problems. We shall be pleased to have home office publicists break down our theories and if practical will be passed on to exhibitors through this medium. But let's look at the record!



**ELI M. OROWITZ**  
EDITOR

VOL. 1 No. 10

**December, 1933**

**THEY SAY:**  
She's the worst woman in Paris... Her amours are the talk of the town... It's a scandalous, spicy, dramatic story, and you'll love it.

**WORST WOMAN in PARIS?**  
with Adolphe Menjou, Benita Hume, Harvey Stephens, Helen Chandler

FOX FILM Presents  
**The WORST WOMAN in PARIS?**  
with Adolphe Menjou, Benita Hume, Harvey Stephens, Helen Chandler  
Written and Directed by Jesse L. Lasky

"★★★★"  
**FOUR STARS** — Daily News  
"In a class by itself." — N. Y. Times  
"An exciting experience you can't afford to miss!" — N. Y. Mirror

FOX FILM presents  
A JESSE L. LASKY Production  
**BERKELEY SQUARE**  
**LESLIE HOWARD**  
"As good as he was on the stage... no higher praise!" — N. Y. Herald-Tribune  
**HEATHER ANGEL**  
"Plays delightfully and skillfully." — N. Y. Herald-Tribune  
Directed by Frank Lloyd  
From the play by John T. Balterston  
See it from the beginning  
Feature picture will go on at:

"★★★★"  
**BERKELEY SQUARE**

AdMat GAIETY 102 65linesx1Col.

She fought through a maze of gilded ties... to win the victory of a simple true love!

Kathleen Norris'  
**WALLS of GOLD**  
with SALLY EILERS  
NORMAN FOSTER  
RALPH MORGAN  
Rosita Moreno, Rochelle Hudson  
Approved by M.P.S.A.

**ASTOR**  
NEW JERSEY & ATLANTIC

**WALLS of GOLD**  
SALLY EILERS  
NORMAN FOSTER  
RALPH MORGAN

"★★★★"  
**Jimmy and Sally**

SHE DANCES LIKE A FLAME AND CHAINED LIGHTNING  
LOVES LIKE LIGHTNING

**Clara Bow HOOPLA**  
with PRESTON FOSTER, RICHARD CROMWELL, HERBERT MUNDIN, JAMES GLEASON, MINNA GOMBELL  
An Al Rooker Production  
From the play "The Barker" by John Keryon Nicholson

**RIPLLING ROMANCE**  
set to music  
Jimmy Dunn falls in love with a scintillating new sweetheart, and he's smart enough to use her brains with his own gift of gab.

**Jimmy and Sally**  
with JAMES DUNN, CLAIRE TREVOR, HARVEY STEPHENS  
Directed by James Tinkler  
Music by Jas. Corney

Men's hearts beat to the pulsing rhythm of her sinuous dance

**Clara BOW HOOPLA**  
He opened new vistas of love to this girl who had played with men's hearts all her life.

**Clara BOW HOOPLA**  
with PRESTON FOSTER, RICHARD CROMWELL, HERBERT MUNDIN, JAMES GLEASON, MINNA GOMBELL  
An Al Rooker Production  
Directed by FRANK LLOYD

**Clara BOW HOOPLA**

**Clara BOW HOOPLA**

**TO THE FOX Publicity and Advertising Department:**

Among the major film companies guilty of carelessness in the production of serviceable press-books, Fox is the worst offender. This publication always has had a high regard for Fox and still does, but the subject of inferior press-book material is not new. When business was good, exhibitors did not evince much interest in advertising and publicity. It was a clip-and-paste proposition. Today, these same exhibitors are economical and therefore, critical. They depend on daily newspaper ads, in the majority of cases. As necessity is the mother of invention, business depression made exhibitors keen students of display values.

This is intended to be a constructive kick-in-the-pants! We hope its effect will impel an improvement and result in serviceable press-books from all companies. The average exhibitor must depend on you to get the maximum business to his box-office when playing Fox product. You've got to do it.

**NOW THE CASE IS THAT OF FOX**

Your press-books this season are a disappointment. Not from the point of covers but the essence of their contents, advertising layout, art and text and last, but not least, the alarming absence of genuine exploitation. You are entitled to the benefit of the informative value of our survey. We will prove to you beyond doubt that your material has no punch and is ineffective.

**LOOK AT THE LEFT OF THIS PAGE**

The reproduction of the Astor ad substantiates our claims. Beside it is the press-book single column ad from which the exhibitor secured his illustration. The stereotyper chopped the shady background; cut down another single column to get a condensed title and cast and borrowed selling lines from a third ad. Directly above, on the right is your press-book ad with what another exhibitor created, in less space. To improve it, we suggest the utilization of two matrices and this copy: DID MEN MAKE HER NOTORIOUS AND THEN CALL HER "THE—"

**WHERE ECONOMY IS NEEDED**

Again, if an exhibitor wanted an economically spaced ad on "Berkeley Square" he might reproduce your No. 102—65 lines, 1 column. He would spend a lot of time in laying out an attractive ad to sell tickets because you did not provide it. Instead of the non-selling copy crowded into that 65-line ad, he would brighten it up by chiseling the Howard encircled head from a two-column ad and use this text: LESLIE HOWARD AND HEATHER ANGEL IN (TITLE) —(Pronounced Barkley Square). THE MOST BEAUTIFUL LOVE STORY EVER TOLD. ROMANCE—TENDER—HAUNTING . . . A LOVE THAT LASTS FOREVER.

Below it are reproductions of the two-column Jimmy and Sally ad. Exhibitors are expected to do business on account of it. Our suggestion is: MEET JIMMY'S NEW GIRL FRIEND. YOU'LL LIKE THE SUCCESSOR TO SALLY EILERS. YOU'LL ENJOY THE SONGS "IT'S THE IRISH IN ME" AND "YOU THRILL ME."



# BILL BOX-OFFICE

*Writes*

## ABOUT SOME TIMELY CHRISTMAS TIE-UPS

IN MY LAST LETTER I promised to go into details on the subject of advertising fundamentals. I'll postpone that until a subsequent letter because the important topic right now is the preparation for Christmas and the pre-holiday business depression. Up until last year there existed a hereditary conception of a business slump, which was expected for weeks preceding Christmas. It was an accepted theory so thoroughly implanted in the minds of most showmen that we realized something had to be done to tear it out by the very roots.

In 1932 we did it. The results last year not only met our expectations, but even made competitors consider the subject from our point-of-view. Naturally, you will find a determined and concerted effort on the part of your competitive theatres to attract more patronage than they ever attempted before. In anticipation of this, get a clear, mental picture of the situation insofar as your own city is concerned, but work fast.

THE SUSTENTATION of box-office profits during the first twenty-four days in December requires a Herculean effort. It demands that you exercise and utilize every bit of the mental power and capacity you possess and a physical prowess and determination to put over your ideas. When a prospect says "no," begin all over again, injecting a new sales argument or another thought which will temporarily interrupt his negative mental trend. Perhaps you have some ideas of your own which are more effective than those I'll include in this letter. But, the dominant factor or predominating thought in my mind, at this writing, is the utilization of these ideas. Immediate action is the keynote above everything else.

LET'S TAKE UP the coming holiday season from the standpoint of those whom you will contact for cooperative purposes. In the majority of cases it will be your local daily. The newspaper, as a community institution, must feel duty-bound to create interest among its readers to buy, so that prosperity will be resumed in the city. The paper, as a business proposition, knows that its campaign to bring more business will result in additional revenue for itself, as a result of increased advertising lineage. For this reason, do not hesitate to approach the newspaper immediately. It is no longer to be considered a favor, but an equitable business and community necessity.

BECAUSE OF EXISTING CONDITIONS, large contributions usually made by public-spirited citizens to orphanages and crippled children's homes have been somewhat decreased. These kiddies must not feel the

sting of an alleged depression, especially on Christmas. The newspaper should announce on page one that because of the dire necessity to provide toys for these kiddies a Toy Mountain will be built in the foyer of your theatre. The contributing gifts will be distributed at a special Christmas morning show for the kiddies brought to the theatre by the Rotary, Kiwanis and other service organizations.

THAT'S THAT! Now to the actual box-office. Why not place a Santa Claus in the front of your theatre? To him kiddies confide what they want for Christmas. A form letter to parents with the desired information will cement a human-interest bond between them and your theatre.

What about department stores buying shopper's matinee tickets from you, by a special arrangement? They want women to come down town early to buy, and the store likewise supplies the missing inducement.

ESTABLISH A CHECKING SERVICE in your foyer for patrons. It's cheaper for them to check parcels during holiday shopping than to trudge them along. In the evenings, husbands or fathers call for the parcels by presentation of the identification check.

"The Merry Christmas Revue," composed of local school children might turn Christmas Eve into a profitable night. The preceding three days might be set aside for a local dancing school to present its juvenile students. A prize of some kind should be awarded to the kiddie whose terpsichorean efforts bring forth the most applause. This usually insures parents inviting friends to attend and thus swell the response.

Perhaps, too, there are local musical organizations which might be interested in a prize competition contest.

THERE ARE A SCORE of local propositions which have gone begging in the past because you did not feel like gambling with added attractions before. But during December and up to Christmas Day, resurrect or create or combine local radio stars, players or playlets having a local drag or interest and put them on in your theatre.

Maybe the radio station may be convinced that radio auditions during the month should be held on the stage of your theatre. From the winners you may select one or two for presentation during Holy week. Don't let one day go by unless you have planned and executed something to reduce the possible loss most theatres sustain the three weeks prior to Christmas.

I'll write you again, next month.

Your friend,

(Signed) Everything WILLB OKAY.

**. . Real Selling Ideas on that Holiday Spirit . .**

## Heard In

**CROSSTOWN**

Casey-Wheeler  
Adds One

NEW DOUGLAS THEATRE has closed. . . . Skouras deal for the Belmont, Bronx, fell through. . . . Averne, L. I., has closed. . . . H. J. B. Theatre Corporation has the Jerome, Richmond Hill. . . . Crystal, Brooklyn, is being operated by Crystal Theatre Corporation, Matty Kutinsky. . . . Ahka Amusement Corporation had it. . . . Regun, 60 West 116th Street Corporation operated now. . . . Morris Slayton is president. . . . Julius Celler is manager. . . . Fred Brown has the Englewood, N. J., Englewood. . . . Skouras used to operate it.

**ALHAMBRA, BROOKLYN, has closed.** . . . Stuart Theatre Corporation is operating the Westchester, Mt. Vernon. . . . Casey-Wheeler is handling the Garden, Princeton, N. J., which used to be Frank Warren managed. . . . John Vannest is president, with Walten Bolden, secretary and treasurer. . . . Whether house will be operated exclusively by the circuit in which Joe Seider is interested is unknown. . . . Marks first venture of circuit in that section.

JOHN C. CRINNION, Amity Pictures, announces appointment of Jack Savage as director of advertising, publicity and exploitation. . . . Long a figure in motion picture advertising circles, Jack Savage, advertising artist and born showman, has the experience and every qualification for his four-powered job.

**EVERYONE** was glad to hear of Joe Weil's promotion to be assistant to Carl Laemmle. . . . Andy Sharick, long with Universal, succeeds him. . . . Vivian Moses is with Columbia.

E. H. GOLDSTEIN, vice-president, Majestic, has announced that Bert Ennis, recently with Columbia Pictures and the Roxy Theatre, will head the publicity and advertising department of Majestic. . . . Evelyn Lee Koch, who has been with Majestic for a year, will continue as assistant to Ennis.

**CHARLIE LEONARD** is in the local UA ad department. . . . Leon Lee is out. . . . Hal Sloane succeeds Bill Depperman. . . . Death of Mark Dintenfass was mourned by the old timers in the trade. . . . Silent policy at the 55th Street Playhouse is still coming along. . . . John Dowd succeeds A. P. Waxman at RKO as ad and publicity theatre head.

DuWORLD PICTURES CORPORATION, to release unusual motion pictures throughout the world, has been formed by Irving Shapiro and Archie Mayers. . . . Company has opened offices at 729 Seventh Avenue and at 10 Sudstrasse, Zurich, Switzerland.

AMPA lent its aid to the Film Daily Relief Fund. . . . Secretary Al Sherman, working hard, feels moody at times. . . . Repeal didn't seem to make any difference.

ORIGINAL ROXY THEATRE showed a net operating profit of \$68,252.80 before fixed charges in the twenty-one weeks' period from June 15, 1933, to November 9, and a net operating profit of \$2,821.99 for the period after deduction of all fixed charges except interest on bonds. . . . Attendance increased.

## Help In

**Help Film Daily Fund**

Help the Film Daily Relief Fund Drive, which started this week.

Each year, Film Daily lends every effort toward collecting a fund to take care of those in the local industry who need help.

Everyone in the business should contribute something.

Send your contributions to Film Daily, 1650 Broadway, N. Y. C.

LOUIS NIZER is chairman of the Motion Picture Division of the Commerce and Industry Committee raising \$4,000,000 for Citizens' Family Welfare Committee. . . . Quota is \$25,000.

UNIVERSAL CLUB'S DINNER and dance was a success November 25. . . . The home office may move to Radio City shortly, it seems.

"THROUGH THE CENTURIES"—a feature picture of especial interest to Catholics—opened for two weeks at Warners Theatre.

WALDORF, former legitimate theatre, has opened as a motion picture house with RCA Victor High Fidelity sound. . . . House, remodelled, has been taken over by Myron Robinson, ex-treasurer of Keith Albee.

DEADLINE for filing the record in the appeal of Edward Quittner is now January 15. . . . Case goes to U. S. Circuit Court of Appeals. . . . Quittner is appealing from the decision dismissing his anti-trust suit.

## Heard In

**PATERSON**

Flu Hits  
the Trade

By Jim

LOUIS K. NEU, self-confessed slayer of Manager Shead, Garden Theatre, Paterson, has been declared sane by a sanity commission. . . . Harry Ellis says the only objection he has to winter is that the golf course is not workable then. . . . John Burns, Garden, concurs. . . . Warner, Ridgewood, announces a new policy. . . . Manager Frank Costa says that in order to have a more varied program new schedule will run as follows: New program Tuesday and Wednesday; change Thursday and Friday; change again Saturday and Monday. . . . Howard William Herman, Glen Rock, N. J., manager, Hawthorne, Theatre, and Miss Dorothy S. Friedman, were married at the home of the bride's parents. . . . Warner theater, displayed an eight foot model of the Akron to advertise the picture "Night Flight."

FLU HAS BEEN laying toll on the motion picture fraternity. . . . Gerald Tuohy, Garden; Jack Guinsberg, Majestic, and William McCann, Fabian, having undergone a siege. . . . Dr. William Harrison Short, director of the Motion Picture Research Council spoke before a large group at the Y. M.-Y. W. H. A., Paterson. . . . Mrs. Harold W. Hill told the Elizabeth Council for Better Films that their city was getting better pictures and the percentage of improved motion pictures is mounting. . . . Butler Theatre, Butler, N. J., was rented by members of St. Mary's R. C. Church for the presentation of "Honeymoon Lane." . . . Ridgewood boasts of a film lending library.

**BOOK 'EM NOW!**  
**ONE EVERY MONTH**

**'FLASH'**  
**THE DOG MARVEL**  
**THRILLERS**

**12-2 REEL ACTION DRAMAS**  
**FIRST RELEASE**

**"DEATH FANGS" DEC. 1ST.**  
**ASTOR PICTURES CORP.—Al. O. Bondy, N. Y. C.**  
**BRADY and WHITLEY, 265 Franklin St., Buffalo**

**"I Was a Spy"**

Fox has imported a show from England that shapes up favorably with the better grade of American product.

"I Was a Spy" has Herbert Marshall, Madeleine Carroll, Conrad Veidt as stars, and a story that grips all the way. Picture is a credit to foreign production and has a minimum of anything foreign about it. Showmen who aren't afraid of getting out and hustling should be able to play the picture to good returns. It has the goods. J. E.

**Heard In**

**ALBANY**

Thanksgiving at the Pielow's

**By Bill**

OLLIE STACEY, formerly manager, Majestic Albany, is now operating the Arbor, Albany, and a theatre in Watervliet. . . . Joe Garry, brother-in-law of Chris Buckley, operator of his own and RWO theatres in Albany, and an employe of Buckley, went to Hollywood recently with letters from Chris and Ralph Pielow, Albany MGM exchange manager, and was treated royally at the MGM studios. . . . MGM captures the three big holidays in Albany with its bookings at the RKO Palace, 3,800 seat house. . . . Played "Dancing Lady" at Thanksgiving; plays "The Prizefighter and the Lady" Christmas, and "Dinner at 8" New Year's. . . . John Garry, manager, Harmanus Bleecker Hall, for C. H. Buckley, is still on the sick list and Alex Sayles, general manager of all the Buckley-RKO theatres in Albany, is doubling up on Garry's job. . . . Chris Buckley was recently elected president of the Parents' Association, an organization composed of parents of students at the Albany Boy's Academy, private military school. . . . Chris, Jr., a graduate of this school, is now a football star at Yale.

NO ACTION had been taken at the start of December in applying the motion picture NRA code to Albany district theatres. . . . Capitol Theatre, Albany's legitimate house, owned by W. W. Farley, Farash Theatre Corporation of Schenectady, and playing double features when no stage shows are available, went to three features for the week-end of Thanksgiving. . . . If Ralph Pielow, MGM exchange manager, was an exhibitor, he could have booked a whole year Thanksgiving afternoon when he and Mrs. Pielow had as dinner guests Bill Williams, MGM booker, and Mrs. Williams, and Tracy Barham, Warner booker, and Mrs. Barham. . . . Your correspondent was also a recipient of Mr. and Mrs. Pielow's generous hospitality that day. . . . Of course there was shop talk and Ralph, recalling his salesman days in the west, told of following an exhibitor home and even sleeping with him to get his name on the dotted line.

ALEX TAYLOR, Rex Theatre, Bolton Landing, operates a restaurant as well during the summer. . . . He will open it December 14 to play host to the American Legion post at a turkey supper. . . . Percy Quigley, Opera House, Coxsackie, has been suffering from a slight infection that has kept him away from the theatre. . . . Charlie Wild, Universal salesman, wanted to have his Thanksgiving turkey right on the home grounds, and arranged to visit Vermont exhibitors the day before Thanksgiving and stay over the holiday. . . . Charles

Marshall, Bridge Theatre, Ausable Forks, has found that he can kill two birds with one stone when he comes to Albany. . . . He operates a general store in addition to his theatre, and "Daisy" Halligan, RKO exchange manager, told him that, just a short distance from Film Row, are a furniture factory and a mattress factory.

AL BOTHNER, manager, Rose Theatre, Troy, is all ready for alleged bad business the week before Christmas. . . . Will place a large Christmas tree in its lobby. . . . Load it down with small toys and, around its base, place ten large toys. . . . He will sell the kids a card good for four matinee admissions during December for 80 cents. . . . Each card entitles a kid to a present off the tree. . . . When the kids buy candies and sodas in Troy stores, they will receive votes and the ten that receive the highest votes will get the ten large toys at the base of the tree. . . . Bill Smalley, Smalley chain, Cooperstown, is another man who is not afraid of the big, bad wolf, the week before Christmas. . . . He says it is one of the best in the year. . . . Edward Holland, doing special exploitation in Albany for RKO's "Little Women," arranged a serial tie-up of the story with the Albany Evening News and a sampler contest with a big department store which gave his picture daily representation in that store's newspaper ads and a window display in the store during the contest.

**Seven to Strassburg**

Strassburg circuit, formerly interested in the old S and S chain, is beginning another circuit of importance, with the acquisition of the Kismet, State, Sumner, Berkshire, Park, Ritz, Williamsburg, all in Brooklyn. Jack Hattem used to have the group.

**Heard In**

**BINGHAMTON**

Overcoat Party Big Hit

**By Chap**

ANNUAL OVERCOAT PARTY for the needy of the city will be held by the Comerford theatre chain, Manager Fred Perry who has returned to his old post replacing Manager Fitzpatrick. . . . More than 500 overcoats were given at last year's party for the needy prior to Christmas time. . . . Members of the Binghamton Central High football squad were entertained at a preview of "College Coach" at the Capitol Theatre. . . . "Butsy" Merrill, movie operators' union, has been seen but little of late. . . . No "repeal" special has been booked by the local movie shops. . . . Efforts are being made to organize a bowling league for the employes of the Comerford Theatres in Binghamton. . . . Riviera still holds the record of having the best dressed "front" in the city, nice going, Jerry Burke.

DAVID M. COHEN, Binghamton, for more than a quarter of a century connected with the theatrical business in this city, has been named booking agent for the Comerford interests. . . . Cohen will have offices at 1600 Broadway, New York City, and handle bookings for houses of the Comerford chain. . . . Among those listed under his supervision are Fays', Philadelphia; Capitol, Scranton; Penn, Wilkes-Barre; as well as the Enjoy, Johnson City, and Capitol, Binghamton, and the Strand, Endicott.

**AMITY**  
PICTURES ANNOUNCES  
**"BUSS IN BOOTS"**  
For immediate release!

- ALBANY..... BRADY & WEAKLEY  
265 Franklin Street, Buffalo.
- BOSTON..... L. F. BRITTON  
Amity Pictures, 42 Melrose Street.
- BUFFALO..... BRADY & WEAKLEY  
265 Franklin Street, Buffalo.
- NEW HAVEN..... H. GIBBS  
Connecticut Film Distributors, 134 Meadow Street.
- NEW YORK..... BEN SCHWARTZ  
630 Ninth Avenue.

**DATE IT NOW!**

## BETWEEN THE PARAGRAPHS

### BAD TITLES HURT BUSINESS

Once again exhibitors are complaining about the succession of poor titles. During the past few months, Metro, to name one company, has had a lot of trouble. It changed "Bombshell" to "Blonde Bombshell"; "Christopher Bean" to "Her Sweetheart," "The Vinegar Tree" to "Should Ladies Behave" before general release. "Prizefighter and the Lady," generally credited as being a swell film, scared off the women folk, with the title being changed by individual managers in some cases. Columbia's "Lady for a Day," another fine picture, suffered because the title conveyed nothing of the type of picture. Fox looked around a long while before naming "Carolina," as the successor to "House of Connelly." Monogram changed "He Couldn't Take It" to "Born Tough" and "Process Server" before reverting back to the original. Metro had three or four titles for the Dix picture before handing it the rather dismal "Day of Reckoning." These are some examples.

Provision should have been made in the industry code for a Title Naming Authority. Poor titles cost exhibitors dough. There's no denying that.

### MORE ON PRESS BOOKS

The cudgel being taken up against pressbooks brings to light, again, another definite handicap being placed on those who design them for the independent producers. There is no excuse for any major company having poor press books. But how independent producers can expect any sort of a pressbook to be turned out for \$300 or less is beyond reason. This department knows that an attractive pressbook (and that doesn't necessarily mean flashy covers) will help get dates and sell independent shows. With the improvement in independent product to a point where it compares favorably with that of majors, the budgets in the case of pressbooks should be increased. Additional dollars spent in this manner mean additional film rentals.

### A BOOST FOR DOUBLES

With two-for-ones, price evasions, rebates, etc., checked by the code, the exhibitor now finds himself with three alternatives when a succession of poor pictures appears. He can either give away premiums, cut his admission or occasionally double feature. The first takes him out of the picture business, the second finds him checked by contract clauses and by zoning restrictions in a lot of cases, which would tend to throw him over to double features. Regardless of the arguments against double features, it is to be preferred over premiums because premiums aren't picture business. If exhibitors could only be trusted to double feature wisely, spread of such practice might be encouraged. And if this department had its choice of giving away dishes when a cluck is played or doubling it up with picture that needs additional help in selling, well . . .

### EXPECT A ROUND OF SWEET FILMS

With "Little Women" doing an astonishing business everywhere, producers can now be expected to turn out a wide variety of sweet films. The exhibitor knows what will happen. A certain few will make money, but the majority will just clutter up the release schedules. "Little Women" is a smash because of a lot of reasons. No one can point definitely to the star, the director or story. The combination clicked. Producers who are turning time backward to find out what other stories may be on high school reading lists had better take it easy.

### A NOTE FOR THE USHERS

The incidents in Princess Anne, Md.; St. Joseph, Mo.; and in San Jose, California, should serve notice to ushers who persist in over ushering that a new spirit prevails throughout. The folks who never complained when overbearing ushers tried to tell them that "there are no seats" when open spaces gaped might now be found harder to handle.

### CLEANER ADVERTISING

New council formed by the Hays organization, and supervised by J. J. McCarthy, should provide a check on those who have been responsible for some of the lurid pieces of copy turned out for some of the sexier types of pictures. However, there is no reason why the business should turn suddenly to a namby-pamby type of advertising. The council should remember that it is still in the picture business, and that too great a check on the ad and copy writers will eventually react. This department thinks that as long as near-nude maidens advertise beauty creams and the like, the motion picture gentlemen ought to have a chance to express their ideas without too much caution. Poor taste is one thing; but expressions on this order have been few and far between.

### FOR INDIAN COLLECTORS

Exhibitors who are students of Indian lore will be interested in learning that James Cagney, in "Lady Killer," adds another chief to the long list mentioned in Indian history. The scene occurs when he speaks with Margaret Lindsay in her dressing room on the movie lot. As far as this department can recollect, there was never any such chief, but who is this department to object?

HOBART MANN.

### FD Housewarming

First Division will move to new quarters in Radio City shortly, and will make it official with a big Xmas party on or about December 22.

The combined housewarming and Xmas party should top 'em all, as Harry H. Thomas, president, has a reputation for being one of the best hosts in the east.

### Heard In

# E L I Z A B E T H

Holiday Special  
Begins Here

SPECIAL KIDDIES' shows held Saturday mornings at Strand, Plainfield. . . . Joseph Siccardi, manager, Liberty, Plainfield, found it impossible to meet popular demand in holding "Footlight parade." . . . Miss Hazel Schneider, Ritz cashier, was married December 2. . . . For causing disturbance during show pair of youths were arrested on complaint of Harold Midgeley, assistant manager, Ritz. . . . Jury in murder case, closeted at nearby hotel, was entertained at Ritz evening performance.

FIFTEEN TURKEYS and a like number of food baskets were given out from the stage of Oxford, Plainfield. . . . Blondes favored in presentation of special prizes, including cash and wardrobe, Paramount, Plainfield. . . . Newspaper coupon and forty cents admitted two to Liberty, Plainfield, November 28. . . . Conjunction with "Courier-News," local newspaper, Liberty, Plainfield, gave out two passes each to 50 winners of jig-saw puzzle contest. . . . Steve Belinsky has rounded out pair of years as usher at Regent. . . . His brother, Joe, erstwhile usher at same house, now bartender. . . . Billy Matthews, Warner Brothers, visited old friends at Ritz. . . . S. D. Cocalis, owner, has installed double-features at Elmora. . . . NRA brings extra doormen.

### New Monogram Setup

Trem Carr, head of production for Monogram Pictures, has definitely abandoned unit production and hereafter will bring all studio activity directly under his supervision and that of his staff, headed by Lou Ostrow, Monogram executive producer. Under the new set-up, Carr will employ a staff of writers to work up treatments on stories far in advance of production. In this way he hopes to turn out scripts that have the same careful handling as is possible in the larger studios. Under this new method, it will also be possible to lay production plans and arrange for casts sufficiently far in advance of production to ensure better all-around box office value.

### Frank Wilstach Passes

Frank Wilstach, assistant to Will Hays in the M. P. D. A., died last week after a long illness.

He was widely known in the industry and his death left a void that will be difficult to fill. His passing was mourned by all.

# LOOKING AHEAD AT THE PRODUCT

A Service Designed to Give the Exhibitor Each Picture's Analysis Before Playing

By Our Hollywood Correspondent

## "Alice in Wonderland"—Para.

Jack Oakie, Alison Skipworth, Charlotte Henry, Louise Fazenda, Leon Errol, Charlie Ruggles, Ford Sterling, Richard Arlen, Roscoe Karns, Polly Moran, W. C. Fields, Edward Everett Horton, Ned Sparks, Edna Mae Oliver, Raymond Hutton, Lucien Littlefield, Jackie Searle, Rosco Ates, Sterling Holloway, Gary Cooper, Alec B. Francis, Skeets Gallagher, Moe Marsh, May Robson, Baby Leroy, Billy Bevan, Colin Campbell and many others.

Here it is, the show that the industry is waiting for, and the show the industry will have to get out and sell. No question that for Xmas week it is a natural for the kids, but when it hits the nabes and subsequents, it will be a question of showmanship. Paramount has done a good job on production, the cast is all-star, music fine, but in the last analysis, it will take showmanship from the first customer to get real dough.

**Estimate: See the show, and sell it.**

## "Smoky"—Fox

Victor Jory, Irene Bentley, Hank Mann, Will James, Leroy Mason, Frank Campeau.

No matter how fine may be the production the show must be classified as a western and therefore not for certain types of houses. No question that Fox has given the Will James' story a good production, but the type of picture limits it. Otherwise, cast has no strong names. As an outdoor picture, however, it ranks with the best.

**Estimate: Outdoor.**

## "He Couldn't Take It"—Mon.

Ray Walker, George E. Stone, Virginia Cherill, Stanley Fields, Dorothy Granger, Paul Porcasi.

Fast moving comedy with a title that may handicap for certain types of houses. Show delivers the laughs and action all the way with Ray Walker, newcomer, making another nice impression as a process server who gets into plenty of jams trying to make good. Picture is nice entertainment and will satisfy anywhere.

**Estimate: Laugh tonic.**

## "If I Were Free"—Radio

Irene Dunne, Clive Brook, Henry Stephenson, Nils Asther, Laura Hope Crews, Vivian Tobin.

Adult triangle drama that doesn't have much that hasn't been seen before. Show drags, had little or no highlights and wastes most of the talent contained herein. Piece may have been adequate as a stage show but in present form has only names to sell.

**Estimate: Sell the names.**

## "Advice to the Lovelorn"—UA

Lee Tracy, Sally Blane, Sterling Holloway, Jean Adair, Matt Briggs, C. Henry Gordon, Judith Wood.

Lee Tracy as the reporter who becomes the "Advice to the Lovelorn" editor and certain to please where they like the front-page movie star. The show moves right along, has familiar newspaper background and carries plenty of exploitation angles as well. It's all Tracy, which is a tipoff on how to sell the film.

**Estimate: All Tracy.**

## "The Road to Ruin"—FD

Helen Foster, Paul Page, Glen Boles and feature cast.

Here is the new talkie version of the show that made plenty of dough for showmen in silent version. In its new form it lends itself to sensational exploitation and in spots where they go for this type of picture it should be a cleanup. Picture is a vast improvement over its silent brother, and there are innumerable angles that can be used to good advantage. As a sex picture it topped them all, and there is no reason to believe other than that it will do the same again where sold properly.

**Estimate: Showmen's show.**

## "Gallant Lady"—UA

Ann Harding, Clive Brook, Otto Kruger, Tullio Carminati, Dickie Moore, Janet Beecher, Betty Lawford.

Okay product with Harding turning in a sweet performance, aided by a stellar cast of supporting players. Dickie Moore has a swell scene, and the whole thing looms as a women's show for men and women. Ann Harding, as a mother who lets her son be adopted, and reclaims him afterwards, meanwhile being tossed emotionally by Clive Brook, Otto Kruger and Tullio Carminati, is supreme. It's her picture.

**Estimate: High.**

## "I Was a Spy"—Fox

Madeleine Carroll, Herbert Marshall, Conrad Veidt, Edmund Gwenn.

Gripping spy story, which rates well with the better American product. Although an importation, it has little to distinguish it from domestic pictures, and holds interest all the way. Exhibs should get out and sell it. Show stands as a credit to English production.

**Estimate: Very okay.**

## "Convention City"—Warners

Joan Blondell, Adolph Menjou, Guy Kibbee, Mary Astor, Frank McHugh, Patricia Ellis, Dick Powell, Grant Mitchell, Hobart Cavanaugh, Sheila Terry, Ruth Connelly.

A comedy knockout from Warners with one of those capable Warner casts that guarantees entertainment for audiences. McHugh does a drunk that tops his best, the show is racy and backed by a script that calls for plenty of action. Story of Atlantic City, the convention city, it has enough angles to appeal to all types of audiences.

**Estimate: All right for laughs.**

## "Hold the Press"—Col.

Tim McCoy, Shirley Grey, Oscar Apfel, Wheeler Oakman, Bradley Page.

McCoy steps out of the saddle into a newspaper office and does the same thing to the big bit city racketeers as he usually does to the open-air villains. Plenty of action all the way and satisfactory for the eat-em-up thrill fans.

**Estimate: Moves right along.**

## "Eat 'Em Alive"—FD

Compiled feature showing various fights between various animals.

Feature packs a number of thrills and shows death struggles among the animals. Women probably won't go for the show, but as an exploitation opportunity it has its merits. Plenty of fights are present, if you like that sort of thing.

**Estimate: Animal fight stuff.**

## "Horse Play"—U

Slim Summerville, Andy Devine, Leila Hyams, Una O'Connor, Ferdinand Gottschalk, David Torrence.

Gag yarn about a couple of cow punchers who come into a fortune and invade England, with plenty following that. Show will stand up where they like their comedy broad and rough, with the Summerville-Devin combination okay for mass audiences. Class audiences may not care, but there are lots of good American laughs in this one.

**Estimate: Fun.**

## "Tambur"—Garson

Mae Stuart, John Preston, Eugene Sigaloff, Val Duran.

Jungle yarn with little that hasn't been seen before. Show will do average where it is sold, but when it comes down to the analysis, is just a familiar jungle yarn.

**Estimate: Jungle stuff.**

## "Before Morning"—Greenblatt

Leo Carrillo, Lora Baxter, Tay'or Holmes, Russell Hicks.

Picture of a stage play with Carrillo doing the best work as police inspector who unravels the murder. Piece holds interest, but is largely talky, handicapping the dramatic values in general.

**Estimate: Passing.**

## "The Woman Who Dares"—Berke

Claudia Dell, Monroe Owsley, Lola Lane, Douglas Fowley, Bryant Washburn, Eddie Kane, Es'her Muir, Mathew Betz.

Gangster background yarn with the woman fighting the gangsters this time. Lends itself to exploitation easily, which might make up for the lack of name appeal. Where action is preferred this should slip into the inde program groove very easily.

**Estimate: Gangster.**

## "Gow"—Salisbury

Travel film of distant Pacific tribes.

As another in the long series of travel films dealing with people of far away jungles, "Gow" looms on a par with most of them. Show hasn't much that hasn't been included in the many pictures of the same nature, and some of the scenes are familiar. Picture can be sold along the usual lines.

**Estimate: Similar.**

# Code of Fair Competition

FOR THE

# MOTION PICTURE INDUSTRY



*Signed by* PRESIDENT  
FRANKLIN D. ROOSEVELT  
★ ★ NOVEMBER 27, 1933 ★ ★  
EFFECTIVE DECEMBER 7, 1933

*Published December 1, 1933, by JAY EMANUEL PUBLICATIONS, Inc.*

# CODE OF FAIR COMPETITION

## FOR THE

# MOTION PICTURE INDUSTRY

### PREAMBLE

This Code is established for the purpose of effectuating the policy of Title I of the National Industrial Recovery Act and shall be binding upon all those engaged in the motion picture industry.

### ARTICLE I

#### DEFINITIONS

1. The term "motion picture industry" as used herein shall be deemed to include, without limitation, the production, distribution or exhibition of motion pictures and all activities normally related thereto, except as specifically excepted from the operation of this Code.

2. The term "Producer" shall include, without limitation, all persons, partnerships, associations and corporations who shall engage or contract to engage in the production of motion pictures.

3. The term "distributor" shall include, without limitation, all persons, partnerships, associations and corporations who shall engage or contract to engage in the distribution of motion pictures.

4. The term "Exhibitor" shall include, without limitation, all persons, partnerships, associations and corporations, engaged in the ownership or operation of theatres for the exhibition of motion pictures.

5. The term "legitimate production" as used herein shall be deemed to refer to theatrical performances of dramatic and musical plays performed on the stage by living persons.

6. The term "employee" as used herein shall be deemed to refer to and include every person employed by any Producer, Distributor or Exhibitor as hereinabove defined.

7. The term "clearance" as used herein shall be deemed to refer to that interval of time between the conclusion of the exhibition of a motion picture at a theatre licensed to exhibit such motion picture prior in time to its exhibition at another theatre or theatres and the commencement of exhibition at such other theatre or theatres.

8. The term "zone" as used herein shall be deemed to refer to any defined area embraced within the operations of a local clearance and zoning board.

9. The term "non-theatrical account" as used herein shall be deemed to refer to churches, schools and other places where motion pictures are exhibited but which are not operated in the usual and ordinary course of the business of operating a theatre for the exhibition of motion pictures.

10. The term "affiliated Exhibitor" as used herein shall be deemed to refer to an Exhibitor in the business of operating a motion picture theatre which business is owned, controlled or managed by a Producer or Distributor or in which a Producer or a Distributor has a financial interest in the ownership, control, or management thereof. The mere ownership, however, by a Producer or Distributor of any theatre premises leased to an Exhibitor, shall not constitute any such Exhibitor an "Affiliated Exhibitor."

11. The term "unaffiliated Exhibitor" as used herein shall be deemed to refer to an Exhibitor engaged in the business of operating a motion picture theatre which business is not owned, controlled or managed by any Producer or Distributor or in which no Producer or Distributor has an interest in the ownership, management or control thereof.

12. The term "Outside or Associated Producer" as used herein shall refer to a Producer of motion pictures, including features, short subjects, and/or cartoons, and which Producer operates his or its own production unit independently of, though in conjunction with, another Producer or Distributor

under whose trade name or trade mark the productions of said Outside or Associated Producer are released and distributed.

13. The term "Administrator" as used herein shall be deemed to mean the National Recovery Administrator.

14. The term "effective date" shall be and this Code shall become effective on the tenth day following the approval of this Code by the President of the United States.

15. Population, for the purposes of this Code, shall be determined by reference to the 1930 Federal Census.

### ARTICLE II

#### ADMINISTRATION

1. A Code Authority of the Motion Picture Industry constituted as in this Article provided and herein referred to as the "Code Authority" shall be the agency for the administration of this Code, and shall have such powers as shall be necessary therefor, together with such other powers and duties as are prescribed in this Code.

2. (a) The Code Authority shall consist of the following:

Representing affiliated Producers, Distributors and Exhibitors

Merlin H. Aylesworth, Sidney R. Kent, George J. Schaefer, Nicholas M. Schenck, Harry M. Warner.

Representing unaffiliated Producers, Distributors and Exhibitors

Robert H. Cochran, W. Ray Johnston, Ed Kuykendall, Charles L. O'Reilly, Nathan Yamins.

(b) As and when any question directly or indirectly affecting any class of employees engaged in the motion picture industry is to be considered by the Code Authority, one representative of such class, selected by the Administrator from nominations made by such class in such manner as may be prescribed by the Administrator, shall sit with and become for such purposes a member of the Code Authority with a right to vote.

(c) The Administrator may designate not more than three additional persons without vote who shall not have any direct, personal interest in the motion picture industry nor represent any interest adverse to the interest of those engaged therein, as representatives of the Administration.

(d) In case of the absence, resignation, ineligibility or incapacity of any member of the Code Authority to act, an alternate of the same general class of the industry and a bona fide executive or, a bona fide Exhibitor, as the case may be, designated by such member shall act temporarily in place of such member. Such designated alternate shall be certified to the Code Authority by such member but the Code Authority may reject such alternate and require another to be so designated.

(e) Each alternate designated by a member of the Code Authority to be a permanent alternate for such member shall be approved by the Administrator.

(f) In the event any member of the Code Authority is unable for any reason to designate his alternate, the Code Authority, subject to the approval of the Administrator, shall select such alternate from the same general class as that of such member.

(g) No employer in the industry shall have more than one representative at any time upon the Code Authority.

(h) A vacancy in the Code Authority subject to being filled in the same manner as above pro-

vided in subsection (f) of this Section, shall exist when any member shall cease to be a bona fide executive or a bona fide Exhibitor.

3. The Code Authority may make such rules as to meetings and other procedural matters as it may from time to time determine.

4. The Code Authority may from time to time appoint Committees which may include or be constituted of persons other than members of the Code Authority as it shall deem necessary to effectuate the purposes of this Code, and may delegate to any such Committee generally or in particular instances any power and authority within the scope of the powers granted to the Code Authority under this Code provided that the Code Authority shall not be relieved of its responsibility and duties hereunder. The Code Authority may at any time remove from any Committee any member thereof. The Code Authority shall co-ordinate the duties of the Committees with a view to promoting joint and harmonious action upon matters of common interest. Any action taken by any of such committees shall be reviewed by the Code Authority.

5. (a) The Code Authority shall be empowered to collect from the members of the industry all data and statistics required by the President, or reasonably pertinent to the effectuation of Title I of the National Industrial Recovery Act to compile the same and disseminate without individual identification among the members of the industry summaries thereof, all in such form and manner as the Code Authority or the Administrator shall prescribe. No such statistics, data and information of any one member of the industry shall be revealed to any other member. The dissemination of summaries of such information shall not be deemed a disclosure thereof. In addition to information required to be submitted to the Code Authority, there shall be furnished to Government agencies such statistical information as the Administrator may deem necessary for the purposes recited in Section 3 (a) of the National Industrial Recovery Act.

(b) The Code Authority shall have the right to make independent investigations of violations or alleged violations of the Code by any branch of the industry or by any person, firm or corporation engaged in any branch of the industry.

6. The Code Authority shall assist the Administrator in administering the provisions of this Code, in making investigations as to the functioning or observance of any of the provisions of this Code at its own instance or on the complaint of any person engaged in the industry, and shall report to the Administrator on any such matters. The Code Authority may initiate and consider such recommendations and regulations and interpretations including those pertaining to trade practices, as may come before it.

7. The Code Authority, after notice and hearing, may prescribe additional rules governing the conduct of Producers, Distributors and Exhibitors among themselves and with each other and with their employees, which rules shall be submitted to the Administrator and if approved by the President after such notice and hearing as he shall deem proper, shall constitute rules of fair practice for the industry, and any violation thereof shall constitute a violation of this Code.

8. The Code Authority shall, to such extent and in such manner as may seem most useful, utilize the facilities of national, regional and local trade associations, groups, institutes, boards and organizations in the industry.

9. No member of the Code Authority shall sit on any matter involving his company's or his own interest directly and not as a class. In such case the Code Authority, including such ineligible member shall designate an alternate of the same general

class not connected with the company or theatre of the ineligible member to sit in his place.

10. (a) The Code Authority shall have the right to appoint, remove and fix the compensation of all persons whom it may employ to assist it in any capacity whatsoever in administering this Code.

(b) The expenses of the Code Authority in administering this Code shall be budgeted and fairly allocated among the three divisions of the industry and assessed against the respective members thereof who accept the benefits of the activities of the Code Authority or otherwise assent to this Code in such manner as shall be determined by the Code Authority.

(c) Any person who shall fail to promptly pay any assessment or levy made pursuant to an order of the Code Authority as an expense in administering this Code shall not be entitled to file any complaint under any Article or PART thereof.

**ARTICLE III**

**GENERAL PROVISIONS**

Section 1. (a) Employees shall have the right to organize and bargain collectively through representatives of their own choosing, and shall be free from the interference, restraint, or coercion of employers of labor, or their agents, in the designation of such representatives or in self-organization or in other concerted activities for the purpose of collective bargaining or other mutual aid or protection;

(b) No employee and no one seeking employment shall be required as a condition of employment to join any company union or to refrain from joining, organizing, or assisting a labor organization of his own choosing; and

(c) Employers shall comply with the maximum hours of labor, minimum rates of pay, and other conditions of employment, approved or prescribed by the President.

Section 2. This Code is not designed to promote monopolies or to eliminate or oppress small enterprises and shall not be applied to discriminate against them nor to permit monopolies or monopolistic practices.

**ARTICLE IV**

**LABOR PROVISIONS**

A. On and after the effective date of this Code, in the PRODUCTION of Motion Pictures:

**SECTION 1. HOURS OF EMPLOYMENT**

(a) No employee shall work more than forty (40) hours in any one week.

(b) No employee of the following classes shall work more than forty (40) hours in any one week:

Accountants; accounting machine operators; bookkeepers; clerks; firemen; garage clerks; gardeners; janitors; librarians; mail clerks; messengers; mimeograph operators; porters; readers; restaurant workers; seamstresses; secretaries (exclusive of Executives' secretaries receiving \$35.00 or more per week); stenographers; telephone and telegraph operators; time-keepers; typists; and watchmen.

(c) No studio mechanic of the following classes shall work more than thirty-six (36) hours in any one week:

Artists and sculptors; automotive mechanics; blacksmiths; carpenters; casters and mouldmakers (staff); cement finishers; chauffeurs and truck drivers; construction foremen (carpenters); electrical foremen; electrical workers; floormen (electric); foundrymen; gaffers; grips; laborers; lamp operators; machinists; marbleizers, grainers, and furniture finishers; modelers (staff); model-makers (staff); moulders (metal); operating engineers; ornamental iron workers; painters; pattern makers; plasterers; plumbers; projectionists (except process projectionists); propertymen; scenic artists; set drapers; sheet-metal workers; sign writers; sprinkler fitters; steam fitters; structural steel workers; swing gang (property); upholsterers; welders and laboratory workers of the following classifications: chemical mixers, negative assemblers and breaker-downs; negative developers' assistants, negative notchers, negative splicers, positive daily assemblers, positive developers' assistants, positive release splicers, printers, pro-

cessing and negative polishers, release inspectors, rewinders, sensitometry assistants, shift boss printers and vault clerks.

(d) The maximum hours fixed in the foregoing paragraphs (a), (b) and (c) shall not apply to employees on emergency, or maintenance and repair work; nor to cases where restriction of hours of skilled workers on continuous processes would hinder, reduce or delay production; nor to

(1) employees in executive or managerial capacities, professional persons, actors (exclusive of so-called "extras"); attorneys and their assistants; department heads and their assistants; directors; doctors; managers; executives, their assistants and secretaries; professional nurses; producers and their assistants; purchasing agents; unit business managers and writers; nor to

(2) employees engaged directly in production work whose working time must necessarily follow that of a production unit, including art directors; assistant directors; cameramen and assistants; company wardrobe men (women) and assistants; costume designers; draftsmen; make-up artists and hairdressers; optical experts; positive cutters and assistants; process projectionists; script clerks; set dressers; "stand-by" or "key-men"; sound mixers; sound recorders; wardrobe fitters; nor to

(3) employees regardless of classification assigned on location work; nor to

(4) employees engaged directly in newsreel production work in the following classifications: editors and sub-editors; film cutters and film joiners; type setters; camera men and sound men; the working hours of news-reel cameramen and soundmen shall be limited to three hundred and twenty (320) hours in any eight week period, to be computed from the time such employees leave their base of operation with their equipment until the time of their return, or are required to remain in a designated place; contacting and planning shall not be computed as working hours; nor shall this limitation on working hours apply to news-reel cameramen and soundmen who make special trips of a semi-vacational nature on trains, ships, etc., or who shall be assigned to duty at a summer or winter resort for an extended period of time, nor to news-reel cameramen and soundmen on roving or "gypsy" assignments, nor to

(5) employees of producers of animated motion picture cartoons in the following classifications; animators; assistant animators; cartoon photographers; story and music department employees; tracers and opaquers; the working hours of tracers and opaquers shall be limited to forty-four (44) hours in any one week, subject to the exceptions made herein in cases of emergency.

(e) With respect to those classes of employees specified within sub-division (2) of the foregoing sub-division (d) of this Section 1,

(1) such employees employed on an hourly basis or on a daily basis with overtime compensation shall at the conclusion of any single production be given a full day off without pay for each six (6) hours of work in excess of a thirty-six (36) hour weekly average during the production; employees employed on a weekly basis whether by agreement in writing or otherwise shall not be deemed to be within the purview of this sub-section (1).

(2) art directors, assistant directors, company wardrobe men, women and assistants, costume designers, draftsmen, make-up artists, hair dressers, optical experts, process projectionists, script clerks, and wardrobe fitters receiving \$70.00 or less per week without overtime compensation, at the conclusion of any single production shall be laid off one full day, without pay, for each six (6) hours of work in excess of a thirty-six (36) hour weekly average during the production period but for each six (6) hours or fraction thereof which each such employee has worked in excess of a fifty-four (54) hour weekly average during said production said employee shall receive one full day's pay. No such employee shall be permitted to work in another studio during the time of such lay-off.

**SECTION 2. MINIMUM WAGES**

(a) No employee of any class shall be paid less than forty (40) cents per hour.

(b) The following clerical, office and service employees shall be paid not less than fifty (50) cents per hour:

Accountants, accounting machine operators; bookkeepers; clerks; file clerks; firemen; garage clerks; readers; secretaries; stenographers; telephone and telegraph operators; time-keepers; typists.

(c) No employee of the following classes of studio mechanics shall be paid less per hour than the rates specified for each class:

Artists and Sculptors.....	\$1.94
Automotive Mechanics .....	1.00
Blacksmiths .....	1.16%
Carpenters .....	1.16%
Casters and Mouldmakers (staff).....	1.16%
Cement Finishers .....	1.16%
Construction Foreman (carpenter).....	1.33½
Electrical Foremen .....	1.33½
Electrical Workers .....	1.16%
Floormen (electric) .....	1.00
Foundrymen .....	1.16%
Gaffers .....	1.16%
Grips .....	1.00
Laborers .....	.60
Lamp Operators .....	1.00
Machinists .....	1.16%
Marbleizers, Grainers and Fur. Finishers	1.40
Modelers (staff) .....	1.94
Modelmakers (staff) .....	1.25
Moulders (metal) .....	1.16%
Operating Engineers .....	1.16%
Ornamental Iron Workers .....	1.16%
Painters .....	1.16%
Pattern Makers .....	1.16%
Plasterers .....	1.25
Plumbers .....	1.16%
Projectionists .....	1.25
Propertymen (first) .....	1.00
Propertymen (second) .....	.90
Scenic Artists .....	2.25
Set Drapers .....	1.00
Sheetmetal Workers .....	1.16%
Sign Writers .....	1.66%
Sprinkler Fitters .....	1.16%
Steam Fitters .....	1.16%
Structural Steel Workers .....	1.16%
Swing Gang (property).....	.75
Upholsterers .....	1.10
Welders .....	1.16%

When any of the above studio mechanics works more than six (6) hours per day on: (1) emergency or maintenance or repair work, or (2) to avoid hindering, reducing or delaying production, he shall be compensated at not less than time and one-half for all overtime in excess of six (6) hours.

(d) No employees of the following classes shall be paid less per hour than the rates specified for each class:

Assistant Cutters .....	\$1.00
Chauffeurs and Truck Drivers.....	.83½
Laboratory Workers of the following classifications:	
Chemical Mixers .....	.70
Negative Assemblers and Breaker-downs	.81
Negative Developers' Assistants.....	.81
Negative Notchers .....	.75
Negative Splicers .....	.70
Positive Daily Assemblers .....	.75
Positive Developers' Assistants.....	.74
Positive Release Splicers .....	.64
Printers .....	.81
Processing and Negative Polishers.....	.70
Release Inspectors .....	.70
Rewinders .....	.64
Sensitometry Assistants .....	.81
Shift Boss Printers .....	.93
Vault Clerks .....	.81
Film Loaders .....	.83½

When any of the above employees works more than thirty-six (36) hours in any one week on: (1) emergency or maintenance or repair work; or (2) to avoid hindering, reducing or delaying production, he shall be compensated at straight time for all overtime in excess of thirty-six (36) cumulative hours.

(e) With respect to the following classifications there may be substituted a weekly wage in lieu of an hourly wage:

Construction Foreman (carpenter).....	\$76.75
Electrical Foreman .....	76.75
Gaffer .....	68.50

Floormen (electric) .....	60.00
Grips .....	60.00
Property men (first) .....	60.00

However, for "stand-by" or "key men," not more than one man of any of the above classifications shall be assigned to any one producing unit.

(f) With respect to all employees listed in paragraphs (c) and (d) of this Section, the foregoing scale of minimum wages shall prevail on all locations except that the following wage scale may be paid in lieu thereof on distant location, if so stipulated before employment commences and all such employees' expenses are paid:

Distant locations when employed less than one week of seven (7) days and subject to "call at any time":

Studio Hourly Rate	Distant location daily rate when less than one week	Distant Location Weekly Rate
\$2.25	\$27.25	\$161.75
1.94	24.00	141.75
1.66%	20.75	121.75
1.40	17.25	101.75
1.33%	15.75	91.75
1.25	14.75	86.75
1.16%	13.75	81.75
1.10	13.25	78.00
1.00	12.25	71.75
.90	11.50	66.75
.83%	8.50	51.75
.75	8.00	46.75
.60	6.50	37.75

When the distant location daily rate above is employed the total wage for any one week shall not exceed the distant location weekly wage.

(g) Every news-reel cameraman or soundman shall be given one day off with pay for every four (4) cumulative days (24 hours per day) that he is away from his base of operations, except if on roving or "gypsy" assignments.

**SECTION 3. PROVISIONS REGARDING "EXTRAS"**

The Code Authority provided for in this Code shall undertake and provide for rules and regulations to be adopted by all casting agencies and/or Producers with respect to "extras", and shall appoint a standing committee representative of employers, "extra players", and the public, to effectuate the foregoing purposes and to interpret the terms of any provisions made for "extras" and to supervise the same, receive and pass on complaints and grievances, and to otherwise aid in effectuating the foregoing provisions, subject to review by the Administrator.

Such standing committee under the supervision of the Code Authority shall cause a reclassification of "extras" and "extra talent" to be undertaken, based upon the following qualifications for such labor:

(a) "Extra players" shall be those who by experience and/or ability are known to be competent to play group and individual business parts and to otherwise appear in a motion picture in other than atmospheric background or crowd work.

(b) Atmosphere people who are not to be classified as dependent on motion pictures for a livelihood, but who may be recorded, listed and called upon for occasional special qualifications not possible of filling from the registered Extra Players.

(c) Crowds not classified, including racial groups, location crowds where transportation is unpractical and crowd assemblies of a public nature.

The minimum pay for the foregoing classifications shall be as follows:

(a) "Extra players", \$7.50 per day, with this minimum graded upward, according to the character and importance of the performance and the personal wardrobe required, the minimum for Class A "dress" people to be \$15 per day; provided that, if any "extra player" employed as such is required to play a part or bit with essential story dialogue, such player shall not be deemed to be an "extra player" and shall become a "bit player" and his compensation shall be fixed by agreement between such player and the Producer before the part or bit is undertaken, but the minimum compensation to such "bit player" shall not be less than twenty-five dollars (\$25.00).

(b) Atmosphere people, \$5 per day, provided that any "extra player" may accept atmosphere work without losing or jeopardizing his registration as an "extra player."

(c) Crowds, \$5 per day, provided that this minimum shall not prevent the employment of large groups under special circumstances at a rate lower than the minimum.

(d) Transportation to and from location shall be paid to "extra players." There shall also be paid to "extra players" for interviews and fittings the payments provided for in Order 16-A of the Industrial Welfare Commission of the State of California; except that in the event that any interview extends beyond one and one-half hours, the "extra player," although not engaged, shall receive not less than one-fourth of a day's pay, and if any interview shall extend beyond two hours, the "extra player" shall receive an additional one-fourth of a day's pay for every additional two hours or fraction thereof.

The following shall be provided for by said standing committee among the working conditions to be regulated as above provided:

(a) In Casting Bureaus casting and employment interviews of women and children shall be by women casting officials, and men by men.

(b) No one shall be employed as an "extra player" or "atmosphere worker" who is a dependent member of the immediate family of any regular employee of a motion picture company or any person who is not obliged to depend upon extra work as a means of livelihood, unless the exigencies of production reasonably construed, require an exception to be made. And further, no one shall be employed as an "extra player" or "atmosphere worker" on account of personal favoritism.

(c) A day's work in any State shall be eight (8) hours, with overtime as provided by the existing California Statutes relating thereto.

(d) No person coming under the above classifications shall be permitted to work in more than one picture for the same day's pay, including overtime.

(e) Rotation of work shall be established to such reasonable degree as may be possible and practicable.

(f) No person not a registered "extra player" shall be requested by a studio casting office from any casting agency, and each registered "extra player" shall be provided with a card of identification; suitable regulations for carrying out this provision shall be adopted.

**SECTION 4. PROVISIONS REGARDING "FREE LANCE" PLAYERS**

The Code Authority provided for in this Code shall undertake and provide for rules and regulations to be binding upon all Producers with respect to "free lance" players, receiving compensation of one hundred fifty dollars (\$150.00) or less per week, and shall appoint a standing committee representative of employers, "free lance" players, and the public, to effectuate the foregoing purposes and to interpret the terms of any provisions made for "free lance" players, and to supervise the same, receive and pass on complaints and grievances, and to otherwise aid in effectuating the foregoing provisions subject to review by the Administrator.

Such standing committee, under the supervision of the Code Authority, shall make full investigation with respect to the working conditions of such "free lance" players and shall undertake in and provide for by the rules and regulations hereinabove provided for with respect to hours of employment for such "free lance" players, rotation and distribution of work to such reasonable degree as may be possible and practicable, and minimum adequate compensation therefor.

**SECTION 5. OVERRIDING PROVISIONS**

If the prevailing wage scale and maximum number of hours per week as of August 23, 1933, as fixed in any agreement or as enforced between the employers and associations of any such employees, however, shall be at a rate exceeding the minimum wage scale provided for or less than the number of hours per week herein provided for with respect to any of such employees, such scales and hours of labor in the localities where same were enforced shall be deemed to be and hereby are declared to be, the minimum scale of wages and

maximum number of hours with respect to these aforementioned employees in such localities under this Section of the Code.

**SECTION 6. CHILD LABOR**

On and after the effective date of this Code, no person under sixteen (16) years of age shall be employed in the production of motion pictures, provided, however, where a State law provides a higher minimum age, no person under the age specified by said State shall be employed in that State, and provided further, however, where a role or roles are to be filled or appearance made by a child or children, a Producer may utilize the services of such child or children upon his compliance with the provisions of State laws appertaining thereto.

B. On and after the effective date of this Code, in the DISTRIBUTION of Motion Pictures:

**SECTION 1. HOURS OF EMPLOYMENT**

(a) No employee except outside salesmen shall work more than forty (40) hours in any one week.

(b) This provision for working hours shall not apply to professional persons employed in their profession nor to employees in a managerial or an executive capacity or in any other capacity of distinction or sole responsibility who now receive more than \$35.00 per week; nor to employees on emergency or maintenance and repair work.

**SECTION 2. MINIMUM WAGES**

No employee shall be paid:

(a) Less than fifteen dollars (\$15.00) per week in any city over 500,000 population or in the immediate trade area of such city.

(b) Less than fourteen dollars and fifty cents (\$14.50) per week in any city between 250,000 500,000 population or in the immediate trade area of such city.

(c) Less than fourteen dollars (\$14.00) per week in any city or place up to 250,000 population or in the immediate trade area of such city or place.

Section 3. On or after the effective date no person under sixteen (16) years of age shall be employed in the distribution of motion pictures, provided, however, where a State law provides a higher minimum wage, no person below the age specified by such State law shall be employed within that State.

C. On and after the effective date of this Code, in the EXHIBITION of Motion Pictures:

**PART 1. EMPLOYEES OTHER THAN ACTORS**

Section 1. No person under sixteen (16) years of age shall be employed; provided, however, that where a State law provides a higher minimum age no person below the age specified by such State law shall be employed in that State.

Section 2. No employee, notwithstanding the provisions of Section 6(a) hereof, shall work more than forty (40) hours in one week, except that such maximum hours shall not apply to employees in a managerial, executive or advisory capacity who now receive thirty-five dollars \$35.00 or more per week, or to employees whose duties are of general utilitarian character, or to emergencies.

Section 3. With respect to employees regularly employed as ticket-sellers, doormen, ushers, cleaners, matrons, watchmen, attendants, porters, and office help, such employees shall receive not less than a twenty percent (20%) increase over the wage paid to them as of August 1, 1933, in cities and places having a population of less than 15,000, provided that this shall not require a wage for these employees in excess of twenty-five (25) cents per hour.

Section 4. With respect to employees regularly employed as ticket sellers, doormen, cleaners, matrons, watchmen, attendants, porters, and office help, such employees shall receive not less than thirty (30) cents per hour in cities and places having a population of more than 15,000 and less than 500,000, and not less than thirty-five (35) cents per hour in cities and towns having a population of more than 500,000.

Section 5. With respect to employees regularly employed as ushers, in cities and places having a population over 15,000, such employees shall receive

a wage of not less than twentyfive (25) cents per hour.

#### Section 6.

(a) Employees associated with organizations of or performing the duties of bill-posters, carpenters, electrical workers, engineers, firemen, motion picture machine operators, oilers, painters, theatrical stage employees, theatrical wardrobe attendants, or other skilled mechanics and artisans, who are directly and regularly employed by the Exhibitors, shall receive not less than the minimum wage and work no longer than the maximum number of hours per week which were in force as of August 23, 1933, as the prevailing scale of wages and maximum number of hours of labor by organizations of any of such employees affiliated with the American Federation of Labor with respect to their respective type of work in a particular class of theatre or theatres in a particular location in a particular community, and such scales and hours of labor with respect to any such employees in such community shall be deemed to be, and hereby are declared to be, the minimum scale of wages and maximum number of hours with respect to all of such employees in such communities in such class of theatre or theatres.

(b) In the event, however, that there exist in the particular community organizations of such employees above mentioned, members of which were directly and regularly employed by the Exhibitor or Exhibitors on August 23, 1933, and which organizations are affiliated as above set forth, and (1) no prevailing scale of wages and maximum number of hours for such employees exist in such community with respect to such employees, or (2) any dispute should arise as to what is the minimum scale of wages or the maximum number of hours of labor with respect to any of such employees for a particular class of theatre or theatres in any particular community, then and in either of those events such disputes shall be determined as follows:

(1) If the question at issue arises with an organization of such employees affiliated with the American Federation of Labor, then a representative appointed by the National President of such affiliated organization, together with a representative appointed by the Exhibitors, shall examine into the facts and determine the existing minimum scale of wages and maximum number of hours of labor for such class of theatre or theatres in such particular locality, and in the event they cannot agree upon the same, they shall mutually designate an impartial third person who shall be empowered to sit with such representatives, review the facts and finally determine such dispute, with the proviso, however, that in the event such representatives cannot mutually agree upon such third person, then the Administrator shall designate such third person; or

(2) If the question at issue arises with unorganized employees or with an organization of such employees not affiliated with the American Federation of Labor, and if in said community there exist members of such affiliated organization directly and regularly employed by an Exhibitor or Exhibitors, then a representative of such unorganized employees, or, as the case may be, a representative appointed by the President of such unaffiliated organization or both, together with a representative appointed by the National President of such affiliated organization above referred to, together with a representative appointed by the Exhibitors, shall examine into the facts and unanimously determine the existing scale of wages and maximum number of hours of labor for such class of theatre or theatres in such particular community, and in the event they cannot unanimously agree upon the same, they shall mutually designate an impartial person who shall be empowered to sit with such representatives, review the facts, and finally determine such dispute, with the proviso, however, that in the event such representatives cannot mutually agree upon such impartial person, then the Administrator shall designate such impartial person; or

(3) If the question at issue arises with unorganized employees or with an organization of such employees not affiliated with the American Federation of Labor and not, subject to the foregoing provisions of sub-paragraphs (1) and (2) of paragraph (b) hereof, then a representative of such unorganized employees, or, as the case may be, a representative of the President of such

unaffiliated organization or both together with a representative appointed by the Exhibitors, shall examine into the facts and determine the existing minimum scale of wages and maximum hours of labor, for such class of theatre or theatres in such particular locality, and in the event they cannot agree upon the same, they shall mutually designate an impartial person who shall be empowered to sit with such representatives, review the facts and finally determine such dispute, with the proviso, however, that in the event such representatives cannot mutually agree upon such impartial person, then the Administrator shall designate such impartial person.

(c) Pending the determination of any such dispute, the rate of wages then paid by the Exhibitor in such theatre or theatres in such community, and the maximum number of hours then in force (if not more than the hours provided for in this Code) shall not be changed so as to decrease wages or increase hours.

(d) In order to effectuate the foregoing provisions of this Section 6 hereof, and pending the determination of any dispute as above specified, the employees herein embraced and provided for agree that they shall not strike, and the Exhibitors agree that they shall not lock out such employees.

Section 7. In no event shall the duties of any of the employees hereinabove specified in Section 6(a) directly and regularly employed by the Exhibitors as of August 23, 1933, be increased so as to decrease the number of such employees employed in any theatre, or theatres in any community, except by mutual consent.

Section 8. With respect to any employee not hereinbefore provided for, such employee when directly and regularly employed by the Exhibitors shall be paid not less than forty (40) cents per hour.

Section 9. By reason of the professional character of their employment, the minimum wage and maximum hours of employment of employees performing the duties of musicians shall as heretofore be established by prevailing labor agreements, understandings, or practices.

Section 10. With respect to disputes arising between employees and employers, in the EXHIBITION branch of the Motion Picture Industry, the parties pledge themselves to attempt to arbitrate all such disputes.

Section 11. The Administrator after such notice and hearings as he shall prescribe may revise or modify any determination of any dispute pursuant to Section 6 of PART 1 of Division C of this Article IV.

## PART 2. ACTOR EMPLOYEES IN VAUDEVILLE AND PRESENTATION MOTION PICTURE THEATRES

### Section 1. DEFINITIONS

(a) Presentation and vaudeville shall include both permanent and traveling companies of artists playing presentation and vaudeville houses, but is not intended to include—amateur shows, "rep" shows, "tab" shows, "tent" shows, "wagon" shows, "truck" shows, "medicine" shows, "show-boat" or "burlesque," as these terms are understood in the theatre.

(b) A "traveling" company, as used in this Code, means a company which moves from theatre to theatre irrespective of locality.

### Section 2. AUDITIONS

(a) PRINCIPALS. It shall be an unfair trade practice for any Exhibitor or independent contractor under the guise of public audition to break-in, try-out or to require a performer to render service for less than the minimum salary established by this Code. This shall not prohibit, however, the appearance or participation of any performer in benefit performances which have been approved by the performer or by any bona fide organization of the performer's own choosing.

(b) CHORUS. It shall be an unfair trade practice for any manager or independent contractor, under the guise of a public audition, break-in, or try-out, to require the chorus to render services for less than the minimum salary established by this Code. This shall not prohibit, however, the appearance of the chorus or participation in benefit performances which have been approved by the chorus or any bona fide organization of the chorus' own choosing.

### Section 3. REHEARSALS

(a) PRINCIPALS. Rehearsal period for principals shall be limited to four weeks, and they shall be guaranteed two consecutive weeks' compensation for employment for said four weeks of rehearsals, which shall immediately follow the rehearsal period. In the event that any rehearsal over four weeks is required there shall be compensation for an additional consecutive week's playing time guaranteed for each week's rehearsal. This shall not apply, however, to principals, owning their own acts.

(b) CHORUS. No Exhibitor or independent contractor shall require for an engagement of only one week any chorus person to rehearse in excess of five (5) days, nor for an engagement of two or more weeks to rehearse in excess of two (2) weeks. Any such engagement shall follow immediately such respective rehearsal periods. The chorus shall not be required to rehearse for more than forty (40) hours a week and rehearsal shall be considered to be continuous from the time the chorus is called on the first day of rehearsal until the opening day. For each additional week of rehearsal there shall be compensation for an additional week's consecutive employment.

### Section 4. MAXIMUM HOURS AND MINIMUM WAGES

(a) PRINCIPALS. Owing to the peculiar nature of the stage presentation and vaudeville business and the unique conditions prevailing therein, the necessary policy and variations in the operation of such theatres, the changing nature of the entertainment and the fact that such entertainment is of a character requiring the services of artists of unique and distinctive ability who cannot be replaced, it is recognized that it is impossible to fix the maximum hours per week of artists appearing in such theatres.

(1) For performers with more than two years' theatrical experience, there shall be a minimum wage of forty (\$40) dollars weekly net.

(2) For performers with less than two years' theatrical experience, there shall be a minimum wage of twenty-five (\$25) dollars weekly net.

(3) The minimum wage of performers employed on a per diem basis shall be seven dollars and fifty cents (\$7.50) per day net.

(b) CHORUS. No singing or dancing chorus person shall be required to work more than forty (40) hours in any week and there shall be one day out of every seven during which the chorus shall be released from work with pay. Working time shall include the entire time of a performance or presentation in which the chorus appears in one or more numbers as an integral part of the presentation and all rehearsal time excluding dressing and undressing time. No chorus person shall be required to report at a theatre before nine o'clock in the morning.

On the day a chorus person is released with pay, such chorus person shall not be required to rehearse or report to the theatre or perform any service. This provision for a free day shall not apply to traveling companies.

(1) There shall be a minimum wage of thirty (\$30) dollars per week in any De Luxe Theatre.

(2) There shall be a minimum wage of thirty-five (\$35) dollars per week in traveling companies.

(3) There shall be a minimum wage of twenty-five (\$25) dollars per week in other than De Luxe Theatres.

(4) Wherever a theatre augments the chorus by employing additional chorus persons such additional chorus persons shall not rehearse more than five (5) days.

(5) It shall be an unfair trade practice for any Exhibitor or independent contractor to engage any chorus person under any agreement which would reduce the net salary below the minimum wage through the payment of any fee or commission to any agency (whether such fee is paid by the Exhibitor or independent contractor or by the chorus), or by any other form of deduction.

(6) After the first two weeks of consecutive employment, if a lay-off is necessary, the Exhibitor or independent contractor shall pay each chorus person not less than three (\$3) dollars per day for each day of lay-off. In connection with a traveling unit after the first two weeks of consecutive employment, if lay-off is caused on account of traveling, the Exhibitor or independent contractor shall be allowed two days traveling

without pay for each four weeks of employment West of the Rockies, and one day's traveling without pay for each four weeks of employment East of the Rockies.

(7) Wherever on August 23, 1933, any theatre paid a rate to chorus persons in excess of the minimum wages or employed chorus persons for a number of hours per week of labor less than the maximum hours, said higher wage and lesser number of hours shall be deemed to be, and are hereby declared to be, the minimum scale of wages and maximum hours of labor with respect to such theatres in this section of the Code.

#### Section 5. GENERAL PROVISIONS

(a) If in any city or place whereby custom Sunday performances by living actors, or the performance of particular classes of acts, are not given, no performer or chorus person engaged to work in such city or place shall be required to perform or give performances of such particular class of act in such city or in any other place on the Sunday of the week for which such performer or chorus person was engaged to render services in such city or place.

(b) Wherever any unit, traveling company or artist is required to give more than the regular number of performances established in the theatres in which they appear, said unit, traveling company or artist, all artists and chorus persons shall be paid for said extra performances pro rata.

#### Section 6. CHORUS TRANSPORTATION

(a) Transportation of the chorus when required to travel, including transportation from point of organization and back, including sleepers, shall be paid by the employer whether Exhibitor or independent contractor.

(b) If individual notice of contract termination is given, the chorus shall only be paid in cash the amount of the cost of transportation and sleeper of the chorus and baggage back to the point of origin whether the chorus returns immediately or not.

#### Section 7. WARDROBE

(a) PRINCIPALS. The Exhibitor or independent contractor shall furnish to every artist in a presentation unit or traveling company (not including what is commonly known as a vaudeville act and receiving less than fifty \$50) dollars per week, without charge, all hats, costumes, wigs, shoes, tights and stockings and other necessary stage wardrobe excepting street clothes.

(b) CHORUS. The Exhibitor or independent contractor shall furnish the chorus, without charge, with all hats, costumes, wigs, shoes, tights, and stockings and other necessary stage wardrobe.

#### Section 8. ARBITRATION

(a) Arbitration of all disputes under this Section of this Article of the Code shall be in accordance with the arbitration provisions of this Code as hereafter generally provided.

#### Section 9. CHILD LABOR

(a) On or after the effective date of this Code, no person under sixteen (16) years of age shall be employed as a principal or chorus person in connection with the exhibition of motion pictures, provided, however, where a State law provides a higher minimum age, no person under the age specified by said State law shall be employed in that State, and provided further, however, where a role or roles are to be filled or appearances made by a child or children, an Exhibitor or independent contractor may utilize the services of such child or children upon his compliance with the provisions of State laws appertaining thereto.

Section 10. The Code Authority may receive complaints with respect to alleged violations by an independent contractor of any of the foregoing Sections of this PART 2 and may after notice and hearing and with the approval of the Administrator prescribe rules and regulations governing the relations between Exhibitors and independent contractors guilty of any such violations.

## ARTICLE V

### UNFAIR PRACTICES

#### A. GENERAL

PART 1. The defamation of competitors by falsely imputing to them dishonorable conduct, inability to perform contracts, questionable credit

standing, or by other false representations or by the false disparagement of the grade or quality of their motion pictures or theatres, shall be deemed to be an unfair trade practice.

PART 2. The publishing or circularizing of threats or suits or any other legal proceedings not in good faith, with the tendency or effect of harassing competitors or intimidating their customers, shall be deemed to be an unfair trade practice.

PART 3. Securing confidential information concerning the business of a competitor by a false or misleading statement or representation, by a false impersonation of one in authority, by bribery or by any other unfair method, shall be deemed to be an unfair trade practice.

PART 4. To avoid the payment of sums unreasonably in excess of the fair value of personal services which results in unfair and destructive competition, the Code Authority shall have power with the approval of the Administrator to investigate whether in any case any employer in the motion picture industry has agreed to pay an unreasonably excessive inducement to any person to enter into the employ of such employer. If the Code Authority finds that such employer has done so, the Code Authority shall have the power, with the approval of the Administrator to impose an assessment against such employer in the amount of the unreasonable excess payment to such person, not, however, to exceed the sum of Ten Thousand Dollars (\$10,000.00), and to make public its findings, but nothing in this PART shall in any manner impair the validity or enforceability of such agreement of employment. All such assessments shall be paid to the Code Authority for use by it in the Administration of its functions.

#### B. PRODUCERS

PART 1. It shall be an unfair trade practice for any Producer to aid, abet, or assist in the voluntary release or dismissal of any author, dramatist or actor employed in rendering his exclusive services in connection with the production of a "legitimate" drama or musical comedy for the purposes of securing the services of such author, dramatist or actor.

PART 2. It shall be an unfair trade practice for a number of Producers who, in the usual and ordinary course of business, rent their respective studios or studio facilities to Producers (other than their affiliated companies), to conspire, agree, or take joint action to prevent any responsible Producer or Producers from renting such studios or studio facilities.

PART 3. It shall be an unfair trade practice for a Producer to knowingly employ as an "extra" any member of the immediate family of any employee or any person who is not obliged to depend upon "extra" work as a means of livelihood, unless the exigencies of production require an exception to be made.

#### PART 4.

Section 1. No Producer, directly or indirectly, shall transact any business relating to the production of motion pictures with any agent who under the procedure hereinafter set forth shall be found by the Agency Committee:

(a) To have given, offered or promised to any employee of any Producer any gift or gratuity to influence the action of such employee in relation to the business of such Producer;

(b) To have alienated or enticed, or to have attempted to alienate or entice, any employee under written contract of employment, from such employment, or to have induced or advised without justification any employee to do any act or thing in conflict with such employee's obligation to perform in good faith any contract of employment, whether oral or written;

(c) Knowingly to have made any materially false representation to any Producer in negotiations with such Producer for or affecting the employment or contemplated employment of any person represented by such agent;

(d) To have violated or evaded or to have attempted to violate or evade, directly or indirectly, any of the provisions of PARTS 4 or 5 of this ARTICLE V.

(e) To have failed or refused to have registered as an agent, in the event that such registration is required as provided for in Section 3 of this PART, or to have transacted business as an agent after his registration shall have been revoked, cancelled, or suspended.

Section 2. The Agency Committee shall consist of ten (10) members, five (5) of whom shall be Producers or Producers' representatives named by the Code Authority, and the other five (5) shall consist of one agent, one actor, one writer, one director and one technician, who shall be selected by the Administrator from nominations as to each class named respectively by agents, actors, writers, directors and technicians, in such equitable manner as may be prescribed by the Administrator.

Section 3. In order to effectuate this PART, the Agency Committee may recommend to the Administrator uniform terms and conditions for and an appropriate procedure for the registration of all agents with whom Producers may transact business relating to the production of motion pictures, and for the suspension, revocation, or cancellation of any such registration and appropriate rules and regulations affecting the agents as provided for herein. Such recommendations of the Agency Committee, together with the recommendations of the individual members thereof, shall be submitted in writing to the Administrator, who after such notice and hearing as he may prescribe, may approve or modify such recommendations. Upon approval by the Administrator, such recommendations shall have full force and effect as provisions of this Code. No agent shall be deprived of the right of registration without affording such agent a full and fair opportunity to be heard, and without the approval of the Administrator. Should it at any time be determined to provide for the registration of agents as hereinabove set forth, then all persons regularly transacting business as agents at such time shall be entitled to registration as a matter of course, provided application is made to the Agency Committee within thirty (30) days thereafter.

Section 4. The Agency Committee may, after due notice and hearing, and with the approval of the Administrator, set up rules of fair practice governing relations between Producers and agents, writers, actors, directors and technicians.

Section 5. The Agency Committee shall make findings of fact concerning any matter coming before it pursuant to the provisions of this part and shall make such recommendations to the Administrator as it may deem proper if the Committee is unanimous, otherwise separate recommendations may be submitted, together with a report that the Committee has disagreed. No hearing or proceeding shall be conducted without due notice and a full and fair opportunity to all interested parties to appear and be heard. A complete transcript of all testimony and arguments shall be made and certified to the Administrator, together with the recommendations of the members of the Committee. The Administrator shall approve, reject or modify such recommendations or any of them and may conduct such further investigations and hearings as to him may seem necessary or advisable. The order of the Administrator shall be final.

Section 6. The Agency Committee, subject to the approval of the Administrator, shall have authority to require all Producers to furnish such information as may be desired to effectuate the provisions of this PART.

Section 7. The Agency Committee shall have full power and authority to prescribe reasonable rules of procedure for determining all matters of dispute or controversy which may properly arise before such Committee in connection with this PART.

Section 8. The term "agent" as used herein shall apply to any person (including firms, corporations or associations), who, directly or indirectly, for a fee or other valuable consideration, procures, promises or undertakes to procure employment for any person for or in connection with the production of motion pictures.

Section 9. The provisions of ARTICLE II, Section 7, of this Code shall not supersede the operation of this PART 4 and the following PART 4 (A).

Section 10. It shall be an unfair trade practice for any Producer, or any employee of a Producer, directly or indirectly, to engage in, carry on, or in any way be financially interested in or connected with the business of an agent as herein defined, without making known such fact to the Agency Committee within twenty (20) days from the effective date, or if such interest is acquired subsequent to the effective date, then within ten (10) days after the acquisition of such interest. The Agency

Committee shall require such public disclosure to be made of such interest as it may deem advisable; and the Agency Committee may make such further rules in connection with the subject matter of this Section as it sees fit, subject to the approval of the Administrator.

#### PART 4 (A)

(a) Should the Administrator determine at any time upon a fair showing, after notice, that a set of fair practices should be adopted governing relations between Producers and any one of the following classes: Writers, directors, technicians, actors and agents, a special committee shall be appointed for that purpose. The Producers and the class interested in such fair practices in each instance shall be entitled to equal representation on such committee.

(b) The Committee members shall be appointed in the manner, and its proceedings and those of the Administrator shall be the same, as above provided in the case of the Agency Committee.

(c) At the same time that the findings or report of the Committee shall be sent to the Administrator, the same shall be made public in such manner as may be determined by the Administrator.

#### PART 5. Section 1

No Producer, directly or indirectly, secretly or otherwise shall

(a) Entice or alienate from his employment any employee of any other Producer or induce or advise any such employee to do anything in conflict or inconsistent with such employee's obligation to perform in good faith any contract of employment.

(b) Foment dissension, discord or strife between any employee of any other Producer and his employer with the effect of securing the employee's release from employment or a change in the terms of any contract under which the employee is engaged or of causing the employee to be or become dissatisfied with his subsisting contract.

(c) In any manner whatsoever negotiate with or make any offer for or to any employee under written contract to any other Producer prior to the last thirty (30) days of the term of the contract of employment, regardless of the compensation.

**Section 2.** All production employees rendering services of an artistic, creative, technical or executive nature, for the purpose of this PART, shall be classified as follows:

(a) Employees not under written contract who are employed at not less than \$250.00 per week or \$2,500.00 per picture.

(b) Employees under written contract, for a period, inclusive of options, if any, of less than one year, whose compensation is not less than \$250.00 per week or \$2,500.00 per picture.

(c) Employees under written contract for the period of at least one year, or at least three pictures, inclusive of options, if any, whose compensation is not less than \$250.00 per week (exclusive of lay-off periods), or \$2,500.00 per picture.

The term "contract" as used in subdivisions (b) and (c) shall be deemed to mean and include not only any subsisting contract with any Producer, but also any prior contract with such Producer or with any parent, subsidiary or predecessor corporation of such Producer, provided that the employment thereunder has been or may be continuous.

(d) Nothing hereinbefore in subdivision (c) of Section 1 or in subdivisions (a), (b) and (c) of this Section contained shall apply to so-called "free lance" players, writers, directors or other employees who are engaged to render services of an artistic nature in connection with one or two pictures only, unless the actual period of employment of any such employee is intended to or shall cover a minimum period of one year.

**Section 3.** Should any Producer make any offer for the services of any employee of any other Producer, and such employee is classified within either subdivision (a), (b), (c) or (d) of Section 2, and registered as hereinafter in Section 6 provided, then on the same day such offer is made, the Pro-

ducer making such offer shall notify the employing Producer in writing that such offer has been made, and shall state the full and complete terms and conditions thereof, including particularly the compensation, the proposed period of employment, and any additional special terms. Simultaneously, a copy of said notice shall be delivered to the Registrar hereinafter provided for. The employing Producer thereupon shall be afforded a reasonable opportunity, not exceeding three (3) days, to be determined by the Registrar as hereinafter in Section 6 provided, within which time to negotiate for and contract with such employee for his continued services, on such terms as may be mutually acceptable, but the employee in every instance shall have the full and independent choice as to which offer he will accept. Any offer made by any Producer and reported to the employing Producer shall be conditional upon the right of the employing Producer as hereinabove provided, and shall be a firm offer not to expire until at least twenty-four (24) hours after the period permitted the employing Producer to negotiate as herein provided for.

The notice hereinabove provided for need be given, however, with reference to employees classified in subdivisions (b) and (c) of Section 2, only upon the condition that prior to the last thirty (30) day period of employment the employing Producer shall have made an offer in good faith to such employee for a renewal or extension of his contract of employment and shall have communicated that fact to the Registrar.

**Section 4.** Should any Producer desire to continue, renew or extend the period of employment of any employee classified within subdivision (c) of Section 2 hereof, and if he shall have evidenced such desire by making an offer in good faith to such employee prior to the last thirty (30) day period of his employment and such offer be rejected, and provided the compensation of such employee last paid by the employing Producer was at least \$500.00 per week or \$5,000.00 per picture, such Producer nevertheless shall be entitled to notice of offers which may be made to such employee by other Producers, during the period hereinafter provided, following the termination of such employment. Should any other Producer make any offer for the services of any such employee within such period, then on the same day that such offer is made such Producer shall notify the former employing Producer and the Registrar in like manner as is provided for in Section 3. The same procedure, rules and conditions shall govern with reference to offers made under this Section as are provided for in Section 3, to the end that:

(a) The former employing Producer shall be entitled to a reasonable period not exceeding three (3) days within which to negotiate and contract for the services of the employee in question;

(b) The offer of the second Producer shall continue as a firm offer for twenty-four (24) hours beyond the period referred to in subdivision (a); and

(c) The employee at all times shall have a free and independent choice as to which offer he will accept.

The period during which the first employing Producer shall be entitled to notice of offers made by other Producers, as hereinabove provided for, shall be three (3) months from the date of termination of the first employment in all cases where the compensation for the employee in connection with the former employment was at the rate of less than \$1,000 per week (exclusive of lay-off periods), or if the employee was employed on a picture basis, less than \$10,000 per picture. In all other cases where the compensation was equal to or in excess of the above amounts, the period shall be six (6) months.

**Section 5.** No Producer, Distributor or Exhibitor shall violate or aid or abet in the violation of this PART. It shall be an unfair trade practice for any Producer to use coercion to prevent offers being made any employee by other Producers.

**Section 6.** The Code Authority shall appoint a standing committee, which shall have full power and authority to determine the good faith of any offer made by the employing Producer, so as to entitle such Producer to notice of subsequent offers, as hereinabove provided for, and to determine whether the period within which such notice must be given should be for three (3) months or six

(6) months. The Registrar shall be appointed and removed by said standing committee at will, and any act or decision of the Registrar shall be subject to review, reversal or modification by said committee or by the Code Authority on its own motion or on application of any interested party.

The Registrar shall provide an appropriate method whereby all Producers may ascertain in each instance when, and the period during which, notices of offers are to be transmitted to the employing or former employing Producer. Said Registrar shall also prescribe the procedure so as to prevent any employing or any former employing Producer from any unreasonable delay or from withholding any action or decision permitted under the provisions hereof, to the end that the immediate employment of any persons with whom any other Producer desires to contract shall not be unreasonably delayed or prevented. In such connection the Registrar shall have power in any instance to designate a reasonable period, in no event to exceed three (3) days, within which the second Producer shall be precluded from executing any proposed contract with the employee or former employee of the first employing or former employing Producer.

Notwithstanding anything contained in this PART to the contrary, the provisions of this PART shall apply only to employees whose names are registered with the Registrar by the employing Producer, and the right of registration or continued registration may be determined in any instance by the standing committee either upon its own motion or on application of any person interested, including the employee affected. In the event of the termination for any reason whatsoever of the employment of any person whose name is registered, the former employing Producer shall notify the Registrar in writing forthwith of such termination. Any Producer may withdraw from registration the name of any employee or by written notice served on the Registrar may waive the right to be notified of offers made to any employee by any other Producer, but he shall not refrain from registering the name of any employee, withdraw any name so registered or waive any such right to notice by virtue of any agreement to that effect with the employee. The Registrar shall provide an appropriate method for notifying all Producers promptly of all registrations, withdrawal of registrations, terminations of employment and waivers.

**Section 7.** If the Code Authority, or any committee appointed by it for that purpose, after notice and hearing shall find that any employee of any Producer has refused without just cause to render services under any contract of employment, the Code Authority shall have full power and authority, with the approval of the Administration, to order all Producers to refrain from employing any such person in connection with the business of producing motion pictures for such period of time as may be designated by the Code Authority, and it shall be an unfair trade practice for any Producer to employ such person in violation of such order, or for any Distributor or Exhibitor, respectively, to distribute or exhibit any picture produced during the period prescribed by the Code Authority by or with the aid of such person. Such hearing shall be conducted only upon due notice. A full and fair opportunity shall be afforded to all interested parties to appear. A complete transcript of all testimony and arguments, together with the findings and order of the Code Authority shall be made and certified to the Administrator, who may approve, reject or modify such order, and in such connection conduct such further investigations and hearings as to him may seem necessary or advisable. The order of the Administrator shall be final.

**Section 8.** If any Producer deliberately, willfully, or persistently violates any of the provisions of this PART and the Code Authority so finds, and such finding is upheld by the Administrator, the Code Authority, with the approval of the Administrator, shall have power to impose such restrictions, prohibitions or conditions as it may deem proper upon the distribution or exhibition of motion pictures produced by any such offending Producer. Due notice of the ruling of the Code Authority, as approved by the Administrator shall be published in such manner as the Code Authority prescribes.

## PART 6.

(a) No cartoon Producer shall employ any person during such time as he is employed full time by another.

(b) No cartoon Producer shall make any offer directly or indirectly of any money inducement or advantage of any kind to any employee of any other cartoon Producer in an effort to entice, persuade or induce such employee to leave or become dissatisfied or to breach any contract covering his employment.

(c) No cartoon Producer shall adapt a cartoon character of another in such manner that the use of the adapted character shall constitute an appropriation by him of the good will of the creator.

## C. PRODUCERS-DISTRIBUTORS

PART 1. Where any contract granting the motion picture rights in any dramatic or dramatico-musical work specifies a date prior to which no motion picture based upon such work may be publicly exhibited, it shall be deemed to be an unfair trade practice for any Producer or Distributor to permit the public exhibition of such motion picture prior to such date.

## PART 2.

(a) It shall be deemed to be an unfair trade practice for any Producer or Distributor, by any of its employees or through other persons who have a direct or indirect interest, whether financial or otherwise, in any such Producer or Distributor, to knowingly and intentionally directly or indirectly interfere with existing relations between an Outside or Associated Producer and a Producer or Distributor, or to do anything to alienate or entice any such Outside or Associated Producer away from a Producer or Distributor, or to do anything which would tend to create discord or strife between such Outside or Associated Producer and a Producer or Distributor, or foment dissension between them, for the purpose of inducing such Outside or Associated Producer to breach or attempt to breach any existing contracts between it and any Producer or Distributor, or to secure a change in the terms and conditions of any existing contract between any such Outside or Associated Producer and a Producer or Distributor.

(b) To effectuate the foregoing, no Producer or Distributor shall negotiate with or make any offer for or to any such Outside or Associated Producer at any time prior to sixty (60) days before the termination of any existing agreement between such Outside or Associated Producer and any other Producer or Distributor, or not prior to sixty (60) days before the date when such Outside or Associated Producer shall fulfill its delivery commitment to the Producer or Distributor with whom it has contractual obligations, whichever date is earlier.

## D. DISTRIBUTORS

## No Coercion

PART 1. No Distributor shall threaten or coerce or intimidate any Exhibitor to enter into any contract for the exhibition of motion pictures, or to pay higher film rentals by the commission of any overt act evidencing an intention to build or otherwise acquire a motion picture theatre for operation in competition with such Exhibitor, but nothing in this ARTICLE shall in any way abridge the right of a Producer or Distributor in good faith to build or otherwise acquire a motion picture theatre in any location.

## Dealing with Competitor

PART 2. No Distributor's employee shall use his position with the Distributor to interfere with the licensing of motion pictures by an Exhibitor operating a theatre in competition with a theatre in which such employee may have a direct or indirect interest, provided, however, that an employee of a Distributor shall not be deemed to have an interest in any theatre affiliated with such Distributor.

## Substitutions

## PART 3.

(a) No Distributor shall substitute for any feature motion picture described in the contract therefor as that of a named star or stars or named director or named well-known author,

book or play one of any other star or stars, director, author, book or play, nor shall such Distributor substitute any other feature motion picture for one which in the contract therefor is designated "no substitute"; and no Exhibitor shall be required to accept any such substitute motion picture.

(b) Nothing in this ARTICLE contained shall be interpreted to prohibit any Distributor from changing the title of any motion picture contracted for, from making changes, alterations and adaptations of any story, book, or play upon which it is based and from substituting for any such story, book or play another story, book or play, or from changing the director, the cast, or any member thereof of any such motion picture, except as hereinabove specifically prohibited.

(c) If for any such author, book or play there is substituted another author, book or play, reasonable notice of such substitution shall be given by a paid advertisement of not less than one-quarter page in at least one issue of a national trade publication before the release date of the motion picture in which such substitution has been made.

## Non-Theatricals

## PART 4.

(a) It shall be an unfair practice for any Distributor to license the exhibition of its motion pictures for exhibition by any non-theatrical account, contrary to any determination, restriction or limitation by a Local Grievance Board, where such exhibition shall be determined by such Grievance Board provided for in this Code to be unfair to an established motion picture theatre.

(b) Nothing in this PART shall be interpreted to prohibit the licensing of motion pictures for exhibition at army posts, or camps, or on board ships of the United States Navy or ships engaged in carrying passengers to foreign or domestic ports or at educational or religious institutions or at institutions housing "shut-ins," such as prisons, hospitals, orphanages, etc.

## Tieing In Shorts

PART 5. No Distributor shall require as a condition of entering into a contract for the licensing of the exhibition of feature motion pictures that the Exhibitor contract also for the licensing of the exhibition of a greater number of short subjects (excepting news-reels) in proportion to the total number of short subjects required by such Exhibitor, than the proportion of the feature pictures for which a contract is negotiated bears to the total number of feature pictures required by the Exhibitor.

## Checking Information

PART 6. No Distributor shall divulge or authorize or knowingly permit to be divulged by any employee or checker any information received in the checking of the receipts of its motion pictures, except that such information may be divulged in any arbitration or grievance proceeding or litigation concerning a controversy and for any Government or Code Authority report.

## Transferring Assets

PART 7. No Distributor shall convey or transfer its assets for the purpose of avoiding the delivery to any Exhibitor of any feature motion picture licensed for exhibition by such Exhibitor.

## Adjustment of License Fees

PART 8. No Distributor shall refuse to make a fair adjustment of the license fees for the exhibition rights of a number of pictures licensed in a group for a stated average sum per picture and so stated in the license agreement, if the total number of pictures so licensed by any Exhibitor are not delivered by such Distributor, provided such Exhibitor shall have fully and completely performed all the terms and conditions of such license on the part of the Exhibitor to be performed. Any dispute or controversy concerning any such adjustment shall be determined by a Local Grievance Board provided for in this Code.

## Demanding Specific Days

## PART 9.

(a) No Distributor shall require any specific day or days of the week for the exhibition of

specified pictures or class of pictures unless specifically provided for in the Exhibitor's contract therefor and in no event if the license fee therefor is a fixed sum only.

(b) Where under an exhibition contract which provides that the rental to be paid by the Exhibitor for any feature motion picture specified therein shall be determined in whole or in part upon a percentage basis and that said picture shall be played by the Exhibitor upon a designated day or days of the week and the Exhibitor seeks to be relieved from the obligation to exhibit such motion picture upon such designated day or days for the reason only that the subject and character of the motion picture so designated are unsuitable for exhibition at the Exhibitor's theatre on such day or days, the claim of the Exhibitor shall be determined by the Local Grievance Board provided for by this Code, and the Distributor, if such Local Board so determines, shall relieve the Exhibitor from the obligation to play the motion picture upon the day or days designated by the Distributor; provided that the Exhibitor makes such claim within three (3) days after receipt of the notice of availability of such feature picture. In such cases the said Local Board shall proceed to determine the matter upon forty-eight (48) hours' notice if the Distributor so desires.

(c) If the said Local Board shall sustain the claim of the Exhibitor:

(1) The Distributor shall have the right to designate for the same day or dates another motion picture, licensed upon a percentage basis, upon the same or similar terms as the motion picture in question, if there be one licensed; and to designate the motion picture objected to for a later date or dates but upon another day or other days of the week; and (2) the award of the said Local Board shall not be deemed to apply to any other theatre in the same or any other location.

(d) Where because of a proceeding before a Local Grievance Board, or because of an award of such Local Board, it shall be impractical to serve subsequent-run Exhibitors in compliance with any notice of availability or confirmed play dates given any such subsequent-run Exhibitors, the Distributor shall have the right to change such play dates.

## Refusing Delivery

PART 10. No Distributor shall refuse to deliver to any Exhibitor any feature motion picture licensed under an exhibition contract therefor because of such Exhibitor's default in the performance of any exhibition contract licensing the exhibition of short subjects of such Distributor, or *vice versa*, provided such Exhibitor has agreed to arbitrate all claims and controversies arising under all existing Optional Standard License Agreements between them.

## Selling Specials

## PART 11.

(a) If any Exhibitor has contracted to exhibit more than fifty percent (50%) of the total number of motion pictures announced for release during any given season by a Distributor and such Distributor shall during such season generally release any feature motion picture in addition to the number so announced, such Distributor shall first offer to the Exhibitor for license such additional motion pictures for exhibition at the Exhibitor's theatre, provided that at the time of such offer such Exhibitor shall have duly performed all the terms and conditions of all existing exhibition contracts between such Exhibitor and Distributor and is not in default thereunder.

(b) In cases where two Exhibitors have each contracted to exhibit, respectively, an equal division (i.e. 50%) of the number of motion pictures announced for release by a Distributor during any given season, and the Distributor shall generally release during such season any feature motion picture in addition to the number so announced, such Distributor shall first offer such additional motion picture for license to one of such Exhibitors, in the discretion of the Distributor, provided that at the time of such offer such Exhibitor shall have duly performed all the terms and conditions of all existing exhibition contracts between such Exhibitor and Distributor and is not in default thereunder.

### Fire Regulations

PART 12. In each territory wherein any Distributor maintains an exchange, such Distributor shall abide by the regulations promulgated by the Code Authority for the prevention of fire, for the holding of fire drills, and rigid monthly inspections, the inspection of prints, the storing of inflammable material, the maintenance and testing of sprinkler systems and fire extinguishers, the avoidance of smoking and other cautions, methods and devices to protect the lives of employees and the public and to insure safety against fire hazards.

### E. EXHIBITORS

#### Cancellations

PART 1. Any Exhibitor entering into a contract for the exhibition of motion pictures which permits the Exhibitor to select from the total number of pictures licensed less than eighty-five percent (85%) of the total number, and to reject the remainder, shall by written notice to the Distributor reject each of such motion pictures not to exceed the number which may be rejected, within twenty-one (21) days after its date of availability in the exchange territory wherein is located the Exhibitor's theatre, and upon the Exhibitor's failing to give such notice of rejection, each of such pictures shall be deemed to have been selected.

#### Overbuying

PART 2. No Exhibitor shall contract for a license to exhibit more motion pictures than such Exhibitor reasonably shall require for exhibition in any theatre or theatres operated by such Exhibitor, with the intent or effect of depriving a competing Exhibitor from contracting to exhibit such excess number of motion pictures, provided, however, that nothing herein contained shall be deemed to prohibit any Exhibitor from contracting for a reasonable number of motion pictures in excess of the number which are actually to be exhibited in the theatre or theatres of such Exhibitor in order to reasonably protect such Exhibitor against non-delivery of motion pictures.

#### Reduced Admissions, Etc.

##### PART 3. Section 1.

No Exhibitor shall (a) lower the admission prices publicly announced or advertised for his theatre by giving rebates in the form of lotteries, prizes, reduced script books, coupons, throw-away tickets, or by two-for-one admissions, or by other methods or devices of similar nature which directly or indirectly lower or tend to lower such announced admission prices and which are unfair to competing Exhibitors, or which deceive the public; or (b) fail at all times to maintain the minimum price of admission specified in any contract licensing the exhibition of any motion picture during the exhibition thereof. This Section shall not be deemed to prohibit Exhibitors from reducing or increasing their admission scales as they see fit, except as may be prohibited by exhibition contracts.

Section 2. The giving of rebates such as premiums in the form of gifts or other things of value shall be deemed to be included within the provisions of Section 1 of this ARTICLE in those areas as shall be defined by each Local Clearance and Zoning Board where the Exhibitors operating not less than seventy-five (75%) of the number of the then actively and continuously operated theatres not affiliated with Distributors or Producers and the Exhibitors operating not less than seventy-five percent (75%) of the number of the then actively and continuously operated theatres affiliated with Distributors or Producers have both declared in writing that the giving of rebates in such form shall not be permitted. For the purpose of such declaration each Exhibitor shall be entitled to one vote for each theatre then actively and continuously operated by such Exhibitor.

Section 3. In case any Exhibitor is found after notice and hearing by a Local Grievance Board provided for in this Code, to have violated any provision of this PART, and if such Local Board shall on account thereof declare that such Exhibitor shall not be permitted to license the exhibition of any motion picture unless the Exhibitor ceases and desists from such violation, the Local Grievance Board shall have power to direct that Dis-

tributors of motion pictures shall refuse to enter into license contracts for the exhibition of their respective motion pictures by such Exhibitor and shall refuse to make further deliveries of motion pictures to such Exhibitor under license agreements licensed after the effective date of this Code if the Exhibitor fails or refuses to so cease and desist.

Section 4. Notwithstanding any action which may be taken by the Exhibitors in any arca as above in this PART 3 defined ruling out the giving of rebates as defined in Section 1 hereof, such ruling shall not become effective until ninety (90) days after such action on the part of such Exhibitors as aforesaid.

#### Transfers

PART 4. No Exhibitor shall transfer the ownership or possession of a theatre or theatres operated by any such Exhibitor for the purpose of avoiding uncompleted contracts for the exhibition of motion pictures at such theatre or theatres. Any disputes or controversies with respect to any transfer shall be submitted to and determined by a Local Grievance Board, and the findings of such Board shall be binding upon all parties concerned.

#### Prior Advertising

##### PART 5.

(a) No Exhibitor licensed to exhibit a motion picture subsequent to its exhibition by another Exhibitor having the right to a prior run thereof shall advertise such motion picture by any means of advertising prior to or during its exhibition by such other Exhibitor.

(b) Notwithstanding anything herein contained, in the event any Exhibitor shall make complaint that the restrictions embraced in this PART work an unfair hardship on him, the Local Grievance Board shall have the right to hear such complaint and after determination of the facts presented shall fix and specify the time limit within which such Exhibitor may advertise such motion picture; provided, however, that should the subsequent-run Exhibitor be granted permission to advertise before the completion of said prior run, he shall not advertise prior to the commencement of said prior run, nor shall he have the right to advertise in any way, shape, manner or form, or issue any statement that the prices of admission are or will be less than the admission prices charged by the Exhibitor having the first or prior run of such motion picture; provided further, however, that such subsequent-run Exhibitor may be granted the right in cases where the run of such Exhibitor follows the prior run in or within a period of seven (7) days, to advertise upon the screen of the Exhibitor or to distribute within the Exhibitor's theatre a printed program or mail such printed program to a list of regular patrons, such programs to be limited to announcement of the motion pictures which will be there exhibited during the period of not more than seven (7) days immediately following.

(c) Nothing herein contained shall be deemed to prohibit any Exhibitor from advertising generally all of the feature motion pictures licensed for exhibition by such Exhibitor as a group, but such general advertising shall not refer to any one of such motion pictures at any time prior to its exhibition by any other Exhibitor having the first or immediately prior run thereof excepting as hereinabove provided.

#### Interfering with Negotiations

PART 6. To prevent disturbance of the continued possession of a theatre by an Exhibitor, it shall be an unfair trade practice for any person engaged in the motion picture industry knowingly and intentionally, directly or indirectly, to interfere with pending negotiations between such Exhibitor and any other party pertaining to or affecting the possession, operation or occupancy of any such theatre then actually operated by such Exhibitor, or in respect of any modification, renewal or extension of any agreement affecting the same, for the purpose of preventing the consummation of such negotiations so as to deprive each Exhibitor of the continued operation, possession, or occupancy of such theatre.

### Prior Exhibition

PART 7. No Exhibitor shall exhibit a motion picture previous to dawn of the first licensed and booked day of exhibition without securing express written permission therefor under the license agreement.

### F. DISTRIBUTORS-EXHIBITORS

#### Standard License Agreement

PART 1. The so-called Optional Standard License Agreement (1933) negotiated by Exhibitors and now being used by a large number of Distributors shall be the form of license contract to be used by Distributors for licensing the exhibition of motion pictures, unless the parties mutually agree that a different form be used, and excepting that in case any condition or provision thereof is in conflict or inconsistent with any provision of this Code, such condition or provision of said Optional Standard License Agreement shall be deemed amended to conform with such provision of this Code, it being the intention that the provisions of this Code shall govern. Individual Distributor sales policy provisions may be inserted in the Schedule of such form but shall not be contradictory of any provisions thereof.

#### Arbitration

##### PART 2.

(a) The arbitration of all disputes between Exhibitors and Distributors arising under any exhibition contract, if the parties shall agree on arbitration, shall be in accordance with the optional arbitration clause of the so-called Optional Standard License Agreement, provided for in this Code, except as the provisions of such clause may be modified by the provisions of this Code.

(b) By stipulation of the parties to any dispute growing out of an exhibition contract, the number of arbitrators to be appointed by each party may be reduced to one, with power in the two thus appointed, if they cannot agree upon an award, to appoint an umpire as provided in said optional arbitration clause.

#### Breach of Contract

PART 3. No Exhibitor or Distributor shall induce or seek to induce the breach of any subsisting contract licensing the exhibition of motion pictures.

#### Gratuities

PART 4. No Exhibitor or Distributor shall give any gratuity or make any offer of any gratuity for the purpose of procuring advantages that would not otherwise be procurable, or as an inducement to influence a Distributor or Exhibitor, or representative of either not to deal with any competing or other Exhibitors, or Distributors.

#### Disclosing Receipts

PART 5. No Exhibitor or Distributor shall make any disclosure of box office receipts for publication except necessary reports to stockholders, credit and governmental agencies and to other like bodies. No Exhibitor or Distributor shall be responsible for disclosures in violation of this PART made by agents not authorized to do so.

#### Cancellation Privilege

##### PART 6.

(a) If in any license agreement for the exhibition of feature motion pictures the Exhibitor has contracted to exhibit all of the motion pictures offered at one time by the Distributor to the Exhibitor and the license fees of all thereof average not more than \$250.00, the Exhibitor shall have the privilege to exclude from such license agreement not to exceed ten percent (10%) of the total number of the motion pictures so licensed; provided the Exhibitor:

(1) is not in default under such license agreement, and

(2) shall have complied with all of the provisions thereof, if any, for the exhibition of such motion pictures at specified intervals.

(b) Such privilege of exclusion may be exercised only upon the following terms and conditions:

(1) The Exhibitor shall give to the Distributor written notice of each motion picture to be excluded within fourteen (14) days after the general release date thereof in the exchange territory out of which the Exhibitor is served.

(2) The Exhibitor may exclude without payment therefor one (1) motion picture of each group of ten (10) of the number of feature motion pictures specified in the license agreement provided he has paid for the other nine (9) of such group.

(3) If such privilege of exclusion is not exercised as provided in paragraph (b) (2) above, the Exhibitor may nevertheless exercise such privilege by paying the license fee of each motion picture excluded with the notice of its exclusion. In such case, such payment shall be credited against such tenth or succeeding tenth motion picture, as the case may be, which the Exhibitor would otherwise be privileged to exclude as provided in paragraph (b) (2) above.

If the only or last group licensed is less than ten (10) and more than five (5) motion pictures, the privilege to exclude shall apply provided the Exhibitor has paid for all motion pictures but one of such group.

(c) Upon the failure or refusal of the Exhibitor to comply with any terms or conditions of such license agreement, or to comply with any arbitration award in respect thereto, the privilege of exclusion forthwith shall be revoked and the Exhibitor shall be liable for and pay to the Distributor the license fees of all motion pictures theretofore excluded.

(d) If the license fee of any feature motion picture specified in the license agreement is to be computed in whole or in part upon a percentage of the receipts of the Exhibitor's theatre, such license fee (for the purpose of computing the average license fee of all of the motion pictures licensed) shall be determined as follows:

(1) Average the license fees of all of the Distributor's feature motion pictures exhibited upon a percentage basis at the Exhibitor's theatre, during the period of one year prior to the term of such license agreement.

(2) If none of the Distributor's feature motion pictures were exhibited upon a percentage basis at such theatre during said period, average the license fees of all feature motion pictures exhibited upon a percentage basis at such theatre during the said period.

(e) If the rental of any motion picture excluded is to be computed in whole or in part upon a percentage of the receipts of the Exhibitor's theatre, the sum to be paid by the Exhibitor as provided in paragraph (b) (3) hereof shall be determined as follows:

(1) Average the gross receipts of all the Distributor's feature motion pictures exhibited at the Exhibitor's theatre during the ninety (90) day period preceding the Exhibitor's notice of exclusion, and apply to such average the percentage terms specified in the license agreement for the picture excluded.

(2) If no feature motion pictures of the Distributor were exhibited at the Exhibitor's theatre during said ninety (90) day period, average the daily gross receipts of the Exhibitor's theatre for the period of thirty (30) operating days preceding the Exhibitor's notice of exclusion and apply to such average the percentage terms specified in the License agreement for the picture excluded.

(f) In computing the number of feature motion pictures which may be excluded hereunder, fractions of more than one-half ( $\frac{1}{2}$ ) shall be regarded as one (1).

(g) Upon the exclusion of each feature motion picture, the license therefor and all rights thereunder shall terminate and shall revert to the Distributor.

(h) The Optional Standard License Agreement referred to in PART 1 hereof shall be deemed amended by substituting in place of Article FIFTEENTH of such contract the provisions of this PART.

## ARTICLE VI

### PART 1. CLEARANCE AND ZONING BOARDS

#### PURPOSE

*Section 1.* To provide against clearance of unreasonable length and/or area in any exchange territory, fair, just, reasonable and equitable schedules of clearance and zoning may be prescribed by a Local Clearance and Zoning Board created for such territory.

#### BOARD PERSONNEL

*Section 2.* Each such Board shall be appointed by the Code Authority and shall consist of two representatives of Distributors, one of whom shall be a National Distributor with theatre affiliations and one of whom shall be a Distributor without circuit theatre affiliations; two representatives of first-run theatres located in such territory, one of whom shall be an affiliated Exhibitor, if there be one, and one of whom shall be an unaffiliated Exhibitor; and two representatives of subsequent-run unaffiliated theatres operating within such territory; and one person approved by the Administrator who shall have no direct or indirect affiliation with any branch of the motion picture industry who shall be regarded as the impartial representative of the Code Authority and who shall vote on any question before the Board only in the case where the Board is deadlocked. There shall be a Chairman of each Board, selected by a majority vote of the members of the Board. Any vacancy in the Board shall be filled from the class of members in which the vacancy occurred.

#### ZONING SCHEDULE

*Section 3.* Each Local Clearance and Zoning Board shall, promptly after its creation, and prior to January 1, 1934, and prior to January 1st of each year thereafter, formulate, prescribe and publish for its territory, schedules of clearance as in Section 1 above described, for the season next ensuing. Such schedules may classify theatres by zones or other classifications suited to local conditions, but for the sole purpose of fixing the maximum clearance in length of time and area after the conclusion of the prior runs of such theatres. Each Board may after fair and reasonable notice and hearing to interested parties change, modify or vary any part of the schedule set up by it, provided that any such change or modification shall not in any wise apply to, affect or modify any exhibition contract made subject to or in reliance upon or pursuant to any such schedules, without the prior written consent of the parties to such contract.

#### FACTORS CONSIDERED

*Section 4.* Each Board when making any classification of theatres or when fixing the maximum period or area of clearance in respect of any theatre shall, among other things, consider and give due regard to the following factors:

(a) that clearance to a very considerable extent determines the rental value of motion pictures;

(b) that exhibitions of the same motion picture within the same competitive area at too short an interval after the conclusion of a preceding run or runs thereof by unduly restricting the competitive area in which clearance is limited, depreciates the rental value of motion pictures; and

(c) that all such depreciations of the rental values of motion pictures tend to reduce the number of motion pictures produced, discourages the production of motion pictures of quality involving large investments of capital, labor, skill and enterprise and thereby tend to reduce employment.

(d) that unreasonable clearance to a considerable extent affects the value of motion pictures for subsequent-run theatres.

(e) that unreasonable clearance depreciates the potential return from motion pictures to subsequent-run theatres.

(f) that unreasonable clearance as to time and area diminishes the potential revenue to the Distributor from the subsequent run Exhibitor.

## VOTING

*Section 5.* The decision of each Board upon any question shall be determined by a majority vote, but in case the Board is evenly divided, such question shall be submitted for determination to the impartial representative of the Code Authority, who is provided for in Section 2 of this PART. The decision of the Board and/or the impartial representative, as the case may be, shall be in writing.

#### PUBLISHING SCHEDULES

*Section 6.* It shall be the duty of each such Board to promptly publish the schedules formulated by it, and file a copy thereof immediately with the Code Authority.

## APPEAL

#### Section 7.

(a) Any party aggrieved by the schedules shall promptly and not later than thirty (30) days after publication thereof, file a protest in writing with the Board issuing them. Thereupon such Board shall promptly convene and give reasonable notice of hearing to all parties concerned or having an interest in the proceeding and hear them and accept from them all papers and evidence. The Board shall have power to make reasonable rules respecting notice of the time, place and manner of hearing. The Board shall make its decision within fifteen (15) days from the filing of the protest, or within three (3) days after the parties shall have been fully heard, whichever date is sooner. Any party aggrieved by the decision shall have the absolute right to appeal therefrom to the Code Authority, provided such appeal be filed or mailed by registered mail or delivered in writing not later than five (5) days after the decision of the Local Board is rendered, in which case the protest, with all evidence taken before the Local Clearance and Zoning Board, shall be referred to the Code Authority.

(b) All persons interested in the decision shall have the right to appear before the Code Authority and present additional evidence. The Code Authority, after investigating such protest and reviewing the evidence theretofore taken and considering the additional evidence, if any, shall promptly render its decision, and not later than fifteen (15) days from and after the date of the hearing upon the appeal. The requirement as to the various steps herein prescribed shall be mandatory in order to give full relief before the buying season commences.

#### DECISIONS BINDING

#### Section 8.

(a) The schedules presented and/or decisions made by the Local Clearance and Zoning Board and/or decisions of the Code Authority upon any appeal to it, shall be binding upon all Distributors and Exhibitors in the territory affected.

(b) Pending the final determination of any dispute or controversy, all existing contracts between the disputants shall continue to be performed in every respect.

#### LIMITATIONS

*Section 9.* The jurisdiction of the Local Clearance and Zoning Board shall be limited as herein specifically provided and such Board shall hear no questions other than those pertaining strictly to clearance and zoning matters.

## PART 2. GRIEVANCE BOARDS

#### SCOPE

*Section 1.* The complaint of any Exhibitor that a competing Exhibitor has committed any of the acts set forth in the following paragraphs (a), (b), (c) and (d) with the intention and effect of depriving, without just cause, the complaining Exhibitor of a sufficient number of motion pictures to operate such Exhibitor's theatre, shall be referred for determination to a Local Grievance Board constituted as hereinafter provided:

(a) The licensing of more motion pictures than are reasonably required.

(b) The adoption of an unfairly competing operating policy of unnecessary and too frequent changes of motion pictures.

(c) The exaction without just cause of an agreement from any Distributor as a condition for entering into a contract for motion pictures that such Distributor refrain from licensing its motion pictures to the complaining Exhibitor.

(d) The commission of any other similar act with the intent and effect of depriving without just cause the complaining Exhibitor of a sufficient number of motion pictures to operate such Exhibitor's theatre.

#### PROCEDURE

*Section 2.* Each such complaint shall be in writing and made immediately after the commission of the act or acts complained of, or in cases where an act or acts is threatened, immediately after notice thereof, and the Local Grievance Board after a fair and impartial consideration of all of the facts presented, a full, expeditious and complete hearing of all the parties concerned, including the Exhibitors directly involved, the Distributors having contracts with the Exhibitor complained against, and Exhibitors having contracts for runs subsequent to each of the Exhibitors directly involved, and if it deems it necessary, an independent investigation of the facts, shall make a prompt determination of each complaint submitted to it.

#### POWERS

*Section 3.* The local Grievance Board shall determine whether or not any Exhibitor complained of has committed any of the acts specified in paragraphs (a), (b), (c) and (d) of Section 1 of PART 2 hereof, and shall make findings of fact in such regard. The Local Grievance Board upon the facts found shall make an award (a) dismissing the complaint, or (b) granting such relief as the Local Board may deem appropriate. The Local Grievance Board shall not have power to award damages. No award shall be made in favor of a complaining Exhibitor unless the Local Grievance Board shall find as a fact that the complaining Exhibitor is able, ready and willing to fully carry out and comply with all of the terms and conditions which may be fixed by the Local Grievance Board as a condition for making the award, which terms and conditions shall in no event be less favorable to the Distributor concerned than those contained in the license contract of the Exhibitor complained of, including the Distributor's loss of revenue, if any, resulting from the elimination of or reduction of revenue from any subsequent run or runs made necessary by such award, and such other terms and conditions as the Local Grievance Board may prescribe.

#### APPEAL

*Section 4.* All complaints and grievances of Exhibitors or Distributors concerning provisions of this Code or otherwise and not specifically designated to be heard or passed upon in the first instance by the Code Authority or by arbitration or by the Local Clearance and Zoning Board shall be heard by the Local Grievance Board, and if such Local Board by a majority vote of the representatives thereon shall deem that any such complaint or grievance shall be certified to the Code Authority for determination, it shall be so certified, and the Code Authority shall consider and determine the same; otherwise such complaint or grievance shall be dismissed with a right of appeal from such dismissal to the Code Authority. Such proceedings before the Local Grievance Board and before the Code Authority shall be within the periods of time hereinafter prescribed in Sections 6 and 7 hereof.

#### DISTRIBUTOR'S RIGHTS

*Section 5.* Each Distributor shall have the right to license all or any number of the motion pictures distributed by such Distributor for exhibition at theatres affiliated with such Distributor, and no Local Grievance Board shall have jurisdiction to hear or determine any complaint by any Exhibitor based upon the fact that a Distributor has licensed the motion pictures distributed by it for exhibition at theatres affiliated with such Distributor.

#### GRIEVANCE BOARD

##### *Section 6.*

(a) There shall be established a Local Grievance Board, appointed by the Code Authority, in

each exchange territory. Each such Board shall consist of two representatives of Distributors, one of whom shall be a National Distributor with theatre affiliations and one of whom shall be a Distributor without circuit theatre affiliations, and two representatives of Exhibitors, one of whom shall be an affiliated Exhibitor, if there be one, and one of whom shall be an unaffiliated Exhibitor, and one person who shall have no direct or indirect affiliation with any branch of the motion picture industry, who shall be approved by the Administrator, who shall be regarded as the impartial representative of the Code Authority, and who shall vote on any question before the Board only in the case where the Board is deadlocked. There shall be a Chairman of each Board, selected by a majority vote of the members of the Board. Any vacancy in the Board shall be filled from the class of members in which the vacancy occurred. No member of such Board shall sit on any matter involving his own or his company's interest.

(b) The decision of each Local Board upon any question submitted to it shall be determined by a majority vote, but in case the Board is evenly divided, such question shall be submitted for determination to the impartial representative of the Code Authority, as provided in paragraph (a) of this Section. The decision of the Board and/or the impartial representative, as the case may be, shall be in writing. All decisions of the Local Board shall be made within fifteen (15) days from the filing of the protest, grievance, or complaint, or within three (3) business days after the parties shall have been fully heard, whichever date is earlier.

#### APPEAL

##### *Section 7.*

(a) Any party aggrieved by any decision of the Local Board shall have the absolute right to appeal therefrom to the Code Authority, provided such appeal be filed or mailed by registered mail or delivered in writing not later than five (5) days after the decision of the Local Board is rendered, in which case the grievance or complaint, together with all the evidence taken before the Local Board shall be referred to the Code Authority.

(b) Pending the determination of such appeal, the determination order or other action of the Local Grievance Board shall be stayed.

(c) Any party aggrieved shall have the right to appear before the Code Authority and present additional evidence. The Code Authority, after investigating the complaint or grievance and reviewing the evidence theretofore taken, and considering the additional evidence, if any, shall promptly render its decision not later than fifteen (15) days from and after the date when the parties have been fully heard on appeal.

#### LIMITATIONS

*Section 8.* No Exhibitor or Distributor shall be entitled to file any complaint under this or any other ARTICLE of this Code unless such Exhibitor or Distributor shall have duly executed this Code in its entirety within forty-five (45) days after it is signed by the President of the United States, and/or forty-five (45) days after engaging in the motion picture industry, and shall have thereby agreed to comply with all the requirements of the National Industrial Recovery Act. Evidence of such compliance shall be filed with the Code Authority.

#### QUALIFICATIONS FOR MEMBERSHIP

PART 3. All members appointed to serve on respective Clearance and Zoning Boards and Local Grievance Boards shall be persons of good repute and of good standing in the industry, and shall upon acceptance of appointment subscribe and file with the Administrator an oath to fairly and impartially determine whatever issue is presented to the Board to which such member has been appointed. No such Board shall contain in its membership more than one representative of any Distributor or Exhibitor.

#### FILLING VACANCIES

PART 4. If a member of any Board provided for by this ARTICLE VI ceases to belong to

the class he represents upon such Board, his membership shall terminate, and the Code Authority shall fill the vacancy so caused by designating a representative of the same class.

### ARTICLE VII

#### GENERAL TRADE POLICY PROVISIONS

##### MORAL

PART 1. The industry pledges its combined strength to maintain right moral standards in the production of motion pictures as a form of entertainment. To that end the industry pledges itself to and shall adhere to the regulations promulgated by and within the industry to assure the attainment of such purpose.

##### ADVERTISING

PART 2. The industry pledges its combined strength to maintain the best standards of advertising and publicity procedure. To that end the industry pledges itself to and shall adhere to the regulations promulgated by and within the industry to assure the attainment of such purpose.

### ARTICLE VIII

#### MISCELLANEOUS PROVISIONS

##### EXHIBITOR AGENT

PART 1. Any Exhibitor forwarding or delivering to another Exhibitor a print of a motion picture at the request or upon the order of the Distributor thereof, shall, but only for such purpose, be deemed to be the agent of such Distributor.

##### ARBITRATION BOARD

##### PART 2.

(a) Wherever in this Code arbitration of any matter is provided for, other than arbitration as provided in the Optional Standard License Agreement (1933) or as may be otherwise specifically provided for, such matter shall be submitted for determination to an Arbitration Board. Such Arbitration Board shall consist of four (4) members. Each of the groups concerned in such matter shall appoint two of such members. In any such case where arbitration is to be used as provided in this Code, upon the written request of either group to the dispute or controversy the group making such request shall name therein two arbitrators, stating the business address and business or business connection of each, and shall designate therein the date, time and place of the hearing of such controversy. The date of such hearing shall not be earlier than seven (7) days from the date of the sending of such notice, unless it shall be claimed in such notice that irreparable injury will result unless there is a speedy determination of such controversy, in which case such hearing may be designated to be held earlier than the said seven-day period.

(b) Within five (5) days from the mailing of such request for arbitration, or within twenty-four (24) hours if the date of such hearing shall be earlier than seven (7) days from the date of the sending of such notice, the group upon whom such request is made shall name two arbitrators in a written notice mailed or delivered to the other party, stating therein the business address and business or business connection of each arbitrator. If either group fails or refuses to name the arbitrators as herein provided, or if any arbitrator so named shall fail or refuse to act, or be unable to serve, or shall be challenged, and others are or another arbitrator qualified and then available to act is not appointed, others or another arbitrator may be appointed by the other group as the case may be.

(c) No member of an Arbitration Board shall hear or determine any controversy in which he has an interest, direct or indirect, and any member having such interest shall be disqualified to act.

(d) If the arbitrators or a majority of them are unable to reach a decision, they or a majority of them shall immediately select an umpire who shall not be engaged in the motion picture business. In such case, the hearing before the umpire shall be at such time and place as the umpire shall designate and shall be had before the umpire alone, the arbitrators not to be permitted to attend the hearing before the umpire. If the arbitrators or a majority of them are unable to agree upon the selection of an umpire, the Administrator shall upon request make such selection.

#### LIMITATIONS OF CODE

PART 3. Nothing in this Code shall be deemed to apply to the production, distribution or exhibition of motion pictures on film of recognized sub-standard widths, or to slide films, or to non-theatrical motion pictures designed primarily for educational, scientific, industrial, commercial, advertising, selling or other non-theatrical purpose, or to

television of motion pictures, provided that the commercial production, distribution or exhibition of such films shall be subject to investigation by the Code Authority to determine whether such production, distribution or exhibition of such films is unfair competition to an established motion picture theatre or theatres. If found to be unfair competition, the Code Authority shall promulgate rules and regulations governing such unfair competition.

#### PROVISIONS SEPARABLE

PART 4. The provisions of this Code shall be separable.

#### ARTICLE IX

#### MANDATORY AND AMENDING PROVISIONS

PART 1. This Code and all the provisions thereof are expressly made subject to the right of the President, in accordance with the provision of

Clause 10 (b) of the National Industrial Recovery Act, from time to time to cancel or modify any order, approval, license, rule, or regulation, issued under Title I of said Act, and specifically to the right of the President to cancel or modify his approval of this Code or any conditions imposed by him upon his approval thereof.

PART 2. Such of the provisions of this Code as are not required to be included therein by the National Industrial Recovery Act, upon the application of the Code Authority approved by the Administrator and with the approval of the President, may be modified or eliminated as changes in circumstances or experience may indicate. It is contemplated that from time to time supplementary provisions to this Code or additional codes will be submitted for the approval of the President to prevent unfair competition and other unfair and destructive practices and to effectuate the other purposes and policies of Title I of the National Industrial Recovery Act consistent with the provisions hereof.



Heard In

**B U F F A L O**  
Get Your  
Copy of Code

By Mary Ann

EXHIBITORS, ATTENTION! . . . This publication has furnished to the Motion Picture Theatre Owners, Buffalo office, with their compliments, 300 copies of the code. . . . Copies of same have been mailed to members. . . . Anyone wishing additional copies kindly get in touch with the M. P. T. O. office, 505 Pearl Street, Buffalo. . . . Installation of officers of the Film Board of Trade was made December 8, at a formal dinner party. . . . All film people were expected to attend and many out-of-town guests were to be present. . . . Dave Miller, Universal local manager, is elated over the fact that three pictures in a row are tremendous hits, namely, "Only Yesterday," "Invisible Man" and "Counsellor at Law."

WHEN THE Universal Club held annual dinner dance at the Waldorf Astoria Dave Miller, local manager and his wife, attended, and were the guests of J. R. Grainger. . . . Frank J. A. McCarthy, eastern sales manager also attended. . . . George Moesher is now sales manager for Buffalo and Albany territory for Hollywood. . . . Frank Braden, RKO publicity forces, was in Buffalo assisting the Shea staff in putting over "Little Women," at the Great Lakes. . . . Amanda Fahrenholz, switchboard operator at Universal exchange has returned to work. . . . Andy Smith, Warners eastern sales manager spent a few days in the local office.

JOHN CLARK, general manager Fox and Herman Wobber included Buffalo in their coast to coast tour of Fox exchanges. . . . Displays are being placed in Buffalo department store toy departments on "Alice in Wonderland." . . . Employees of Fox gave a party to Millicent Bure, assistant cashier, who became the bride of Edgar Ewell. . . . Following attended: Marjorie McBride, Mr. and Mrs. L. Blumenfeld, Mr. and Mrs. Sidney Samson, Emmie Dickman, Laura Parker, Robert Clabeau, Ruth Scott, Cecil Febrey, Theresa Schirmer, Norman Sheehan, Jane Reilly, Mr. and Mrs. Wm. Maier, Tommie Brennen, Arnold Febrey, and, of course, Millie's fiance, Edgar. . . . Electric coffee percolator, was the gift of the employees to the bride. . . . Party was given at the home of Lew Blumenfeld. . . . Joseph Schuchert, Jr., is now putting on vaudeville in each of his Colonial and Columbia Theatres every week.

HIPPODROME has reduced its vaudeville acts from eight to six and general all-around approval has resulted, according to George Mason, manager. . . . Philomena Cavanaugh, better known as "Cavie," of the Shea publicity department, is recovering from an extended illness. . . . Murray Whiteman, Song Shop, ought to feel good these days. . . . Ben Bernie gave him plugs. . . . Abe Lastfogel, William Morris office, was in Buffalo last week-end. . . . For the Buffalo showing of Marie Dressler's picture, "Christopher Bean," title was changed to "Her Sweetheart."

KEN COOLEY, Seneca Theatre, is getting some good publicity these days in a new community paper, "South Side Sentinel." . . . All the local critics went into raptures of praise for "Little Women." . . . American Legion made Ben Bernie the first honorary member of their fun department.

With Buffalo Majestic



Howard F. Brink

is now sales manager for Majestic Pictures, 505 Pearl Street, Buffalo. Better known as "Daddy" Brink in the territory, he was manager for Educational and World-Wide for 12 years and always known to give exhibitors a square deal. He claims Majestics are outstanding pictures. Majestic is making 15 master productions and contracts are coming in fast, he says.

New addition to the Standard film exchange staff is Edythe Silver, who hails from Rochester and New York City. . . . Stanley Kozanowski, manager, Rivoli Theatre, has just returned to film row after his recent double operation at the General Hospital. . . . Now he's busy running back to the same hospital to see his wife who has also had an operation. . . . Albert Francis, manager, Liberty, is up and around on crutches now.

INTERSTATE PROJECTIONISTS UNION is picketing the Academy and Hippodrome. . . . I. A. T. S. E. is picketing Keith's, which uses Interstate men. . . . And picketing of all houses is threatened by Interstate unless the I. A. T. S. E. men are taken off. . . . Majestic is going great runs this month with five releases set. . . . "The Gav Deceiver," "You Made Me Love You," "The Sin of Nora Moran," "The Morning After," and "The Divorce Bed" are the quintet.

FD Takes "Eat 'Em Alive"

First Division has taken distribution rights for the south and all of its exchange territory for "Eat 'Em Alive," a thrilling subject which depicts the eternal struggles between animals.

The picture is filled with one runch after another and is a succession of thrills.

It is now available.

Vincent, Meyer Up

Ed Kuykendall, M. P. T. O. A. prexy, announces election of Walter J. Vincent, Wilmer and Vincent circuit, as treasurer, and the election of Fred S. Meyer, Milwaukee exhibitor, as secretary.

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# BETTER MANAGEMENT

*A Review of How Showmen are Selling Their Pictures*

## Rochester Ad Splurge

Theatres are getting an extra big play in Rochester as the result of special midweek double-truck spreads similar to Sunday displays and with beaucoup free publicity. With most new films starting now on Friday, it is logical that big ad displays should be a day or so before, the Sunday idea being a holdover from Monday evenings. Theatres have been using large space in mid-week heretofore, but the newspapers allowed the ads to crowd the amusement page without commensurate display and publicity.

## Opera in Nabe

One of the most elaborate stage shows ever tried in a Rochester neighborhood theatre was Manager Alexander Dunbar's choice at the Monroe, the Manhattan Opera Company with cast of 30 and orchestra in "Barber of Seville." Film feature was "Mayor of Hell" and prices were raised to 50 cents for the two evenings.

## Rochester "Little Women"

Manager Jay Golden of the RKO Palace, Rochester, added much to the prestige and good name of his theatre by taking full advantage of "Little Women."

In a tie-up with the *Democrat and Chronicle* interviews were obtained from prominent social and civic leaders indorsing the film and breaking forth in paeons of praise.

Other promotion included a picture coloring contest for youngsters, also in co-operation with the *Democrat and Chronicle*, and a serial picture story running in the *Times-Union*.

## New Disney Records

A group of the best known Silly Symphony and Mickey Mouse songs have been recorded by the RCA Victor Company and are being brought out in a special children's album of "Picture Records" which have actual pictures of the famous Walt Disney characters under the transparent surfaces of the discs.

## Pollock's Annual

Manager Lester Pollock, Loew's Rochester, is making elaborate preparations for his annual Christmas party for children. Tie-up is again with the *Times-Union*. It will be a special Saturday morning show for children.

**ST. CHARLES**  
 AN ENTIRE BLOCK ON THE BOARDWALK  
 ATLANTIC CITY  
 A Smart Hotel in America's Smartest Resort  
 ATLANTIC CITY—Healthful—  
 Restful—Affording complete relaxation so  
 welcome after intensive work—Where the  
 St. Charles offers the maximum in hotel  
 comfort and service—Spacious Sun Deck  
 occupying one entire block overlooking  
 Boardwalk and Sea—Ocean view Lounge.  
 IDEAL CONVENTION FACILITIES  
 RATES GREATLY REDUCED

## Smakawitz Scores

Charlie Smakawitz, Warners' zone advertising and exploitation manager in Troy, landed a corking page of free advertising for "Footlight Parade." He sold radio dealers in town the idea of going for a co-operative ad page, in which the dealers offered a latest model radio as a prize for a novel contest. Six dealers who participated, each ran a full length figure of Ruby Keeler and some of the beauties in the Warner musical in their ads.

Lester Pollock, manager, Loew's Rochester theatre, got chummy with all the sport editors of the city in connection with the Max Baer film "Prizefighter and the Lady."

## Selling "Footlight"

Managers of Loew's Metropolitan Theatres playing "Footlight Parade" were put more or less on their own when it came to planning strong exploitation stunts for the Warner musical in each man's theatre.

As a result each theatre staged at least one outstanding stunt that was different from what the other fellows did. George Oshrin, Gates Theatre, put over a James Cagney dance contest with one of the Brooklyn dance halls. Ben Newman, Rio, used a most elaborate lobby display to sell tickets. Manager Kemy, Burnside, used two girls in costume playing "Footlight Parade" exploitation records on the Bronx street corners. Eddie Douglas, Kings, pulled a master stroke when he obtained permission to display a 28 foot banner at the big scholastic football event of the year at Ebbett's Field, during the games between four local high school teams. Pete McCarthy, Triboro, promoted a bus tie-up in Queens that resulted in all buses carrying "Footlight Parade" banners.

## Dressed Up



To impress exhibitors with the college atmosphere and wide appeal of the Monogram release, "The Sweetheart of Sigma Chi," Harry Thomas decorated his First Division exchange in New York with banners, pennants, broadsides and colored enlargements of scenes from the picture.

## Car Give-Away

Someone will have a new car for Christmas, as another of the car drawings sponsored by merchants, will take place at Saranac Lake Pontiac Theatre, December 23.

Saranac Lake High School band presented its first public performance for movie fans at Pontiac Theatre recently.

## Selling "Sigma Chi" in West



Managing director Joe Leo, of the Los Angeles Theatre, Los Angeles, Calif., and his house manager, conducted an extensive exploitation campaign in connection with the engagement of Monogram's "The Sweetheart of Sigma Chi." Besides preparing an elaborate lobby display and theatre front for the picture, Leo and his staff arranged for window displays in many of the leading stores on the main boulevard.

**Warner Dress Tieup**

A tie-up proving beneficial to exhibitors is that arranged by Warner Bros.' advertising and publicity department, under S. Charles Einfeld, with a large dress manufacturer. Manufacturer, having been given permission to reproduce for sales purposes the dresses worn by the Warner-First National stars in all Warner pictures, has tied-up with over 300 of the largest department stores in the United States and Canada, to plug these dresses, by using photos of the stars in the department store ads, together with the name of the picture and the theatre in which the picture is currently playing. In addition the stores are giving the exhibitors prominent window displays, using lots of stills from the production with a 22x28 window card advertising the attraction at the theatre.

One-act play was presented to patrons of the Palace, Lake Placid.

**Santa in Utica**

Santa Claus, accompanied by "Mickey Mouse," arrived by plane at Utica the other day, proceeded to a department store, picked up a thousand or more kiddies and accompanied them to the Stanley Theatre, where they were guests of Bert Leighton, resident manager for Warners.

**Heard In**

**NEWBURGH**  
Little Must Be Reinstated

MOTION PICTURE OPERATORS' UNION of Kingston must reinstate Thomas J. Little, whom it expelled a few years ago for alleged irregularities. . . . Appellate Division, Troy, has affirmed ruling of Supreme Court Justice Loughran that suspension is illegal and in bad faith. . . . Publix Stratford, Poughkeepsie, letting the kiddies in for 10 cents Saturday and Sunday matinees. . . . Strand, Newburgh chortles "Children a dime any time." . . . Royal, Port Jervis, stages country store. . . . State, Poughkeepsie, claimed "biggest show value in world." . . . Rialto, rival, came back with offering of five acts and two features. . . . Academy, Newburgh, in mercantile tie-up, distributing electric lamps.

A CAT SEEN meandering into Eugene Levy's new Ritz, Newburgh, revived an old superstition. . . . Remodeling work was rushed. . . . Harry Friedman, Strand, eliminates rebate tickets, long in use. . . . Lafayette, Suffern, given competition by Strand, is making improvements. . . . Wide Range put into use in Reade's Kingston and Broadway houses, Kingston, November 25. . . . Bert Gildersleeve, resident manager. . . . Playhouse, Hudson, put on triple feature, and Manager Henry Grossman had children from kindergarten and orphan asylum.

THE ROCKLAND COUNTY THEATRE LEAGUE will stage a show by children in Skouras' Rockland, Nyack, Christmas week. . . . Employes of Hudson, Cold Spring, has bowling team. . . . Cameo, Newburgh, installs new seats and sound.

**SIGN FOR SALE**

Electric Sign, Double Face, 20 Ft. High, For Sale Cheap  
Also Butterkist Popcorn Machine  
Write Columbia Theatre, Buffalo

**"The Sagebrush Trail" Is a Whopper Western**



John Wayne is starred in the western released through Monogram exchanges.

**HAVE YOU A JOB OPEN?**

THEN YOU NEED ONE OF THESE EXPERIENCED MEN

**Publicity man for stage units**

Handled such shows as RIO RITA and SCANDALS. Former publicity director Allen Theatre, Cleveland. Five years' experience in press department of two major motion picture companies, including position of publicity supervisor for group of forty theatres in Florida. Put him to work—he'll prove his stuff.

**Expert on pressbooks**

A top-notch copy writer and lay-out man, ten years' experience on pressbooks, sales promotion ideas, pamphlets and general advertising campaigns. Well known as magazine and newspaper feature story writer.

**Handled foreign publicity for thirteen years**

Former City Editor of the "Register and Leader," Des Moines. Then for thirteen years director foreign publicity and advertising for one of our major companies. Handled publicity for the motion picture industry on the Liberty Loan drive and is now free lance contributor to many leading magazines. He's a sure-fire bet. Just try him.

**Exploitation Advance man**

Has been ahead of some of New York's biggest theatrical attractions, including Theatre Guild shows. Hard plugger who'll always grab off space in the newspapers regardless of what city you will send him to. Pleasing personality and well liked by motion picture critics in many cities.

The accomplishments of the above four men are listed as a guide to those employers who are in the market for GOOD men who will deliver GOOD work.

These men are no weakisters. They are experienced in their line and are qualified to deliver better than full value for the salary you will pay them.

We have purposely refrained from mentioning their names, but if you will communicate with either of the two members of the Service Committee of the A. M. P. A. listed below, they will have these men contact you at your convenience.

MARVIN KIRSCH  
FILM DAILY  
1650 Broadway  
New York City

OR

MONROE W. GREENTHAL  
UNITED ARTISTS CORP.  
729 7th Avenue  
New York City

**ASSOCIATED MOTION PICTURE ADVERTISERS, INC.**

THIS IS THE FIRST OF A SERIES OF SIMILAR ADS. DESCRIBING THE QUALIFICATIONS OF OUTSTANDING MEN FOR WHOM THE A. M. P. A. IS DESIROUS OF SECURING EMPLOYMENT.

# THE CHECKUP

For your convenience, this publication furnishes this guide to reviews of pictures which have appeared in "Looking Ahead at the Product," the regular review department. Before dating in your show, consult this page, find out when the review appeared and then look it up. If you have misplaced any copies of your home town journal, drop "THE CHECKUP" a line and missing copies will be sent to you. Save these pages and refer to them as needed. Key: For example, 2-Sept. means the second issue of this publication in that month. 1-Oct. would mean the first issue, and so on.

## Columbia

Lady for a Day	2-July
A Man's Castle	2-Oct.
Police Car 17	1-Nov.
King of Wild Horses	1-Nov.
Above the Clouds	1-Nov.
Master of Men	2-Nov.

## First National—Warners

Bureau of Missing Persons	2-Aug.
Wild Boys of the Road	2-Sept.
The World Changes	1-Oct.
Gold Diggers	2-May
Footlight Parade	1-Oct.
Ever in My Heart	1-Oct.
Kennel Murder Case	2-Oct.
College Coach	2-Oct.
House on 56th Street	1-Nov.
Female	2-Oct.
Havana Widows	2-Oct.
From Headquarters	1-Nov.
Son of a Sailor	1-Nov.
Dark Hazard	2-Nov.
Lady Killer	2-Nov.
Convention City	1-Dec.

## Fox

Pilgrimage	2-July
The Last Trail	1-Aug.
Paddy	2-Aug.
Good Companions	2-Oct.
Charlie Chan's Greatest Case	1-Sept.
Dr. Bull	1-Sept.
My Weakness	2-Sept.
Power and the Glory	1-July
Walls of Gold	1-Oct.
Worst Woman in Paris	2-Oct.
Berkeley Square	1-July
My Lips Betray	1-Nov.
This Mad Game	2-Oct.
Oleson's Big Moment	2-Oct.
Hoop-La	1-Nov.
As Husbands Go	1-Nov.
Frontier Marshal	1-Nov.
Jimmy and Sally	2-Nov.
Smoky	1-Dec.
I Was A Spy	1-Dec.

## Metro

Penthouse	1-Sept.
Stage Mother	2-Sept.
Night Flight	2-Aug.
Bombshell	1-Oct.
The Chief	1-Oct.
Day of Reckoning	2-Oct.
Meet the Baron	1-Oct.
Dinner at Eight	1-June
The Late Christopher Bean (Her Sweetheart)	1-Nov.
The Prizefighter and the Lady	1-Nov.
Eskimo	1-Nov.
Should Ladies Behave (The Vinegar Tree)	1-Nov.
Dancing Lady	2-Nov.
Sons of the Desert	2-Nov.

## Monogram

Distributed by

First Division in metropolitan area

Standard Film Exchanges in Albany and Buffalo

The Avenger	1-Nov.
Sweetheart of Sigma Chi	2-Oct.
Broken Dreams	2-Oct.
He Couldn't Take It	1-Dec.

## Paramount

Song of Songs	2-June
This Day and Age	1-Aug.
One Sunday Afternoon	2-Aug.
Torch Singer	1-Sept.
To the Last Man	2-Sept.
Golden Harvest	2-Sept.
Too Much Harmony	1-Sept.
I'm No Angel	1-Oct.
Tillie and Gus	1-Oct.
Way to Love	1-Oct.
Take a Chance	2-Oct.
Hell and High Water	1-Nov.
White Woman	2-Oct.
Design for Living	1-Nov.
Cradle Song	1-Nov.
Duck Soup	1-Nov.
Lone Cowboy	1-Nov.
Thundering Herd	1-Nov.
Sitting Pretty	2-Nov.
Girl Without a Room	2-Nov.
Alice in Wonderland	1-Dec.

## Radio

Morning Glory	2-July
Rafter Romance	2-July
One Man's Journey	1-Sept.
Midshipman Jack	2-Sept.
Ann Vickers	1-Oct.
A Chance at Heaven	1-Oct.
Ace of Aces	1-Oct.
Aggie Appleby	1-Oct.
Little Women	1-Nov.
After Tonight (Woman Spy)	1-Oct.
Right to Romance	2-Nov.
If I Were Free	1-Dec.

## United Artists

Bitter Sweet	1-Sept.
The Bowery	1-Oct.
Broadway Thru Keyhole	2-Oct.
Emperor Jones	2-Sept.
Henry the Eighth	2-Sept.
Blood Money	2-Nov.
Roman Scandals	2-Nov.
Advice to the Lovelorn	1-Dec.
Gallant Lady	1-Dec.

## Universal

Love, Honor and O Baby	1-Sept.
Saturday's Millions	1-Oct.
S O S Iceberg	2-Sept.
Only Yesterday	1-Nov.
Myrt and Marge	2-Aug.
Special Investigator	1-Nov.
Invisible Man	1-Nov.
King for a Night	1-Nov.
Counsellor at Law	2-Nov.
Horse Play	1-Dec.

## First Division

(CHESTERFIELD)	
By Appointment Only	1-Nov.
Dance, Girl, Dance	2-Oct.
I Have Lived	2-July
A Man of Sentiment	1-Nov.
Notorious But Nice	1-Nov.
Rainbow Over Broadway	2-Nov.

Picture Brides	1-Nov.
One Year Later	1-Aug.
Eat 'Em Alive	1-Dec.
The Road to Ruin	1-Dec.

## Standard Film

BUFFALO AND ALBANY

Neighbor's Wives	2-Sept.
Tarzan the Fearless	2-Aug.
Sing, Sinner, Sing	1-Aug.
Important Witness	2-Aug.
The Big Bluff	2-Oct.
Laughing at Life	2-June
Curtain at Eight	2-Nov.
You Made Me Love You	2-Nov.

# Read These Letters !



**WARDMAN PARK HOTEL**  
WASHINGTON, D.C. 1800 ROOMS

September 24, 1933.

Mr. Terry Ramsaye,  
Quigley Publications,  
1790 Broadway,  
New York City.

My dear Mr. Ramsaye:

Your article in the September 23 issue with reference to the Washington hearing on the code is truly a master piece.

Terry, you have written some marvelous things in a clean-cut and concise way, but this is the finest treatise that I have ever read from your pen. It covers a big subject in a definite way and the only way that it should be thought of by any thinking man who is interested in the recovery of this business.

I read it twice last night and three times again today and have written to a dozen exhibitors already in my territory that your story is the whole story up to date.

Terry, this industry needs more men with the vision that you have set forth in this article.

With kindest regards, I am

Yours very truly,  
*Lester J. Martin*

LM/we

**VALATENGA THEATRES**  
INCORPORATED

October 23, 1933.

Mr. Terry Ramsaye,  
Motion Picture Herald,  
1790 Broadway,  
New York City.

Dear Mr. Ramsaye:

I very much appreciate your having sent me the copies of the magazine to the Lincoln Hotel. I especially enjoyed the "Eagle Feathers" story, which I am going to frame to hang in my office. Not only does it show a lot of insight into what actually went on down there, but it shows a lot of real courage in telling the simple truth about it.

I believe that the labor figures are going to be useful to many of us.

With kindest regards,

R.B.W. A  
*R. B. Wilby*  
R. B. Wilby

**GRAND OPERA HOUSE**  
TELEPHONE 130  
OSHKOSH, WISCONSIN  
November 7, 1933.

Mr. Martin Quigley,  
Motion Picture Herald,  
1790 Broadway,  
New York City

My dear Mr. Quigley:

I read in your November 4th issue of the Motion Picture Herald the articles on NOW THE SUPER-CHAIN, on "GOING WEST", and "MERRY-GO-ROUND", and I want to say to you, that those are three of the best articles I have ever seen in any paper. Whoever wrote these articles certainly has some gray matter and has used it. It is too bad that more people in this country haven't the nerve and courage to say the things which are said in these three articles.

Yours very truly,  
*W.S. Mayes*

**The livest Showmen  
in the Business  
Read and Appreciate**



## MOTION PICTURE HERALD

Can you afford to be without it?



**QUIGLEY PUBLISHING COMPANY—1790 BROADWAY, NEW YORK**

# **KING REVELRY'S**

## ***Annual Proclamation***

**IT** is hereby ordained by His Majesty that all loyal subjects of the Motion Picture Industry attend the

**ANNUAL DINNER and DANCE**  
**Motion Picture Salesmen, Inc.**

**HOTEL PLAZA**  
**NEW YEAR'S EVE.**

**Taxation for festivities \$7.50 per person**

**FOR TICKETS TELEPHONE**  
**JACK ELLIS—CHickering 4-2400**

***P. S. All knights are to attend in formal court dress***

The  
NEW  
YORK  
STATE

In this  
issue:

Code Authority Holds First Meeting



# EXHIBITOR



A Jay Emanuel Publication

Vol. 6—No. 8

NEW YORK, DECEMBER 25, 1933

Price, 15 Cents

## Good Will (and good pictures) to All Men!

### The ROAD to RUIN

Off on a new  
record wrecking  
career . . . SROing  
'em in its test runs  
**Raves From All the Critics**  
Now Playing  
**Third Big Week**  
**MAJESTIC — Boston**  
and still going strong

### "MURDER ON THE CAMPUS"

A MYSTERY THRILLER  
Featuring Shirley Grey  
Chas. Starrett and strong cast  
Due to be one of the  
year's best grossers  
**WATCH FOR IT!**

### "Rainbow Over Broadway"

A Musical Comedy Riot  
Lavishly Produced

With Grace Hayes,  
Joan Marsh, Nat Carr,  
Frank Albertson, Lucien  
Littlefield, etc.

Now Playing  
**WARNER THEATER**  
on  
Broadway

### "EAT 'EM ALIVE"

AN ANIMAL SPECIAL  
Produced by Harold Austin

8 Main Bouts with only  
the rules of the desert  
—eat or be eaten.

**Three Weeks—Cameo, N. Y.**  
TOOK N. Y. CRITICS  
BY STORM

A  
Merry  
Holiday  
Season  
and a Bright and  
Happy New Year  
from the

Officers and Men of

The World's Leading Independent

**FIRST DIVISION EXCHANGES, Inc.**

HARRY H. THOMAS, President

Executive Offices—Radio City, New York

ALBANY  
BUFFALO  
NEW YORK  
CLEVELAND

CINCINNATI  
DETROIT  
BOSTON  
PITTSBURGH

PHILADELPHIA  
LOUISVILLE  
NEW HAVEN  
WASHINGTON

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**JACK ELLIS—CHickering 4-2400**

***P. S. All knights are to attend in formal court dress***

# UNIVERSAL first again

with the big new idea in pictures—

A swift-moving romance-adventure-mystery drama whose plot involves every passenger on a transcontinental bus trip . . . Speed and snap in every scene, with scenes changing as rapidly as the bus flashes from city to city . . . and a smash climax that will hold your crowds spellbound!

with

## JUNE KNIGHT

ALICE WHITE, Alan Dinehart, Eugene Palette, Henry Armetta. Story by Stanley Rauh. Produced by Carl Laemmle, Jr. Directed by Edward Buzzell. Presented by Carl Laemmle.



LEW  
AYRES

IN

Dec25'33 pg. 3

CROSS COUNTRY  
CRUISE





**FLY**



**RKO**  
**Radio**  
**PICTURES**

**MERIAN C. COOPER, Executive Producer**

**AND BACKED B**

FOR THE FIRST TIME NORTH OF  
THE EQUATOR . . . they're doing the

# CARIÓCA

*the tantalizing, mesmerizing Brazilian Dance Sensation  
that soon will be driving America Melody Mad!*

**SEE IT!** . . . and a thousand other wonders in a  
spectacle set to rhythm, that fills the earth with  
beauty, laughter, song and dance . . . and sweeps  
to eye-staggering sensation as the Flying Armada  
Of Beauty soars on wings of giant planes down  
heaven's twinkling pathway!

NOTHING LIKE IT HAS EVER  
BEEN DONE! IT MAKES YOUR  
FONDEST DREAMS OF MUSI-  
CAL ROMANCE COME TRUE!

Dec 25 '33 pg. 5



# ING DOWN TO RIO

with

## DOLORES DEL RIO

GENE RAYMOND • RAUL ROULIEN

GINGER ROGERS • FRED ASTAIRE

and 200 Beautiful Girls Picked from 10,000

Haunting Melodies by VINCENT YOUMANS

Stunningly Directed By Thornton  
Freeland. ★

Fabulously Staged by Lou Brock. ★

Lilting Lyrics by Edward Eliscu and  
Gus Kahn.

## Publishing Receipts

SECTION F, PART 5, of the code, says:

"No exhibitor or distributor shall make any disclosure of box office receipts for publication except necessary reports to stockholders, credit and governmental agencies and to other like bodies. No exhibitor or distributor shall be responsible for disclosures in violation of this PART made by agents not authorized to do so."

The first sentence attempts to check a bad practice. The second proves a restraining order on the first. And box-office receipts are still printed as ready fodder for the gentlemen who want to place additional taxes on the industry. There is no doubt but that the receipts as published in some trade journals are generally but pot shots in the dark by a lot of correspondents who are rarely given actual returns by theatre managements. Theatre organizations go constantly on record as opposed to box office receipts being publicized.

Such disclosures serve few purposes. The Code Authority should put a stop to the practice altogether. What a picture does in New York is of little consequence to an exhibitor in the sticks and vice versa. Exhibitor organizations in many parts of the country have protested publishing receipts but no attention is paid.

## A Break for Exhibitors

EXHIBITORS who were beginning to feel that no part of the booking direction of their theatres is being left to them by certain exchanges who demand a definite number of week-end dates know now that at least one week in the year has been allotted to them by these same distributors and possibly another, Holy Week.

The companies who refuse to date in shows during the week before Christmas are to be commended for the confidence they place in their product and the exhibitor, and their sense of fairness. Think of it. Fourteen whole days in which the exhibitor may decide for himself what pictures may be played. But there is still another "but." The distributor says that no pictures released by him may be inserted in the booking schedule for those 14 days. Clauses to this effect are not necessary.

What a triumph for exhibitor operation! Think of it. The distributor steps aside, permits home rule.

It is to be wondered whether or not the code will allow the distributors to continue such tactics. Perhaps the Code Authority will say what is sauce for the goose is sauce for the gander, or perhaps it won't.

## Progress

AGAIN we take the lead and take a bow. On this page will be found a new make-up and an editorial cartoon, first of a permanent series. The cartoonist's pen will be both friendly and critical. As the pioneer in this phase of motion picture trade journalism comment is requested.

*Jay Emanuel*

## The New York State EXHIBITOR

Circulating in New York State and Northern New Jersey. Issued on the 10th and 25th of each month by Jay Emanuel Publications, Inc. Publishing office, 219 North Broad Street, Philadelphia. Also 1600 Broadway, N. Y. C.; Washington, D. C. Jay Emanuel, publisher; Paul J. Greenhalgh, advertising manager; Herbert M. Miller, managing editor. Subscription rates: \$2 for one year, \$5 for three years. Publishers also of THE EXHIBITOR of Philadelphia and THE NATIONAL EXHIBITOR of Washington. Official organ of the Motion Picture Theatre Owners of Buffalo zone. Address all communications to the Philadelphia office.

## Standard Availability Sheets

IF THE substitution clause included in the code is to be of any value, the exhibitor must be given ample information on the product he buys. It is up to the Code Authority to put a stop to the slipshod, inefficient manner in which some exchanges have been sending out availability notices and other booking information. Some of the exhibitors who are reading this will be surprised to know that their contracts with a few major companies do not even include production numbers by which pictures made available for them can be checked. To be sure, there are worksheets, but worksheets are not recognized parts of contracts.

It is the duty of the Code Authority to enforce immediately a standardized form of availability notice. Such notice should include the following:

Production number; Name of Picture; Stars or featured players; running time; whether it is a substitution or not.

Change to a standard form would cost companies little, would prove a real service to exhibitors, would give teeth to the substitution contract, and would prove immediately that the Code Authority as a regulatory body is able to prove of real benefit to the business.

True, there are more problems which can also take up the time of the Code Authority, but there is nothing which hits home closer than this subject of slipshod booking practices.

The industry is having a new deal. It may as well deal with the mechanics as every other department. The exhibitor who is forced to buy blindly at least should be given the protection of knowing whether or not he is getting anything similar to that for which he pays.



Don't criticize, boys. She may grow up to be a star.

# Code Authority Holds First Meeting and Appoints Preliminary Committees

## Calendars Ready

The 1934 calendars are ready.

These have been mailed out to all exhibitors, exchanges, etc., with the compliments of "The New York State Exhibitor." There is NO CHARGE for this service.

In case the calendar does not reach your office, write this publication. If more are needed, get in touch with this office. If more copies of the code are desired, write. It's a pleasure to serve.

## Randel, President of New York Film Board

Henry Randel, Paramount Brooklyn manager, is the new president of the New York Film Board of Trade.

Other officers are Leo Abrams, Universal, first vice-president; Harry Hummell, Warners, second vice-president; Jack Bowen, Metro, treasurer, and Harry Decker, Warners, secretary.

Ed Schnitzer is sergeant at arms, Louis Nizer is secretary. The annual installation ceremonies will be held next month.

## Gala AMPA Turnout

There was a gala turnout December 21 for the Christmas luncheon held at the Hotel Astor with leaders in the industry present. Proceeds went to charity, and the elite of the trade poured in.

Almost all of the familiar names were present, with the AMPA deserving a lot of credit for the manner in which they handled it.

## Consolidated Takes 5

Consolidated added a string to its chain recently when it acquired a quintet of houses from Lee Ochs.

Group included the Moshulu, Tuxedo, U.S., all to be operated by States Theatres, Inc.; the Ogden, to be operated by Denog Theatres, Inc.; and the Kingsbridge, to be run by Bridgeking Theatres, Inc.

Acquisition gives Consolidated a stronghold on the district.

**HOBART MANN has a few words to say on**

**THE ADVERTISING COUNCIL  
INDES BUILDING STARS  
THE WARNER PACE  
GRIEVANCE COMMITTEE  
SELECTION**

in

**BEHIND THE PARAGRAPHS, page 12.**

## Rotating Plan Used for Chairman—Rosenblatt Presides—Indes Well Represented on Bodies—Cantor Present, Lowell, Dressler Absent

The Code Authority held its first meeting in New York City, December 20. Only preliminary work was considered, with several committees appointed to start the ball rolling.

The next meeting will take place January 4. While committees were appointed, it was decided not to elect a permanent chairman, but to use a plan of rotation with Sidney R. Kent, president of Fox Film, acting as chairman at the next meeting.

Sol A. Rosenblatt, NRA Division Administrator, presided. Questioned about reports that Dr. A. Lawrence Lowell, president-emeritus of Harvard University, would not serve on the Code Authority, Rosenblatt said:

"Ask General Johnson."

Neither Johnson, Lowell or Marie Dressler were present.

Committees appointed were the following:

1. On appointment of a permanent executive secretary—Nicholas M. Schenck, George Schaefer, Nate Yamins.
2. On rules—W. Ray Johnston, M. H. Aylesworth, Ed. Kuykendahl.
3. On finances—Kent, Harry M. Warner, Charles O'Reilly, Yamins.
4. On getting signatures of individual executives to the NRA code—Kuykendahl, Yamins, J. Robert Rubin.
5. On naming members to the zoning and clearance board and the grievance board—O'Reilly, Kent, Schaefer, Johnston, Yamins.
6. On permanent headquarters—O'Reilly, Warner, R. C. Cochran.

Kent is at present on the Coast, and was represented at the meeting by W. C. Michels.

Harold S. Bareford, Warner Bros.' attorney, acted as temporary secretary.

Eddie Cantor was present at the meeting.

Preliminary committees will have reports to make at the next meeting.

Sol A. Rosenblatt has been appointed NRA Division Administrator, the division including all the amusement field, which ought to make Rosenblatt most important in all deliberations.

William P. Farnsworth, Assistant Deputy NRA Administrator, has been moved up a step, replacing Rosenblatt as Deputy Administrator.

Meanwhile, the Federation of the Motion Picture Industry was preparing for a meeting to be held December 27, at which time definite action on the advertising council and the code was expected to be taken.

## "Dassan" Opens

"Dassan," First Division release, the screen novelty photographed on the Isle of Penguins, stormbound rock in the Atlantic, opened at the Cameo Theatre, December 22.

Cherry Kearton, pioneer of nature and big game photography, produced and directed "Dassan," a pictorial recording of the intimate lives of penguins, birds who look and act like men. These birds do everything that man does except talk.

## Two New Houses

Two new houses are being opened during the holiday period.

Exhibitors generally have until January 11 to sign the code. If they do not sign it at that time, they would be bound by its provisions, but cannot petition for relief under it.

Allied units, generally, have been cautioned to wait before rushing in to sign. It was expected, however, that theatres will sign the code individually when securing their certificates of compliance, being mailed this week.

Locally, the T. O. C. C. is believed to have signed the code, with the I. T. O. A. and Jersey Allied also likely to fall in line. The upstate Allied unit was expected to meet soon while the Buffalo T. O. C. C. is believed ready to sign the code.

P. S. Harrison, publisher of *Harrison's Reports* and prominent inde leader, has come out for the code, believing that its operation will prove its merits. This statement by Harrison is believed to have swung over many exhibitors who might have been doubtful.

Generally, the slogan of the industry has been "sign and see."

Announcement of local zoning, and grievance boards is expected soon. Names of those favored have been pouring into Washington.

Following an interlude in which major producers might have balked on further code progress, an interpretation by General Hugh Johnson, NRA Administrator, regarding the President's executive order accompanying the code, in the form of an additional memorandum, satisfied the producers.

The hue and cry from the Hays organization was to the effect that self-regulation, virtually assured the leaders, had been taken away by the President's executive order, accompanying the code signature. This, after a Washington weekend conference, was interpreted to mean that General Johnson will not pass in review on all cases but would merely observe the workings of the code. In addition, he can not remove or appoint any code authority members without a majority vote of the code authority.

## "Swan Song" Up

Fourth Invincible picture on the 1933-1934 program is tentatively titled "Swan Song."

Cast consists of John Mack Brown, Claire Windsor, Anita Louise, Kenneth Thomson, and Matty Kemp in the leading roles, supported by Joseph Swickard, Niles Welch, Mary Gordon, Jerry Madden and Edythe M. Fellows.

First Division will distribute.

Rugoff and Becker open the Oceana, Brighton Beach, the middle of January, while A. H. Schwartz's Century Circuit opens the Suffolk, Riverhead, L. I., the end of this year.

## Heard In

## 44TH STREET

Merry Xmas  
to All

By Ray Harper

HEIGH-HO and couple of hey-heys. . . . Pardon us, folks, if we appear a bit hilarious, but it just seems to be in the air around the Film Center these days. . . . That invitation to attend the First Division hot-cha affair is greatly appreciated. . . . Robert Faber is now a member of the editorial staff of National Screen Service. . . . Joe Joel's brother Mark, who was 57 years old, passed away. . . . Century Theatre, formerly Teller's Shubert, after two weeks of pictures is switching to burlesque. . . . That was quite a



Ray Harper

party that the MGM Pep Club threw at the Hotel Victoria. . . . H. L. Ripps the prexy of the club and Lou Johnson the chairman of the committee in charge are expected to recover. . . . Research film of Egypt, shot by Reed Hawthorne, under the direction of Charles Brasted, the latter a member of the University of Chicago faculty, is now nearing completion at the Devlin-Guffanti Laboratories. . . . Fred Mayer made a sad mistake when he bought the wife that beautiful hand bag. . . . Now he's faced with the tough task of keeping it well lined. . . . Big U exchange is having the vacations December 23 to New Years. . . . Leo Abrams, boss, will get his rest beginning New Year's day. . . . Ray Frank, Master Arts, is acquiring a husband on New Year's Eve. . . . Well, here's to a Scrappy New Year for them. . . . Vivian Moses is hard at work at Columbia.

RUTH APPEL, Kitty Vollmer's stooge at the Big U hello board, must have thought I was the "Invisible Man" the other day. . . . A new series known as the Comi-Color Cartoons is being booked in Greater New York and Jersey by Principal. . . . Harriet Mirsky has a new boy friend and does she look happy. . . . Herman Gluckman just returned to the Majestic office. . . . Joe Weinberg, president, Motion Picture Salesmen, Inc., and Meyer Solomon proudly announce that the New Year's Eve Dinner and Dance at the Hotel Plaza is a sell out. . . . A swell time is in store for those attending. . . . Excellent floor show has been arranged for and the ladies will be the recipients of beautiful souvenirs. . . . Committee in charge of arrangements is headed by Solomon and includes: Jack Ellis, Saul Trauner, J. J. Felder, Moe Fraum and Moe Saunders. . . . Will someone please enlighten Gertrude Lerey as to just what will happen to Arthur Wakoff, Master Arts, when 4 o'clock New Year's Day rolls around. . . . An orchid to Bob Fannon, Majestic office manager. . . . He never gets excited and all the exhibits come to him with their troubles. . . . He straightens

## New Directory

Film Board's new theatre directory will be out within a month.

Office is now working on it. Directory is a comprehensive work, embracing all theatres in the territory and is the sole publication of its kind.

## New Union of Theatre Employees Forming

A new union of theatre employees has been quietly forming.

For the past three months a sub rosa attempt to organize the Main Stem's ticket takers, ticket sellers, theatre janitors, doormen, ushers and scrubwomen in a new union has been going on, it was learned simultaneously with a report that this new organization entered a complaint with the local NRA Compliance Board against the management of Skouras' Academy of Music, for allegedly discharging its head janitor when he evinced interest in the unionization project.

Jerry Horan, international president of the Theatre and Amusement Employees' Union, with offices at 550 Atlantic Avenue, Brooklyn, said he had a list of 1,000 persons who work in theatres of the metropolitan area and who have expressed interest in the union. Local is called Building Service Employees' Union, Local 118. The parent body is affiliated with the A. F. of L.

Johannes Wittberg is the former head janitor of the Academy who was discharged, allegedly for giving his name to union organizers. Thirteen men who have worked under him gave Horan affidavits, he said, in which they charge an assistant manager told them "Wittberg was fired for joining a union." The management insists Wittberg was fired for incompetency.

Among the houses whose employees are "interested" are the Radio City Music Hall, RKO Roxy, original Roxy, Capitol, and Madison Square Garden.

Wittberg was returned to his post by the local NRA board. Theatre's defense was that he was incompetent but NRA board could find no reason.

## Hitting High Percentage

The Harry Brandt-headed I. T. O. A. is continuing its fight against high percentage pictures, despite all other reports.

Unit has also gone on record as opposed to extended playing time for some pictures.

Group is now considering the code.

everything out and never loses his smile. . . . In short he's human aspirin for all the headaches in Film Center.

STEWART MOSS made a swell publicity tie-up with WMCA and Majestic's two specials, "Charming Deceiver" and "The Sin of Nora Moran." . . . There have been eleven broadcasts dramatising these two films over the ether. . . . Also, a special broadcast with the cameraman explaining the new technical angle in the filming of "The Sin of Nora Moran." . . . Julius Singer, Big U salesman, has the gripe. . . . Sally Perlman, Majestic, is all hot and bothered about a fire. . . . Fay Greenberg got jealous. . . . Mike Goldstein (Majestic) married one of Charley Moskowitz's nieces. . . . Louis Solkoff is another victim of the gripe. . . . Some swanky table that adorns the main lobby of the National Screen Service. . . . General Pictures Exchange have acquired distribution rights throughout New York State of Pyramid. . . . Monogram's newest feature, "He Couldn't Take It," is out of the cutting room and ready for exhibition.

HERBERT W. GIVEN, INC., announces the appointment of Henry J. Reiner as manager. . . . He was formerly associated with National Screen Service. . . . George H. Dalrymple, formerly with Krinsky & Cochran, will have charge of publicity and advertising.

RUTH UNGER, United Artists home office and sister of Henry (Steinway-Astoria) Unger, was recently married to Lew Marks, Paramount exchange. . . . "Alice in Wonderland" established an unprecedented record by being shown in the key spots at the same time with Broadway showing. . . . Theatres included are: Paramount, Newark; State, Jersey City; and U. S. Theatre, Paterson. . . . Picture is also booked in the same arrangement in Peekskill, Middleton, Newburgh, Poughkeepsie, Stapleton and Nyack. . . . Newark was the scene of festivities when Warners held their Christmas party there. . . . Sylvia Baxter says there is a Santa Claus. . . . Harry H. Thomas and Otto Led-

erer left town last week in order to be on hand for the opening of First National's Boston office. . . . Ben Levine, United Artists, in seeing a friend off on a sea voyage, was forced to accompany him to the other side, due to gang-plank trouble. . . . Ben says that Weehauken is nice, too. . . . First Division has booked two films into the Cameo for Xmas week. . . . "Dassan," which has to do with life among the Penguins, and "The Throne of the Gods." . . . Emma Detlefs, formerly with Principal Pictures, is a new addition to United Artists. . . . Ask Myrtle McKenna to tell you the name of donkey she recently was gifted with. . . . Walter (Big U) Bernard's wife baked him a nice birthday cake the other day and the big stiff didn't tell us anything about it until the last crumb has disappeared.

CHARLES STERN, eastern division manager for United Artists, is making his headquarters in the New York exchange. . . . Jack Benjamin, First Division, and Jewel Cohen, Warner Brothers, merged December 24. . . . Majestic's new serial "The Mystery Squadron" will soon be ready for distribution. . . . Olga (Principal) Wereskla is the proud possessor of a baby sister, who arrived as an Xmas present. . . . Arthur Weinberger, formerly St. Louis United Artists Exchange, has returned to his old stamping grounds in the New York exchange. . . . Matty Jackson is walking around the Big U exchange these days, looking like the famous other guy you always hear about in that fight but never see. . . . Sid (United Artists) Levine has evolved a swell system of wrong numbers that, when dialing, will get you the number you desire. . . . A complete short subject program consisting of the Walt Disney Mickey Mouse and Silly Symphony subjects, all released by United Artists, is now being sponsored by Mrs. Joseph Sonneborn, under the auspices of the United Parents' Association, at Carnegie Hall. . . . James Hood Macfarland writes in that "Roman Scandals" with Eddie Cantor will be the Rivoli attraction beginning December 23. . . . Have Herb Richek tell you about his experience on the bus trip he took to Boston.

JOHN CRINNION announces the purchase of a novelty one reeler "Out West Where the North Begins." . . . That was quite a nice house warming that Nat Cherrin and S. Krellberg held in their new Film Center quarters. . . . Bertha (United Artists) Jacobson is talking with a Harvard accent since her collegiate brother has come home for the holidays. . . . "Dinner at Eight" is scheduled at the Capitol Theatre for the week beginning December 29. . . . Well, Merry Christmas to you and you and you and a Happy New Year as well.

## Heard In

## CROSSTOWN

Local 306  
Has Election

LOCAL 306 ELECTIONS take place December 27. . . . Offices to be filled include sick committee, recording secretary, nine on exec board, treasurer, three on board of trustees, two business agents, a vice-president, financial sec, sergeant at arms. . . . Jack Savage is head of Amity's ad and publicity department. . . . The Warner ball, January 20, promises to be a sensation.

**METRO-GOLDWYN-MAYER** showed a profit of \$1,326,827.11 for the year ended August 31. . . . A drop from the preceding year. . . . Passing of Joe Goldberg was mourned by his many friends and associates in the business. . . . Century Circuit, Inc., showed a profit of \$273,607 for the year ended Aust 31. . . . Tops the year before.

OLD ROXY is now the Roxy. . . . New Roxy becomes RKO Center. . . . All doubts are ended. . . . Namoeke Realty Company, I. Jutkowitz, president, has purchased additional property near the company's Far Rockaway possessions. . . . Unit has the Standard and Columbia Theatres, Central Avenue, Far Rockaway; Central, Cedarhurst; Park, Far Rockaway Park. . . . Miss Gertrude Lapidus, secretary to Harry H. Thomas at First Division, may take a trip soon.

**MELROSE, BRONX**, has closed. . . . Victory, Bayside West, has closed. . . . Avene and Boardwalk, Avene, L. 1., have closed. . . . Walter Reade closed some of his houses during the pre-Xmas depression. . . . St. James, Lyric and Rialto, Asbury Park; Strand, Long Branch; Ditmas, Perth Amboy; all in Jersey. . . . Broadway, Kingston, is now on a 3-day basis.

HOST OF FRIENDS of Joseph H. Goldberg were deeply saddened by his sudden death last week. . . . Goldberg had recently become vice-president of Preferred Pictures and general sales manager. . . . Was formerly connected as a sales executive for Columbia, Resolute and Wafilm.

AL SHERMAN, AMPA secretary, is now a dialogue writer. . . . The AMPA's had a big luncheon pre-Xmas style. . . . Sam Kaplan's case, that involving charges of coercion, and the I. A. T. S. E. case, involving the right to remove from the president's chair, have been put over. . . . Appeals were up. . . . The decision in the Local 306 \$1,000,000 suit was also reserved in Brooklyn Supreme Court.

LOU NIZER did a nice job of it as chairman of the Motion Picture Division of the Citizens' Family Welfare Committee. . . . Campaign was for \$4,000,000. . . . Charlie O'Reilly and Harry Brandt were vice-chairmen of the division. . . . If anybody could do it, Nizer is the man.

OPERATOR of the Queensboro, Queensboro, is now operating the Elmhurst, Victoria. . . . S. Brodie, who has the Progress, is now running the New Madison, 714 Madison Avenue. . . . New Broadway, Brooklyn, is under new management.

JUST WHEN THINGS were getting quiet, operator union activities cropped up again. . . . One suit by Local 306 is for \$1,000,000. . . . The Sam Kaplan coercion appeal is up. . . . Empire State is restrained from barring members in arrears from work. . . . Nominations and elections are considered at Local 306. . . . What a day. . . . What a day.

## First Division Opens New Boston Exchange

With Harry H. Thomas making a special trip, the Boston exchange of First Division Exchanges, Inc., was opened this week. The First Division president officiated at the ceremonies.

New link will serve the entire New England territory and gives First Division coverage in most of the big selling centers east of the Mississippi. Official opening of the new home offices takes place next week at Radio City.

## Heard In

## PATERSON

Wedding Bells  
Are Nearing

By Jim

IT IS RUMORED that wedding bells as well as Christmas bells are to ring around the Garden Theatre. . . . Mel Ackerman, handsome blonde head usher blushes. . . . Jack Guinzberg, Majestic, Paterson, is delighted with business. . . . J. Edward Helwig, manager, Rivoli, is being groomed for head of the local American Legion unit.

**OFFICE OF the Garden was broken into by yeggmen and the safe forced open but nothing was obtained. . . . Entrance was gained by forcing open a skylight. . . . J. F. Andrews, real estate man, is selling a lot of property and making his rivals sit up and take notice by showing moving pictures of the various holdings he has on hand. . . . Hawthorne Rotary Club has been filmed. . . . Will be used in "The Story of Hawthorne." . . . Hawthorne Theatre is to have the premier display.**

## Code Meeting Held

Exchange employees and film folk attended a meeting held this week at which time the code was explained to them. Louis Nizer, Film Board secretary, was prominent in the proceedings.

The meeting covered problems that might arise under the code's operation.

**METRO held a showing of "Going Hollywood" at the Astor. . . . The local film board has been busier than ever this year with its free show for the shut-ins and institutions.**

BERT ENNIS appointed Martin Mooney to the exploitation staff now being organized by Majestic Pictures Corporation, with his first assignment the coverage of "The Sin of Nora Moran."

FIFTEEN YEARS AGO. . . . Executive meeting, New York local, Motion Picture Exhibitors' League, held at headquarters, with the big question being the re-equipping of the treasury of the organization. . . . Beefsteak dinner planned at which a big call would be planned. . . . Charles Steiner, Sol Coleman, William Hilkemier, Charles Haring, J. E. Hart-sall and Morris Needles were appointed to committee of arrangements. . . . Lee A. Ochs and Sam Trigger were present. . . . Committee appointed to nominate officers to be voted on for coming year and Ochs was urged to accept nomination for presidency. . . . William A. Brady, president of National Association of M. P. I., presided over quarterly meeting of board of directors and amending by-laws was taken up as most important thing. . . . Among those present were P. A. Powers, Arthur Friend, Paul Brunet, Richard Gradwell, J. E. Brulotor, Paul Gulick and others.

## Heard In

## ELIZABETH

Manager Leaves  
With Receipts

HARRY STEARN, Bloomfield, supervisor, Montclair, Montclair, and Bellevue, Upper Montclair, reported to police that Paul Garns, manager, former house, disappeared with receipts. . . . Patrons attending Oxford, Plainfield, Saturdays and Sundays between 6.30 and 7.45 allowed "early bird" bargain admission rates. . . . No more cut rate, rebate or reduced price service tickets at Walter Reade houses, Plainfield. . . . By courtesy of Roth-Strand management, Summit, two-day benefit performances held for Parent-Teacher Association, netting snug sum. . . . Richard Stalker, formerly Roslyn, Roselle, substituted for John Martinson, Ritz stagehand. . . . Officers re-elected with John Bechtle president, at annual meeting of Union County Stage hands' Union. . . . Financial difficulties submerged Roslyn. . . . Closed temporarily. . . . Vaudeville taboos at RKO, Rahway, until after holidays. . . . Joseph M. Weber, president musicians' union, ordered all musicians to take off one week in four by way of giving more men employment. . . . Frank Seifert, veteran actor, staged pleasing revue at Liberty, Elizabeth.

**WALTER READE closed Paramount, Plainfield, December 15, to re-open Christmas. . . . New oil heating system installed. . . . All houses arranging for usual New Year's Eve midnight shows. . . . Lions Club sponsored kiddies' show at Paramount, Plainfield. . . . Hank Lowrey, manager, Liberty, Elizabeth, participated in managers' contest for busines, auspices Skouras chain. . . . Union County Musicians' Local elected as follows: President, Julius Young, Liberty, Elizabeth; vice-president, Dominick Gerardo, Rahway, Rahway; secretary, William Mueller, retired; treasurer, James Smith, formerly Oxford, Plainfield, and sergeant-at-arms, John Brogan, bandmaster. . . . Ed Hinty, Liberty, Elizabeth, stagehand, becomes vice-president of Union County, 80, Theatrical Stage Employes. . . . New faces in Ritz orchestra include piano, Chester King; trombone, William McKenzie; cornet, Max Reider, and drums, Raymond Farrel, with William Lang, Jr., continuing as conductor.**

## PASSAIC

SEVEN HUNDRED CHILDREN scamp-ered out of the New American Theatre, Iodi, when fire flashed in the projection room. . . . Manager Mike Bacile and two assistants suffered minor burns. . . . Frank G. King, formerly New Montauk and Capitol, Passaic, had another birthday recently. . . . Mrs. Max Hecht, has left for California, to visit her parents. . . . Regent, Paterson, used Montauk screen in Passaic to advertise stage presentation of Cab Calloway. . . . Bill Weiss, Capitol, arranged a kiddie show. . . . Fabian, Paterson, dignifies Walt Disney's star performer by billing him as "Michael Mouse" in marquee lights.

AMERICA'S GREATEST A

ADS ON DARRYL F. ZAN

BIG! So big, we had to get artists as famous as these to give it the campaign it deserves!



JAMES MONTGOMERY FLAGG



DIEGO RIVERA



HOWARD CHANDLER CHRISTY



BRADSHAW CRANDALL



McCLELLAND BARCLAY



HAYDEN HAYDEN

WATCH FOR THEIR CAMPAIGN! AVAILABLE TO EVERY EXHIBITOR WHO PLAYS THE PICTURE!

Ann H  
in  
Gale

CLIVE  
OTTO  
TULLIO C  
DICKIE  
Direct  
GREGORY

Dec25'33 pg. 10

Released thru UNITED ARTISTS! Backed

ARTISTS ARE DOING THE  
LUCK'S PRODUCTION OF

Dec25'33 pg. 11

ARDING

Gallant  
Lady

BROOK

KRUGER

ARMINATI

MOORE

by  
A CAVA

20<sup>TH</sup>

CENTURY  
PICTURE

Presented by  
JOSEPH M.  
SCHENCK



## MOTION PICTURE DAILY'S HOLLYWOOD PREVIEW

### "Gallant Lady"

(20th Century)

HOLLYWOOD, Dec. 5.—"Gallant Lady" is big and fine. A thrilling picture, throbbing with a measured beat of human sympathy.

Audiences will meet, know, and be pulling for as well a group of human beings, led by Ann Harding and a stellar cast, as have graced the screen in some time.

Not since "Holiday" has Miss Harding been accorded such a genuine, sincere and meaty role. She handles it with feeling and telling effect.

The story concerns a girl courageous. Her fiance, killed in a take-off on a trans-Atlantic flight, forces her to have her child adopted. Her attachments to three men, her business success, her yearning and quest for her baby boy, and her final break for happiness are meager highlights of an absorbing plot.

Charged with quiet power, suffused with poignant pathos, the picture reveals dramatic heartbreak in a touching and tender mood. Sigh and sob are broken by smiles and laughs. Ann Harding softly etches a portrait that engraves itself on one's memory.

Clive Brook, as a social outcast, elevates human frailty superbly. Tullio Carminati is gay, Otto Kruger is dependable, and both give quality performances as the two other men in Ann Harding's life. Janet Beecher, rich in stage experience, turns in a warm, competent and sincere portrayal. Dickie Moore is a lovable, regular fellow. Betty Lawford, as the female menace, handles a tough job nicely.

Gregory La Cava's direction, keeping the human values well in front at all times, is expert in all departments. Sam Mintz's screen play is a model of craftsmanship.

"Gallant Lady" explores the heartaches and gropings of real people. Its soft symphony reaches the hidden springs of emotions and plays wholesome music on the heartstrings.

Appealing to all classes, "Gallant Lady" may well be considered outstanding, should do standout business where Ann Harding's name pulls and should rejuvenate her popularity elsewhere.

up with UNITED ARTISTS EXPLOITATION!

## Carriers Want Code

Film delivery services organized this week as National Film Carriers, Inc., representing 30 companies. Unit wants a separate code apart from trucking companies generally.

James Clark, Philly, is president; Clint Weyer, insurance expert, secretary. Standardization and other economies are planned.

Members from this district include Smith Film Service, Inc., Syracuse; H. H. Howell Trucking Service, Inc., Rochester; G. M. Blackman, Syracuse; Siegel Trucking Company, Albany.

## Heard In

# ROCHESTER

Foreign Exec  
Visits Here

By *Eaitch*

ERIC NEVILLE BLAKE-CAVENDISH WARWICK-OWENSMITH, assistant to the president of the Gaumont-British Picture Corporation of America, visited city. . . . Dick Hull, organist, added to Loew's Rochester staff for morning concert. . . . John Springer wins trip to New York in Century's "Know Your Stars" contest. . . . Walter Folmer addresses the College Woman's Club on "Behind the Scenes." . . . RKO Palace gets another musical. . . . Loew's Rochester goes double feature for one week with "Blood Money" and "The Chief."

FORD FILM playing a week in a church, the Baptist Temple. . . . Palace and Rochester are co-operating in benefit for musicians' union. . . . CWA funds helped holiday business in the theatres.

## Hit Blue Laws

Contending that obsolete "Blue Laws" restrict employment possibilities, and also revenues of the motion picture industry to the extent of millions of dollars annually through arbitrary Sunday closing of theatres in thousands of scattered communities, relief has been asked of General Hugh S. Johnson, NRA administrator.

A survey of the film theatres of the United States—the first since the revolutionary advent of dialogue and sound—was undertaken by Jack Cohn, vice-president, Columbia, when discussion of the Sunday problem disclosed that no reliable data on the subject existed. With the assistance of the personnel of Columbia's thirty-three branch offices throughout the country he has nearly completed the survey.

## Two Local Balls

Two films balls are in the offing.

First takes place New Year's Eve, sponsored by the Motion Picture Salesmen, Inc., while the other will be guided under I. T. O. A. auspices sometime in February, it is believed. Latter will be first of an annual series.

# BETWEEN THE PARAGRAPHS

## WHO'LL CHECK EXHIBITOR ADVERTISING?

Perhaps the gentlemen who thought up the idea of having one central council okay all trade copy and pressbook material will now figure out a method whereby exhibitors will be prevented from turning whatever material is given them into bits of salacious advertising. The council may do its work well but it will probably be up to local boards to check the more-sexily-inclined theatre operators.

There are some who consider that central council idea rather high-schoolish. These objectors point out that most advertising departments are composed of men who are not only capable but who have a high sense of honor. Why force an okay on every piece of copy? The code does not provide for a central council although it is quite likely that the Code Authority may favor this form of regulation. The code says there shall be a high moral standard. Inasmuch as the success of the entire code depends largely on co-operation, it is to be wondered why the central council idea is being made mandatory.

## INDEPENDENTS SHOULD HAVE OWN BODY

Independent film companies, not members of the Hays organization, are also ready to maintain the high moral standard. But if they place their copy under the central council censorship, they lose their identity. Independent companies, releasing regularly, rarely offended, anyway. Perhaps a few shows came through that were handled in a salacious manner. But in a few cases the campaigns consisted of good showmanship which proved real tonics to the business. "Goono Goona" was an example of showmanship, not poor taste, exploiters will tell.

## WARNERS AGAIN SET A PACE

The industry, which several months ago, was wondering what change might come in Warner production, now has its answer. If "Havana Widows" and "Convention City" are examples, exhibitors are in for a round of highly funny, entertaining pictures, containing casts that may contain familiar faces but which guarantee entertainment. Both take up situations which may have been seen in the past, dress them up and keep them going at whirlwind pace. "Convention City" is racy, but always entertaining. The names of Kibbee, Blondell, McHugh, Herbert, Jenkins, Powell, Farrell are reasons for signs of satisfaction from any audience, while the additional faces brought in for each vehicle merely add to the guarantee. Warners have developed a capable stock company of comedians. It apparently is the first company to do so with success.

## WATCH FOR THE FUN TO HAPPEN

It is going to be very interesting, this business of the grievance boards. Wait until the lists of complaints start rolling in. In some situations, apparently, the exhibitors are waiting for the boards to hold their first meetings before cutting out unfair practices, condemned in the code. Some theatremen must think the code is effective only when the exhibitor is caught. Theatremen who have that idea are in for rude awakenings.

## NEW FACES FROM THE INDES

Monogram has finally done what has been asked of the indes for years. It is building a star name in Ray Walker. Chesterfield may attempt the same in Grace Hayes. The trouble with inde companies is that they have been influenced by the tradition that they can use only what can be borrowed or cast off. In bringing in new faces (and keeping them under contract), they are performing a service for exhibitors and themselves. Every new idea in independent production means more money for all concerned.

## NEW CLASSES OF ADMISSIONS

Even more interesting than the list of complaints under code regulation will be the manner in which theatres will attempt to supersede those clauses calling for bans on two for ones, etc. Already some houses are establishing what they call high school prices, between the children's low and the adults' high. Cards are used, with pictures for identification purposes. If okayed by local committees' high school prices may solve problems.

## LOOKING UP THE RECORDS

Exhibitors who have been mentioned for local grievance and zoning boards are investigated before being appointed. In other words, the theatremen who have clean slates have the best chance for the posts. Nothing is being left untouched in an effort to find out the reputation of the men who must make or break the code.

HOBART MANN

**RCA Photophone Convention**

RCA Victor Photophone sales representatives from coast-to-coast gathered at the Camden headquarters of the company for a two-day sales convention this week.

E. O. Heyl, manager, photophone division, opened the sessions with an address, followed by round table discussions and other addresses. An elaborate program of entertainment was arranged including a trip to the first Drive-In theatre at Camden, a preview of two feature pictures and dinner at the Walt Whitman Hotel. Whole party entrained for New York to visit the new NBC studios and the two Radio City theatres where they listened to the elaborate Photophone High Fidelity sound systems installed at these deluxers.

Division, has complained in court that he cannot get a job. . . . Bill Thoms, rotund theatre manager, and Willis Quackenbush, mortician, of Port Jervis, got into an argument over their sprinting abilities, and to settle it engaged in a race through the streets.

ALL SIX HOUSES are operating in Newburgh. . . . Five in Poughkeepsie, and three each in Kingston and Middletown. . . . Managers of Publix Broadway and Academy, Newburgh, united in congratulations to Eugene Levy opening Ritz. . . . Bardavon and Stratford (Publix), Poughkeepsie, cut night top to 40 cents, matinee 25 cents. . . . Paramount, Middletown, welcomed Knights of Columbus for Sunday night charity benefit. . . . Kingston Junior League Revue staged in Reade's Broadway. . . . Peter Bekeros' City Theatre, Highland Falls, reduces top to 30 cents. . . . Broadway, Kingston,

announcing discontinuance of all services passes and rebate tickets, inaugurates "early bird" low priced schedule from 6 to 7.45 P. M. . . . Community Theatre, Poughkeepsie, is again attempting to stage a comeback. . . . Martin Eisenberg, operator, Hudson, Cold Spring, has moved to Wappingers Falls. . . . Paramount, Peekskill, presented High School Harmonica Band.

JACK FRIEDMAN'S STRAND, Suffern, had such a crush on opening night that extra police were necessary to handle crowd. . . . Manager Vincent M. Trainor, rival Lafayette, is having new sound installed.

LIBERTY AND PLAYHOUSE THEATRES, Poughkeepsie, under same management, have issued thrift books, offering \$1.20 worth of admissions for a dollar. . . . Both houses run doubles.

**Credit Columbia**



On behalf of Robert Riskin, in distant Hollywood, Jack Cohn, vice-president, Columbia, presents to Mrs. Frances Taylor Patterson, head of the Department of Photoplay Composition at Columbia University, the original working screen adaptation of "Lady For a Day" written by Riskin and used by Frank Capra in directing the production.

**Heard In**

**HUDSON VALLEY**  
Code Having  
Its Effect

PEEKSKILL newspaper conducts a Junior Star Club with Peekskill Theatre passes for limerick and joke contestants. . . . One of the Poughkeepsie newspapers scatters the names of ten residents among advertisements on its classified page. . . . Persons each become entitled to two guest tickets to the Star. . . . Thomas J. Little, expelled from the Motion Picture Operators' Union in Kingston and ordered reinstated by both the Supreme Court and the Appellate

*Step Up*  
**YOUR MAN POWER**

Greater opportunities exist today for producers and distributors of Motion Pictures to augment their organization with experienced, capable and resourceful publicity men, than at any time in the past ten years.

Industry events, mergers and decentralizations have created a situation where active companies may select unusual man-power during this brief re-adjustment period.

Associated Motion Picture Advertisers, Inc., in full understanding of all circumstances, are seeking diligently to raise the standard of motion picture publicity and advertising in all branches of our industry.

Men of experience, some of whom in the past have handled outstanding, profit-making attractions, are being recommended by the AMPA to employers who have the vision to take advantage of the current unusual condition.

Our committee has a registration bureau ready and eager to give advice and assistance to those who will take advantage of the present opportunity to "step up their man-power."

*Communicate with*

Marvin Kirsch  
Film Daily  
1650 Broadway  
New York City  
Tel. CIRCLE 7-4736

or

Monroe Greenthal  
United Artists  
729 Seventh Avenue  
New York City  
Tel. BRyant 9-7300

Sincerely,

**Associated Motion Picture Advertisers, Inc.**

THIS IS THE SECOND OF A SERIES OF SIMILAR ADS. DESCRIBING THE QUALIFICATIONS OF OUTSTANDING MEN FOR WHOM THE A. M. P. A. IS DESIROUS OF SECURING EMPLOYMENT.

# BUFFALO AND ALBANY HAPPENINGS

## Demand Contract

Found on the Bulletin Board in the Buffalo Motion Picture Theatre Owners office:

### EXHIBITORS ATTENTION

In making new film contracts for any product insist on the Optional Standard License Agreement. Where an exchange does not have the Optional Standard License Agreement insist on the following clause being written in the contract—"Subject to all of the provisions of the Optional Standard License Agreement."

### Heard In

# B U F F A L O

Lafayette Adds  
Stage Shows

By Mary Ann

JIM MACRIS, veteran exhibitor, suddenly passed away due to heart attack. . . . Operated theatres in Springville and Olean and about three years ago took over the operation of the Temple, Wellsville. . . . 55 years old. . . . He has been buried here. . . . Deepest sympathy is extended to his family by the Motion Picture Theatre Owners. . . . Congenial and energetic Charlie Hayman is adopting a new policy at the Lafayette Theatre. . . . Starting Christmas Lafayette will add stage shows. . . . Lou R. Lotz, will conduct the pit orchestra which will be known as the Rhythm Boys. . . . First screen attraction under the new policy will be "Counsellor at Law." . . . Bennie Darrow now working the Buffalo and Albany territory will make his permanent headquarters at the Buffalo MGM exchange.

**INSTALLATION DANCE** of the Buffalo Film Board of Trade was a tremendous success. . . . Committee: Harry Dixon, Harry Seed, Kenneth Robinson provided plenty of food, music, revue, and as the ball was held second night of repeal a good time was had by all. . . . Renewal of the Annual Installation Ball that had been suspended for a number of years. . . . A gift, a fountain pen set mounted on Italian onyx with a bronze "Leo the Lion" to grace his desk was presented to E. K. O'Shea, retiring president, by his associate members.

JACK KAPLAN, United Artist manager issued invitations to all film folk for a mid-night preview at the Hollywood Theatre, of "Roman Scandals." . . . Also screened "The Night Before Christmas." . . . Basil Brady and Emmet Weekly have just formed a new distributing company, "Ace Films," 265 Franklin Street, Buffalo. . . . Have for release a four-reel subject entitled "Puss-in-Boots." . . . They have also signed up for all of the Amity product and the Pathe re-issues. . . . Bud and Ben series of westerns and "Killers of the Chaparell." . . . With the above line-up it looks as if success is assured. . . . Nick Basil, and his wife, just returned from Los Angeles and Hollywood where they spent a month's vacation visiting the studios, etc.

**ANNUAL WINTER VACATIONS** for salesmen have arrived at the Fox Office and Emerson Dickman expects to spend his two weeks at Hamburg, Marvin Kempner, Tonawanda, and Bill Rowell, Rochester. . . . Bill Rowell, popular Rochester salesman for Fox, is rejoicing over the recovery of his wife's serious major operation. . . . Mrs. Rowell is in the general hospital at Rochester. . . . She is completely surrounded with flowers sent to her by Bill's exhibitor customers and his Buffalo exchange friends. . . . Assistant manager Shepard, Eckel, Syracuse, disappeared and so did the week-end box office receipts. . . . Last week of the Fox Sidney Kent Drive found Buffalo first run houses playing four Fox features.

FRANK J. A. McCARTHY, eastern sales manager, Universal, stopped off at Buffalo for a day to confer with Dave Miller. . . . Acme Theatre, Syracuse, now operated by Slotnick and Canter. . . . Dixie Theatre, Livonia, operated by R. J. Fisher has closed. . . . Garlock Theatre, Phelps, also operated by R. J. Fisher has closed. . . . Palace Theatre, Rochester, has been dismantled. . . . Lincoln Theatre, Rochester, operated by George A. Ver Valin has been dismantled. . . . Tiogo Theatre, Owego, is now operated by Midas Theatre Corporation. . . . Capitol Theatre, Waverly, operated by Comerford-Publix, is now under the Empire State Theatre Corporation. . . . Cameo Theatre, Rochester, re-opened by Mrs. Kathrine Thompson. . . . Rivoli Theatre, Rochester, now operated by Helen M. Weber. . . . Elmwood Theatre, Penn Yan, operated by Penn Yan Theatres, Inc., with H. C. Morse managing. . . . Carlson Theatre, Mayville, operated by S. Mattison. . . . Fillmore Palace Theatre, Buffalo, closed for many months, has been re-opened by former owner, Mr. and Mrs. A. C. Behling, with H. J. Endres in as manager, and former policy changed to straight German pictures.

LINDEN THEATRE, Buffalo, which has been closed for over two years, has been re-opened by Ed. F. Wick, and re-named the Majestic. . . . Artistic Theatre, Buffalo, closed on account of a fire over a year ago, has been re-opened by Henen Widzinski. . . . Orpheum Theatre, Oswego, has been re-named the Oswego, and taken over by H. Soslow and H. Simmons. . . . Jubilee Theatre, Buffalo, closed for a long period, has been re-opened by M. B. Schwartz and S. Cohen. . . . Howard Brink, left for an extensive western New York trip in conjunction with Majestic sales plans. . . . Three big shows coming to the Hippodrome. . . . Manager George Mason planning big campaign. . . . Shea Theatres tied up with the Buffalo Evening News in an annual Christmas good-will stunt through which orphans from all the local homes were taken to the theatres to enjoy the shows.

BILL ESSEX, United Artists exploitation staff, was in town last week working on "The Masquerader," at the Buffalo. . . . Charlie Baron is expected in town soon on "Roman Scandals." . . . When Bob Murphy showed "Alice in Wonderland" at the Century he put over some beautiful window displays in down town department stores, sent letters to all English teachers, girl scout leaders and mothers' clubs. . . . Earl Hubbard has joined the Shea publicity department in an exploitation capacity. . . . Philomena Cavanaugh, who has been on the sick list, is back on the job. Exhibitors Attention!—Do not forget there are no mail deliveries on Xmas and New Year's. . . . In order to avoid inconvenience to yourself of C. O. D.'s, etc., get your checks in early to the exchanges.

### Heard In

# A L B A N Y

Abe Stone Has  
Package Store

By Bill

ABE STONE, Eagle, has decided to take on liquor as a sideline. . . . Opened package store. . . . Joe Unger, eastern district manager, Paramount, and Milt Kusell, district manager, were in Albany recently in conference with Clayton Eastman, Albany exchange manager. . . . Two exhibitors in the Albany district have gone in for politics. . . . J. Leonard, Regent, Newton Falls, has been elected supervisor, and Ernie Wolfe, Avalon, Lowville, will also be supervisor after the first of the year. . . . Irene Smith, cashier, MGM, has returned to work after an illness of a month. . . . Mason Williams is a new student booker in the MGM exchange, having been transferred from the Pittsburgh office. . . . Johnny Gelak, another MGM student booker in the Albany exchange, has been appointed regular booker. . . . Marries a Mount Vernon girl December 16.

FRANK WILLIAMS, Bill Benton's office manager in Saratoga Springs, got a big surprise one day recently. . . . Was proud of his supposed mother of pearl fountain pen. . . . Film salesman was talking to him and laid a lighted cigarette on a tray. . . . Frank did not like the smoke and handed the salesman his fountain pen to stamp out the light. . . . The salesman pressed the end of the pen against the cigarette, when—pouf, there was a sizzling sound. . . . The fountain pen was of celluloid and had caught fire! . . . A. E. Milligan, Schuylerville exhibitor and one of the veterans in the business, is seriously ill and has the sympathy of all Film Row. . . . Son John is conducting the business during his father's illness. . . . Lou Fisher, Fort Edward exhibitor, is also ill with grippe. . . . Bill Smalley, Smalley chain, Cooperstown, and his booker, Harry Thompson were along Film Row early in December. . . . Joe Firlik, formerly chief film transfer man for Film Row, has opened a road house near Albany. . . . Vincent Daly, Pastime, Granville, spent his vacation with his parents in Schenectady.

BILL HANLEY, accessory manager, Albany Universal, was receiving congratulations December 12. . . . It's a boy. . . . Lou Lazar and Tracy Barham recently make a trip to Buffalo on booking matters. . . . Frank McCarthy, eastern district manager, and Jim Dermody, special representative for Universal, spent some time early in December at the Albany exchange with Nat Sauber, manager. . . . Joe Firlik, who operates a film service but will soon turn to managing a road house, had a truck destroyed by fire near Catskill. . . . Cold weather, which was general in the Albany district, the second week in December, hit every theatre pretty hard. . . . Warners originally booked "Alice in Wonderland" for their Albany Strand for Christmas, but later decided to play it in their smaller Ritz Theatre, with another feature. . . . Ray Smith, Warner manager; Tony Ryan, Fox manager; "Daisy" Halligan, RKO manager, and Ralph Pielow, MGM manager, all attended the opening of the Oneida Theatre, Utica. . . . Theatre is being operated by the Olympic Theatre Corporation. . . . Bennie Darrow, MGM exploitation man, has been in Albany.

# TOURING THE CENTRAL SECTION

Heard In

## U T I C A

Syracuse Uses  
Ads Here

By Harry

'Twas a couple of weeks before Christmas, and all through Central New York, theatre managers, owners and lessees turned over their plants one, two and three nights a week for home talent or other benefit performances. . . . A chance for sport fans of Utica to sit in judges' seats at a heavyweight fight was sponsored by Bert C. Leighton, manager, Stanley. . . . In connection with the showing of "The Prizefighter and the Lady," Leighton in co-operation with a Utica newspaper, started an essay contest in which the writers will write and tell who they think won the contest.

THAT YOUNGSTERS in four Utica institutions will have a merry Christmas Orphans' Dinner Club, Garry Lassman, manager of Avon, and a Utica newspaper co-operated in having a matinee show set aside at which admissions were donations of foodstuffs, toys or other gifts for little ones. . . . Glasses for needy children with defective eyesight were purchased from funds from a movie benefit show at the Capitol, Iliion. . . . RKO Keith's Syracuse invaded the local newspaper field for the first time in years.

Heard In

## S Y R A C U S E

Mayor Wants  
Vaude Shows

By I. S.

MANAGER ROLLAND B. MARVIN, addressed letters to Keith's and Loew's, asking restoration of vaudeville. . . . At the same time, Keith's played "Greenwich Village Follies," with "Strike Me Pink" on way. . . . Civic Rep gets under way here with \$1 top. . . . Police still looking for Frank Shepherd, Schine's Eckel, who dropped out of sight at same time some money disappeared from safe. . . . Schine deal for Paramount Theatre is cold. . . . Empire State Theatres extended lease for five years.

### Johnston Says "No"

W. Ray Johnston, president, Monogram, denied a report stating that Monogram was considering joining the Hays organization.

"The subject has not been discussed with the Hays organization or even among ourselves for eight months," explained Johnston.

Heard In

## J A M E S T O W N

Paramount Gets  
Into Town

HOWARD WAUGH, former Jamestown man and long identified with amusement enterprises, was recently promoted from the managership of Warner Brothers' theatre at Memphis, Tenn., to office of zone manager of Warner Brothers' theatres in Tennessee and Kentucky. . . . Succeeded at the Memphis theatre by William L. Hendricks, a former manager at Warner Brothers' Palace Theatre, Jamestown. . . . Paramount feature pictures will now be shown by the two Warner Brothers' theatres, the Palace and Winter Garden.

IRWIN S. KAY, manager Warner Brothers Palace, Jamestown, has inaugurated idea of having fresh coffee and cream served on the mezzanine of the theatre at every performance. . . . Local merchants donate the ingredients in exchange for the advertising.

Heard In

## E L M I R A

Charlie Carroll  
Feted Here

By Jay

CHARLES P. CARROLL, new city manager for Warner Brothers theatres, who has walked into the good graces of Elmirans quicker than any manager ever did before, was a special guest at a banquet attended by 900

Heard In

## B I N G H A M T O N

M. E. Comerford  
Helps Out

By Chap

M. E. COMERFORD, directing head, Comerford Theatre chain, takes an active part in civic affairs. . . . His latest venture is the organizing of an S. O. S. (Stay on the Sidewalk) Club for youngsters. . . . Campaign has gone over well with the kiddies. . . . Boy Scouts, radio and newspaper publicity aided in putting the stunt over. . . . Members of the club were issued cards signed by Capt. Art B. Hecox, national safety expert.

FRED PERRY, Capitol Theatre, reports unusual tie-ups with "Alice in Wonderland" with department stores helping out by clever and picturesque window displays. . . . Stores decorated the lobby of the theatre in timely Christmas cheer effect. . . . Theatre managers seem to feel it little that repeal has come. . . . Members of the Central High School football squad were guests at the Star Theatre following their annual banquet and extend their thanks to Ned Kornblite, Comerford chain. . . . Donald Grey, well known local pianist has been named musical director at the Capitol.

Democrats and Republicans in honor of Martin T. Purtell, chairman of the Chemung County Democratic Committee. . . . Manager Carroll is a great admirer of THE NEW YORK STATE EXHIBITOR, having been a subscriber since the first issue.

FAILURE of the so-called reform group to land a single councilman in the new City Council taking office January 1, removes the possibilities that theatres here might be closed Sundays. . . . Theodore Teribury, 24, Elmira, operator, Strand Theatre, Hornell, was burned severely December 14 when a piece of film parted and he reached down and grabbed it and threw it on the floor directly in front of the only exit. . . . "There was no necessity for Operator Teribury to touch the film in the box or magazine," said Manager Irving Cohen. "My instructions were not to touch it in case of fire. If he had left the film in the magazine the fire would have stifled itself."

# Merry Xmas AND A Prosperous New Year



TO THE FILM TRADE  
FROM THE STAFFS OF



**STANDARD**  
FILM EXCHANGE, INC.

**ALBANY**  
**BUFFALO**  
**DETROIT**

**MAJESTIC**  
EXCHANGES, INC.

# BETTER MANAGEMENT

# TESTED IDEAS

# SUCCESSFUL MERCHANDISING

## Most Enjoying Visitor

Manager Jay Golden, RKO Palace, Rochester, got some human interest publicity in connection with film "Little Women." Delegated Arthur Kroelich, an usher, to find one person who would most enjoy seeing the movie. Selection fell to Mrs. Emily Murray, an inmate of the Monroe County Home who had never seen a talking picture.

## No One Asked

A. Charles Hayman, managing director, Lafayette Theatre, Buffalo, was so convinced that "A Man's Castle" was the kind of entertainment that the general public demanded, that he offered to refund the admission price to anyone who saw the picture at his theatre and did not enjoy it. No one asked for money back.

## Selling "The Bowery" in Brooklyn



In exploiting "The Bowery," United Artists, Manager H. K. Brown and assistant W. E. Mock, Loew's Premier Theatre, Brooklyn, put over a series of stunts and tie-ups. Front of the theatre was decorated to represent an old-style saloon with swinging doors, etc., with the doorman acting as a cop. A genuine bar, secured right from the Bowery where it was "born and bred" some 45 years ago, was borrowed and built inside the lobby. And with mirrors, old-time pictures, decorative colored liquor bottles, it made quite a smash display. A tie-up with Jackie Cooper sweat shirts resulted in securing an excellent display for the inside lobby. Other tie-ups were effected. There were many other angles.

## Mickey's Xmas



The window at Bloomingdale's, New York City, with Mickey, Minnie and the Silly Symphonies as the principal points of interest.

# Buy Christmas Seals



# Fight Tuberculosis

## ST. CHARLES

AN ENTIRE BLOCK ON THE BOARDWALK  
• ATLANTIC CITY •

*A Smart Hotel in America's Smartest Resort*

**A**TLANTIC CITY—Healthful—Restful—Affording complete relaxation so welcome after intensive work—Where the St. Charles offers the maximum in hotel comfort and service—Spacious Sun Deck occupying one entire block overlooking Boardwalk and Sea—Ocean view Lounge.

IDEAL CONVENTION FACILITIES  
RATES GREATLY REDUCED

## The Members and Officers of the National Poster Service Association, Inc.

A Merry Xmas!

Extend to all of their friends in the industry the greetings of the season.

A Happy New Year

GEO. P. AARONS, Secretary : 301 North 13th Street, Philadelphia

*The New Joe E. Brown Is Funny*



Joe E. Brown is the whole works in "Son of a Sailor" from Warners.

*Merry Xmas*

Otto Lederer of First Division's New York exchange wanted to take this method to convey a Merry Xmas and a Happy New Year to all his friends in the territory. He knows that he will reach each and every theatreman and won't overlook anyone. He also promises that First Division is going to make it a real Happy New Year for every theatreman, what with the new product that is coming through.



**Minstrels**

Shea's Theatre, Jamestown, Robert Horning, manager, recently donated the use of its stage to minstrel show put on by local group.

*Three New Ones from Universal*



Edmund Lowe in "Bombay Mail"; Russ Columbo in "Love Life of a Crooner"; June Knight in "Cross Country Cruise," are the favorites.

**Mickey Holiday Spirit**

Exhibitors throughout the Metropolitan area were highly elated over the fact that many of the leading local department stores built their entire holiday campaign around Walt Disney's Mickey Mouse and Silly Symphony subjects. These tie-ups resulted in wise showmen giving the United Artists short subjects top billing and prominent displays at their theatres when playing the Disney subjects.

**"Nora Moran" Campaign**

Majestic got behind the showing of "Sin of Nora Moran" at the local Strand, with plenty of additional selling material. Letter, written by Nora Moran, telling of her suffering, was distributed, telling folks to go to the Strand. There were other selling angles, also.

**Doll Party**

One of the features of the Christmas season at Loew's Rochester theatre was a doll party for children the Saturday before. Kids were invited to bring their dolls and prizes were awarded for the largest, smallest, cutest and best homemade ones.

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INTERIOR DECORATORS

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# THE CHECKUP

For your convenience, this publication furnishes this guide to reviews of pictures which have appeared in "Looking Ahead at the Product," the regular review department. Before dating in your show, consult this page, find out when the review appeared and then look it up. If you have misplaced any copies of your home town journal, drop "THE CHECKUP" a line and missing copies will be sent to you. Save these pages and refer to them as needed. Key: For example, 2-Sept. means the second issue of this publication in that month. 1-Oct. would mean the first issue, and so on.

## Columbia

Lady for a Day	2-July
A Man's Castle	2-Oct.
Police Car 17	1-Nov.
King of Wild Horses	1-Nov.
Above the Clouds	1-Nov.
Master of Men	2-Nov.

## First National—Warners

Bureau of Missing Persons	2-Aug.
Wild Boys of the Road	2-Sept.
The World Changes	1-Oct.
Gold Diggers	2-May
Footlight Parade	1-Oct.
Ever in My Heart	1-Oct.
Kennel Murder Case	2-Oct.
College Coach	2-Oct.
House on 56th Street	1-Nov.
Female	2-Oct.
Havana Widows	2-Oct.
From Headquarters	1-Nov.
Son of a Sailor	1-Nov.
Dark Hazard	2-Nov.
Lady Killer	2-Nov.
Convention City	1-Dec.
The Shakedown	2-Dec.

## Fox

Pilgrimage	2-July
The Last Trail	1-Aug.
Paddy	2-Aug.
Good Companions	2-Oct.
Charlie Chan's Greatest Case	1-Sept.
Dr. Bull	1-Sept.
My Weakness	2-Sept.
Power and the Glory	1-July
Walls of Gold	1-Oct.
Worst Woman in Paris	2-Oct.
Berkeley Square	1-July
My Lips Betray	1-Nov.
This Mad Game	2-Oct.
Oleson's Big Moment	2-Oct.
Hoop-La	1-Nov.
As Husbands Go	1-Nov.
Frontier Marshal	1-Nov.
Jimmy and Sally	2-Nov.
Smoky	1-Dec.
I Was A Spy	1-Dec.
Mr. Skitch	2-Dec.
I am Suzanne	2-Dec.

## Metro

Penthouse	1-Sept.
Stage Mother	2-Sept.
Night Flight	2-Aug.
Bombshell	1-Oct.
The Chief	1-Oct.
Day of Reckoning	2-Oct.
Meet the Baron	1-Oct.
Dinner at Eight	1-June
The Late Christopher Bean (Her Sweetheart)	1-Nov.
The Prizefighter and the Lady	1-Nov.
Eskimo	1-Nov.
Should Ladies Behave (The Vinegar Tree)	1-Nov.
Dancing Lady	2-Nov.
Sons of the Desert	2-Nov.
Women in His Life	2-Dec.
Going Hollywood	2-Dec.
Queen Christina	2-Dec.

## Monogram

Distributed by  
First Division in metropolitan area

Standard Film Exchanges in Albany and Buffalo

The Avenger	1-Nov.
Sweetheart of Sigma Chi	2-Oct.
Broken Dreams	2-Oct.
He Couldn't Take It	1-Dec.
Sensation Hunters	2-Dec.

## Paramount

Song of Songs	2-June
This Day and Age	1-Aug.
One Sunday Afternoon	2-Aug.
Torch Singer	1-Sept.
To the Last Man	2-Sept.
Golden Harvest	2-Sept.
Too Much Harmony	1-Sept.
I'm No Angel	1-Oct.
Tillie and Gus	1-Oct.
Way to Love	1-Oct.
Take a Chance	2-Oct.
Hell and High Water	1-Nov.
White Woman	2-Oct.
Design for Living	1-Nov.
Cradle Song	1-Nov.
Duck Soup	1-Nov.
Lone Cowboy	1-Nov.
Thundering Herd	1-Nov.
Sitting Pretty	2-Nov.
Girl Without a Room	2-Nov.
Alice in Wonderland	1-Dec.
Miss Fane's Baby Is Stolen	2-Dec.
His Double Life	2-Dec.
8 Girls in a Boat	2-Dec.

## Radio

Morning Glory	2-July
Rafter Romance	2-July
One Man's Journey	1-Sept.
Midshipman Jack	2-Sept.
Ann Vickers	1-Oct.
A Chance at Heaven	1-Oct.
Ace of Aces	1-Oct.
Aggie Appleby	1-Oct.
Little Women	1-Nov.
After Tonight (Woman Spy)	1-Oct.
Right to Romance	2-Nov.
If I Were Free	1-Dec.
Flying Down to Rio	2-Dec.

## United Artists

Bitter Sweet	1-Sept.
The Bowery	1-Oct.
Broadway Thru Keyhole	2-Oct.
Emperor Jones	2-Sept.
Henry the Eighth	2-Sept.
Blood Money	2-Nov.
Roman Scandals	2-Nov.
Advice to the Lovelorn	1-Dec.
Gallant Lady	1-Dec.
Moulin Rouge	2-Dec.

## Universal

Love, Honor and O Baby	1-Sept.
Saturday's Millions	1-Oct.
S O S Iceberg	2-Sept.
Only Yesterday	1-Nov.
Myrt and Marge	2-Aug.
Special Investigator	1-Nov.
Invisible Man	1-Nov.
King for a Night	1-Nov.
Counsellor at Law	2-Nov.
Horse Play	1-Dec.
Beloved	2-Dec.
By Candlelight	2-Dec.

## First Division

(CHESTERFIELD)

By Appointment Only	1-Nov.
Dance, Girl, Dance	2-Oct.
I Have Lived	2-July
A Man of Sentiment	1-Nov.
Notorious But Nice	1-Nov.
Rainbow Over Broadway	2-Nov.
Picture Brides	1-Nov.
One Year Later	1-Aug.
Eat 'Em Alive	1-Dec.
The Road to Ruin	1-Dec.

## Standard Film

BUFFALO AND ALBANY

Neighbor's Wives	2-Sept.
Tarzan the Fearless	2-Aug.
Sing, Sinner, Sing	1-Aug.
Important Witness	2-Aug.
The Big Bluff	2-Oct.
Laughing at Life	2-June
Curtain at Eight	2-Nov.
You Made Me Love You	2-Nov.
The Charming Deceiver	2-Dec.
Sin of Nora Moran	2-Dec.

# LOOKING AHEAD AT THE PRODUCT

A Service Designed to Give the Exhibitor Each Picture's Analysis Before Playing

By Our Hollywood Correspondent

## "Miss Fane's Baby Is Stolen"—Para

*Dorothea Wieck, Baby Leroy, Alice Brady, Jack LaRue, Dorothy Burgess, William Frawley, George Barbier, Alan Hale.*

Good show, with the kidnapping of a baby the theme, but handled so as to insure box office satisfaction. Piece will appeal strongly to the women, has a sock that winds up in a real box office punch and should do a nice business. Title, though long, is intriguing and there is plenty to sell. Piece looks like a surprise standout.

Estimate: Get the dough.

## "Women in His Life"—MGM

*Otto Kruger, Una Merkel, Ben Lyon, Rosco Karns, Isobel Jewel, Irene Hervey, C. Henry Gordon, Samuel Hinds, Raymond Hatton.*

Familiar yarn of the smart attorney who makes a comeback to save the life of the man who married his wife. Piece has elements that have been seen before and must be classified as just a picture. The cast tries but evidence is against them.

Estimate: So-So.

## "The Charming Deceiver"—Maj.

*Constance Cummings, Frank Lawton, Binnie Barnes, Gus McNaughton.*

With an American name, this importation slips into the light comedy groove and will probably pass off as a programmer. Picture has refined comedy throughout, mixes a case of the heroine impersonating a famous actress with a love background, and winds up okay in the end.

Estimate: Light.

## "His Double Life"—Para.

*Lillian Gish, Roland Young, Montagu Love, Lucretia Hale, Lucy Beaumont, Charles Reihman.*

Light comedy headed for the more intelligent class of audiences, with a couple of names to sell in addition. Young and Gish are the standouts, with some amusing moments throughout. Picture, however, is generally a mild entrant.

Estimate: Mild.

## "The Shakedown"—WB

*Bette Davis, Charles Farrell, Ricardo Cortez, Glenda Farrell, Allen Jenkins, Adrian Morris.*

Story of the cut-rate patent medicine racket that contains a lot of action but which hasn't enough to lift it out of the so-so class. Yarn is typical in layout, even if topic is new, but whole thing must be classified as just film.

Estimate: Angles to sell.

## "Going Hollywood"—Metro

*Marion Davies, Bing Crosby, Fifi D'Orsay, Stuart Erwin, Ned Sparks, Patsy Kelly.*

Fine production with some good songs, well produced numbers and names to sell. Piece should do satisfactory business everywhere and if earlier in the musical cycle might have been a smash. As it is, it will be an ace in all spots, and deserves it. Crosby ranks high, Marion Davies is competent and the whole thing has been produced in a workmanlike manner.

Estimate: Good.

## "Flying Down to Rio"—Radio

*Gene Raymond, Fred Astaire, Dolores Del Rio, Raoul Roulien, Ginger Rogers, Blanche Frederici, Roy D'Arcy, Reginald Barlow.*

High rating musical with plenty of speed and novelty and with a cast that lends itself to marquee space. Show has to be sold as a spectacle, because it contains plenty of angles that will make for word of mouth. Story is of a band leader who follows the gal down to Rio and then makes good. It has dancing on airplane wings for novelty, some good song numbers, plenty of flash, Astaire's dancing and lots of girls.

Estimate: Showman's opportunity.

## "Mr. Skitch"—Fox

*Will Rogers, Zasu Pitts, Rochelle Hudson, Florence Desmond, Harry Green, Charles Starrett.*

Tale of a family traveling across the country via the auto route and a Rogers story for Rogers fans. Piece is fair family entertainment and should turn in better grosses in the hinterland. Several of the episodes are particularly bright. Title may mean little but the Rogers tag classifies this as okay for most houses.

Estimate: Will Rogers.

## "Queen Christina"—MGM

*Garbo, John Gilbert, Ian Keith, Lewis Stone, C. Aubrey Smith, Elizabeth Young, Reginald Owen, Lawrence Grant, David Torrence, Sara Padden.*

Triumph in directing and acting, with its success depending on how the public goes for the Garbo-Gilbert combination. Picture has been well mounted, has situations that make for hot box office and is an excellent piece of merchandise. Metro deserves credit for the production, but in the final analysis, this tale of the queen who was tossed between the decision of being a queen or being a woman will depend on the Garbo-Gilbert combination.

Estimate: Something to sell.

## "8 Girls in a Boat"—Para.

*Dorothy Wilson, Douglas Montgomery, Kay Johnson, Barbara Barondess, Walter Connolly.*

Picture looks like a surprise without any star strength. Tale of the members of a racing crew in a girls' school with boys barred, the story gets underway when the heroine finds motherhood approaching. Father stands in way of marriage because of proposed husband's lack of funds but it winds up okay. Show has been expertly handled, is a woman's show, a great opportunity for exploiters. Picture ought to be looked at before booking.

Estimate: Possibilities.

## "Moulin Rouge"—UA

*Constance Bennett, Franchot Tone, Tullio Carmanati, Helen Westley, Russ Brown, Andrew Tombes, Ivan Lebedeff, Hobart Cavanaugh.*

Good number from 20th Century and a help to Constance Bennett. Show has a sort of "The Guardsman" background and is built for the femme trade. In addition, there is a top notch cast, some good numbers, some excellent songs, and a neat production. Picture should please in all spots, for it has the goods for exhibs to sell.

Estimate: Tune show; and dough.

## "Beloved"—U

*John Boles, Ruth Hall, Gloria Stuart, Mae Busch, Edmund Breese, Oscar Apfel, Dorothy Peterson, Morgan Farley.*

Mass audience picture that carries through three generations, but tempered by plenty of emotional scenes that will help build word of mouth. Boles is the musician who works on a symphony only to find his grandson unconsciously stealing it and scoring with his own modern composition generations later. Gloria Stuart turns in a nice piece of work with Boles. Piece deserves a hand for nice production values.

Estimate: Okay show.

## "Sin of Nora Moran"—Majestic

*Zita Johann, Alan Dinchart, Paul Cavanagh, John Miljan, Claire De Brey.*

Handling of the picture is in flashback style, with the theme rather heavy. However, there are plenty of selling angles to offset any disadvantage this may be. Entire production deserves praise for its handling and ranks high in independent records. Cast is strong, with story intensely dramatic, showing suffering of woman who loved a man for whose guilt she took the blame.

Estimate: Heavy drama.

## "Secret Sinners"—Mayfair

*Sue Carol, Harry Barris, Nick Stuart, Jack Mulhall, Cecilia Parker, Natalie Moorhead.*

Tale of a chorus lassie, befriended by the nice man who found out he was married all the time. However, a reconciliation takes place before any damage is done. Cast has familiar names that may mean something, but in general there are few highlights.

Estimate: Average inde.

## "Sensation Hunters"—Mon.

*Arline Judge, Kenneth MacKenna, Marion Burns, Preston Foster, Creighton Hale.*

Programmer about a troupe of girls who go down to Panama for a cabaret spell with the heroine out of her element. Winds up with a happy ending, with two songs to help out. Arline Judge turns in a nice job.

Estimate: Two songs.

## "I Am Suzanne"—Fox

*Lilian Harvey, Gene Raymond, Leslie Banks, Georgia Cain, Murray Kinnell, Piccoli marionettes, Halliwell Hobbes.*

High class number from Jesse Lasky and a question at the box office. Artistically the show is in, with a novel plot involving a troupe of puppets. However, show won't help Lilian Harvey any even if it will draw critics' raves.

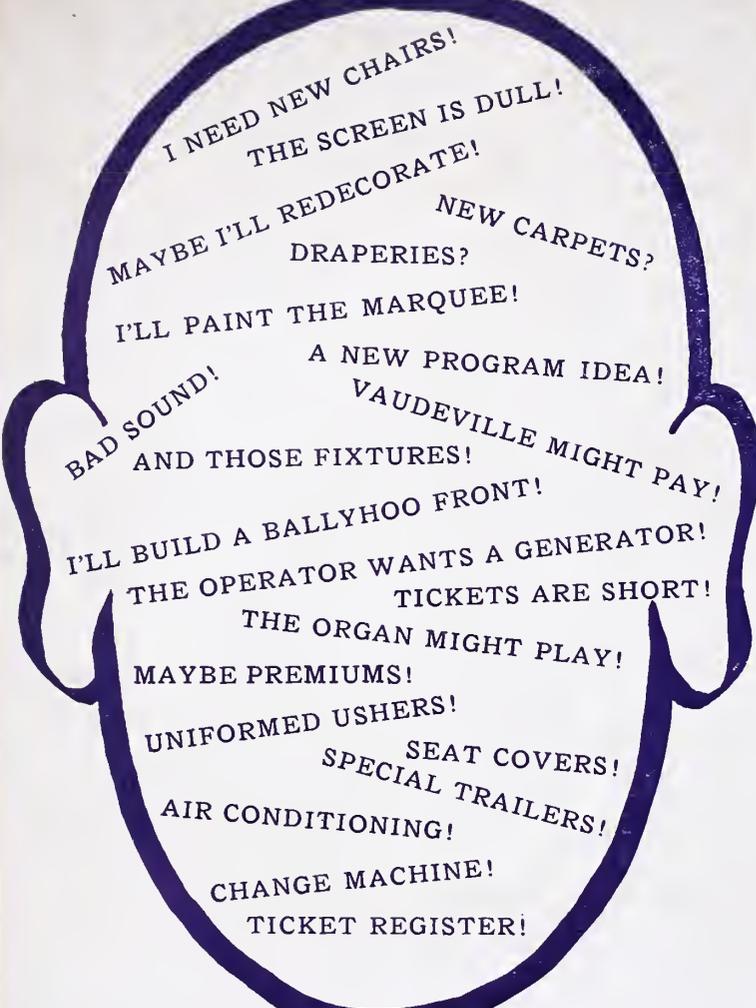
Estimate: Class.

## "By Candlelight"—U

*Elissa Landi, Nils Asther, Paul Lukas, Esther Ralston, Dorothy Revier, Laurence Grant.*

Adult sex yarn handled nicely and a bet for the better trade. Direction is sprightly, content is spicy, and with the sex angle taken care of by Landi, Asther and Lukas it looks like a satisfying attraction for the women.

Estimate: Well produced.



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